

Playing Silent Films

Lesson 2

Dr. Jekyll and Mr. Hyde (1912)

FROG MUSIC PRESS

**Dr. Jekyll
&
Mr. Hyde**

**Starring
James Cruze
1912**

Playing Silent Films

On Sunday mornings as a young'un, my parents and I would drive into the city for church, followed by dinner at the grandparent's home. My grandfather had a small home organ in the "music room", which was an enclosed porch attached to the west side of the house. While waiting for dinner to cook, I would take the church hymnal and that morning's bulletin, and "play" the hymns I heard that morning. At the age of 6, I doubt they were very musical - but it started me on the path of music and all-things-organ that I now enjoy.

Also in the "music room" was a phonograph player and piles of vinyl LPs. Many of these albums had pictures of famous organs on the covers, which I would play for hours. Being fascinated by the pictures, and listening to the magnificent sounds on these recordings, I would dream I was on stage, playing the music I loved to hear. Only later would I realize what influences the stylings of Jesse Crawford, Gaylord Carter, Johnny Duffy, Joseph Kearns, George Wright, Ray Bohr, Dick Leibert and many others would have in my musical "ear". The sounds of those Wurlitzer pipe organs, and their artists, have always remained in my mind. (Maybe I was born too late?)

During my college years, there were opportunities for me to play some of the theatre organ installations in New Jersey. One day, a friend and I went to see a movie at a theatre I heard about. When we entered to find our seats, we heard an organ playing. Out of the floor rose a white console, and the organist played a 15-minute program, followed by a short silent cartoon before the movie. From that moment, I was mesmerized by the experience. On the way home, my friend asked me what I thought about the movie. I paused, not able to remember what movie we just saw. I was too transfixed on the organ and the pre-show silent 'short'. From that day, I read all I could about accompany silent films. I would find a video with organ accompaniment, and analyse the music.

It was during a brief stay in Florida when I saw my first full-length silent film, *Spite Marriage* featuring Buster Keaton, sponsored by an ATOS chapter. After 10 minutes into the 2-hour film, the organ settled into the background, and the antics of Mr. Keaton stole your attention. What a magical blend of artists, sound and nostalgia!

Throughout 2013, I got to know Noel Jones, and found we share similar passions for the organ and its music - including the silent film era. One day, I received a message from him - it was a video file and a PDF music score. All the message said was, "Try this!" So, sitting at the Roland Atelier, I played through the movie a few dozen times. Seeing how his score worked, and what creativity could be coaxed out of the organ and music, I was hooked! I picked up the phone and called him. He answered, "So, what did you think?" And that was how this *Playing Silent Films* series got started! The series is designed to inspire folks to study the art of silent film accompaniment, when before you may have never known where to start.

This book is dedicated to my grandfather, Chester Derouin. Without his musical influence, I probably would not be able to share my gift of music. As I was completing this book at Christmas 2013, he passed away very suddenly before New Years Eve. I will always remember the smile he had as I worked on these films, listening to his Roland Atelier belt out the sounds of the mighty theatre organ while he watched the film on the screen. He would share with me his memories of walking downtown to the Olympic Theatre, and hear the Wurlitzer organ play to the great films of his youth. A great memory to relive. Thank you, Pop, for the music!

From 20 years of playing church services and musicales, there are similarities between them and silent films. While you use a different repertoire of music for each, you are aware of the moods and dynamics of the scenes, how to transition between the scenes, and what music works where. I hope this series will help a fellow organist find a new avenue for musical expression and creativity, and allow you to relive that nosologic era!

Jason Comet

Playing Silent Films

Dr. Jekyll and Mr. Hyde is a 1912 horror film based on both Robert Louis Stevenson's novella *Strange Case of Dr Jekyll and Mr Hyde* (1886) and on the play version (1887) of Thomas Russell Sullivan. Directed by Lucius Henderson, the film stars actor (later noted film director) James Cruze as the dual role of Jekyll/Hyde.

James Cruze's white-haired Dr. Jekyll has secretly locked himself in his laboratory administering himself with a phial of formula. He slumps into his chair with his head on his chest. Slowly, as the drug takes effect, a dark-haired, taloned beast now appears in the chair. After repeated use, Jekyll's evil alter ego emerges at will, causing Jekyll to murder his sweetheart's father. The evil personality scuttles back to the laboratory only to discover that the antidote is finished and that he will be as Mr. Hyde forever. A burly policeman breaks down Jekyll's door to find that the kindly doctor is dead after taking poison.

This film was produced by Thanhouser Company. In a 1963 interview, Harry Benham revealed that while Cruze played both Jekyll and Hyde, he and Cruze shared the role of Hyde, with Benham appearing as Hyde in some scenes.

This film is in the public domain.

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Playing Silent Films

Where to find things and how to use them.

This series is a complete turn-key resource. Each film has been provided with a music score, registrations, as well as tips and techniques to further adapt the music to the film.

The Music

On pages 6 to 16, we find the three selections used for this film.

These three musical selections for *Dr. Jekyll and Mr. Hyde* are:

Andante Cantabile

Albert W. Ketélbey

Furioso No. 3

Otto Langey

Agitato No. 2

J. E. Andino

Registrations

By visiting, and registering this book with our website, www.PlayingSilentFilms.com, you can download registrations specifically for your instrument.

Playing Silent Films

Adjusting the Tremulants on Roland Classic and Rodgers Organs

The Tremulants on the Roland Classic and Rodgers organs can be altered to give a more theatrical effect to match the Tibias and other Theatre Organ voices available under the USER functions. The Tremulant settings do not capture on the presets, so they must be set manually before playing.

How to: Press and Hold the SET piston while pressing the TREMULANT tablet. Adjust the RATE to 127. Adjust the DEPTH between 64-68. EXIT out of the Menu by pressing the MENU knob.

Adjusting the Expression to Control Both Manuals

Theatre Organs are wholly enclosed, so both manuals are under expression. On the Roland C-330, C-380, Rodgers 558 and 568: Press and hold SET. Move the Expression Shoe. Change MANUAL I/PED to ON.

On organs that have two expression pedals (Classical organs, Theatre Organs, etc...) - place your foot on both pedals, spanning the gap between the two.

Some Notes on Pistons

The simplest way of navigating registrations on the organ is to set registrations in Crescendo Organ. Most organs today have General Pistons which control all the stops on the organ. Pressing one piston will change the entire organ.

Most vintage Wurlitzer pipe organs have 10 pistons for each keyboard and no General Pistons.

The first 5 are marked in Crescendo order: PP, P, MF, F, FF

The last 5 are marked with numbers: 1, 2, 3, 4, 5

For Dr. Jekyll and Mr. Hyde, we will be using pistons PP - FF. (On organs without those markings, we will use pistons 1 - 5.

If playing on a vintage Wurlitzer pipe organ, you will need to press two pistons for each registration change: one piston on the Upper, and its corresponding piston on the Lower. Pressing two pistons at the same time will take a little practice to make the changes smooth.

Playing Silent Films

Themes of Main Characters

While actors convey the story by their movements and expressions, more is needed to tell the story, so slides with words are inserted to enhance the story. Music then is used to underscore the acting and slides by establishing and maintaining the mood of the scene. Since a certain “mood” surrounds each character, we can depict each character with a specific theme of music.

In this Lesson, we are using two main selections:

Dr. Jekyll is depicted by *Andante Cantabile*.

Mr. Hyde is depicted by *Furioso No. 3*.

At two points in the film, when Mr. Hyde runs around the town, we utilize *Agitato No. 2* for a change of mood. This selection is still in keeping with the styles and key of the others, while giving a different mood for the action on screen.

Each of the selections are up to 4 minutes in length. However, each scene is only a minute or two; meaning we will not play each work through entirely. This opens us up to many creative transitions, similar to what we talked about previously in *Felix*.

As you become familiar with each selection, you will begin to discover locations where you can start from when you need to change. Why? Because playing the same 8 bars every minute will be very monotonous, and predictable - eventually, your audience will tire and expect the change. One thing to keep in mind: the film is the center of attention, not the music. If the music becomes recognizable, to where they can leave the theatre whistling the tune, then the music has become too prominent.

Additional Theme Ideas

The ‘Love Interest’ in a film usually receives a beautiful, lyrical, soaring melody during these scenes. In this case, let’s take a portion of *Andante Cantabile* and use it for these scenes. The “B” section of *Andante* works wonderfully - the 16 measures beginning at the bottom line of page 7 works beautifully. Make a large mark in the music at this point to easily find it - you can return back to this point, or start at the pick-up to page 8.

Let’s Get Started!

Following what you practiced from *Felix in Hollywood*, print out the Cue Sheet, setup your film, learn the music, and play the film following the Cue Sheet.

FROG MUSIC PRESS CUE SHEET
for
 MR. JEKYLL AND MR. HYDE
 THANHOUSER FILM CORPORATION 1912

<i>No.</i>	<i>Stops</i>	<i>Warn</i>	<i>Cue</i>	<i>Time</i>	
0.	Adagio Cantabile	Dr. Jekyll	Title.....	0 00	
1.	“	Dr. Jekyll	Fade from title,	Letter appears	1 25
2.	Furioso No. 3.....	Mr. Hyde.....	Grabs at neck.....	Transforms into Hyde.....	1 36
3.	Adagio Cantabile	Dr. Jekyll	Drinks from glass.....	Transforms into Jekyll.....	2 20
4.	Furioso No. 3.....	Mr. Hyde.....	Sits, hands on chair	Frame: He becomes.	2 47
5.	Adagio Cantabile	Dr. Jekyll	Shakes hands with minister	Frame: Some months.....	3 16
6.	Agitato No. 2.....	Mr. Hyde.....	Goes to door	Enters lab as Mr. Hyde	3 27
7.	Adagio Cantabile	Dr. Jekyll	Drinks remedy	Servant enters	5 03
8.	“	Dr. Jekyll	Hand to head.....	Frame: Later	5 54
9.	Furioso No. 3	Mr. Hyde.....	Grabs throat.....	Runs off.....	6 26
10.	Adagio Cantabile	Dr. Jekyll	Policeman points.....	Opens door servant points....	8 40
11.	.....	Dr. Jekyll	Sits on chair	Frame: No longer	9 06
12.	Agitato No. 2.....	Mr. Hyde.....	Grasps throat	Runs away	10 00
13.	“.....	.....	Hands on head,.....	Butler knocks.....	10 28
14.	“ .....	.....	Poison in hand.....	Drinks poison.....	11 15
15.	Adagio Cantabile.....	.....	The End.....	.....	11 29

Adagio Cantabile

Albert W. Ketelbey

sonore espress.

First system of the musical score, featuring a treble and bass clef with a 4/4 time signature. The piece is in B-flat major. The treble clef contains a melodic line with a dynamic marking of *sonore espress.* The bass clef features a steady eighth-note accompaniment.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

Third system of the musical score, showing further development of the melodic and accompanimental parts.

Fourth system of the musical score, concluding the page with the final melodic and accompanimental lines.

Playing Silent Films

Diminished Chord Transition

Modern film accompaniment does not lend itself to stopping one selection and starting the next. There are so many transitions from one mood to another that stopping one selection and starting the next will disrupt the flow. Of course, this film is a 'horror' film. Which musical chords are used to represent horror or fright?

Diminished chords are one of the easiest ways to transition and add suspense. There are no hard-and-fast rules for voicing Diminished chords. The rules of Bach/Hymn harmonization do not apply. (As a professor in college once said, "Now that you know all the rules; now forget them and make music!")

To begin the transition, end on the last note of a musical phrase. Walk the single melody note chromatically in opposite directions to create a Diminished chord. When you finally get to a Diminished chord, play Parallel Diminished chord chromatically in the right hand up the scale by half steps, while the pedals walk down chromatically, and the left hand keeps the off-beat rhythm. Progress through the General Pistons, increasing sound, and open the swell pedal.

You may need to stretch this progression, even continuing higher or lower, until the Cue moment on the screen.

Here is an example of this transition between the bottom line of page 8 of *Andante Cantabile* and *Furioso No. 3*:

The musical score illustrates a transition between two pieces. The first system shows the end of a phrase in 4/4 time, with a melodic line in the right hand and a bass line in the left hand. A 'GT' (General Pistons) and 'SW' (Swell Pedal) marking is present. The second system, labeled 'Transition', shows a chromatic progression of diminished chords in the right hand, with a 'cresc.' (crescendo) marking. The third system, labeled 'A', shows the beginning of a new piece in 2/4 time, with a melodic line in the right hand and a bass line in the left hand. A 'GT' and 'SW' marking is present.

Furioso No. 3

Otto Langey

A

Allegro assai

The musical score is written for guitar (GT) and swampano (SW) in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro assai'. The score is divided into four systems, each with two staves. The guitar part features melodic lines with accents and slurs, while the swampano part provides a rhythmic accompaniment of chords and eighth notes. The piece concludes with a trill (tr) in both parts.

Agitato No. 2

J. E. Andino

Agitato

The first system of music is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as *f con furia*. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes and quarter notes.

The second system continues the piece, showing a more complex melodic line in the right hand with slurs and accents. The left hand maintains a steady accompaniment with some chordal textures.

The third system introduces a trill (*tr*) in the right hand. The left hand features a series of chords with a slur. A dynamic marking of *fz* (forzando) is present, indicating a strong accent.

The fourth system is similar to the third, featuring a trill in the right hand and chords in the left hand. It includes a repeat sign at the end of the system.

The fifth system concludes the piece with a melodic flourish in the right hand and a final accompaniment in the left hand.

Playing Silent Films

New Techniques: Felix In Hollywood

When we played *Felix In Hollywood* in Lesson 1, we simply played from one selection to the next.

In this Lesson, we will give you some creative ideas with the existing music to breathe some new life to the film.

Playing the Parallel Minor of Existing Music

After the Shoe Shop/Gum scene, when Felix returns home with the money. The musical selection at this point is *Comedy - Burlesque*. When the actor tells Felix he is not going on the trip, a change in mood would be a good choice. However, picking an entirely new piece of music isn't necessary - you have a selection already available. Just play the same pieces but in minor keys. Here's how to change it up:

Comedy - Burlesque is written in F major - 1-flat. Simply change the key signature to F-minor (A-flat major - 4-flats).

Here is how you use this minor variation:

- 1 - Felix returns home with the money - play *Comedy-Burlesque* as normal. Play it through once.
- 2 - Felix is told he is not going, and the actor walks out of frame, change to the minor version. Play this through about one time.
- 3 - The actor arrives in California, with Felix as the handbag, return to the major version again.

Playing Simple Quarter-Note Rhythm

Instead of playing the Oom-Pah style in the left hand and pedal, change the chords to simple quarter-note rhythms, keeping the same melodic rhythm.

If you have a difficult time altering music at sight, *Comedy - Burlesque* has been written out for you:

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Squirrel Parade - Minor Key

Once Felix makes it to California, he enters the director's office and asks to audition. One of the moods he presents is "sadness".

Sadness is most-often represented by a Minor Key. Squirrel Parade, however, is in F major - far from sad!

Taking the same principal as *Comedy-Burlesque*, take a portion of the music and play it in F-minor while Felix is acting sad. When that excerpt is finished, return to F-Major and to the original tempo.

Here is a written-out example, starting with the last line of the original key:

WARN: "Watch me register sorrow."

CUE: Black circle frame of "sorrow"

Slower/Mournful

WARN: Tears fall.

*Squirrel Parade - Warner Crosby
+Alternate Minor Version - arr. Jason Comet

Playing Silent Films

Adding Suspense

Adding suspense to a scene will draw your audience into the film even further.

Look at the scene with the Mosquitos. There are three mosquitos, individually attacking the guy tied to the post. When Felix fires the gun, the bullet takes its time to reach each mosquito. However, the third shot is a dud, because there are no more bullets.

During June Bug Parade, the last line can be edited to make this scene more suspenseful.

Instead of simply playing the last line, continue the triple-form chromatically up the keyboard, ending on an F-Major chord when the bullet hits the mosquito.

Here is the chromatic ascending triplet figure to add suspense - do this twice for the first two mosquitos:

CUE: Mosquito lands on head. VAMP CUE: Felix fires gun. CUE: Bullet hits.



Third Mosquito

CUE: Mosquito lands on head. VAMP CUE: Felix fires gun. CUE: Gun misfires.



*June Bug Parade - Arthur H. Haskins, Alternate Tags - arr. Jason Comet

FROG MUSIC PRESS CUE SHEET

for

FELIX IN HOLLYWOOD

PAT SULLIVAN COMIC - 1923

<i>No.</i>	<i>Stops</i>	<i>Warn Cue</i>	<i>Cue</i>	<i>Time</i>
1. Comedy Burlesque.....	13/5.....		Start Film.....	00 00
2. Allegro No. 1	13/1.....	“How does he expect...” ..	Felix walks off screen.....	01 30
3. Allegro No. 1 [B]	13/5.....	“...500 dollars.”	Felix chews gum.....	02 45
4. Allegro No. 1 [C].....	13/5.....	Guy enters frame	Guy steps in gum.....	03 17
5. Allegro No. 1 [D].....	13/5.....	Guy enters store.....	Felix puts gum on street	03 40
6. Allegro No. 1 [A]	13/5.....	People step in gum.....	Crowd runs to store	04 26
7. Comedy Burlesque.....	13/5.....	Felix receives money	Felix returns to home	04 36
8. Comedy Burlesque (alt.) ...	13/5.....	“You’ll stay home”	Guy exits frame.....	05 17
9. Comedy Burlesque.....	13/5.....	“California”	Felix laughs “Ha Ha”	05 35
10. Squirrel Parade.....	13/3.....	“Hollywood at last!”	“I’ll try this joint!”	06 23
11. Squirrel Parade (minor).....	13/3.....	“Let me show you...”	“Watch me register sorrow” ...	08 37
12. Squirrel Parade (major)	13/3.....	Tear fall from Felix’ eyes....	“Now expressing joy!”	08 46
13. June Bug Parade.....	13/4.....	Chaplin running.....	“That ruins my chance...”	09 30
14. June Bug Parade TAG	13/4.....	Felix “?”	Gun fires third time	10 34
15. June Bug Parade	13/4.....	“Curses! She’s Empty!”	Felix runs down hill	10 40
16. Comedy Burlesque.....	13/5.....	“Great stuff!”	Shake hands.....	11 04

Felix in Hollywood

arr. Jason Comet

CUE: Start Film - Title Frame

The first system of the musical score is in 2/4 time and B-flat major. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note Bb4. The bass line consists of a steady eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

The second system continues the piece. It features a treble clef and a key signature of one flat. The melody includes a triplet of eighth notes in the final measure. The bass line continues with its eighth-note accompaniment. The system ends with a double bar line and repeat signs.

Opens to Scene

The third system continues the piece. It features a treble clef and a key signature of one flat. The melody includes a triplet of eighth notes in the final measure. The bass line continues with its eighth-note accompaniment. The system ends with a double bar line and repeat signs.

The fourth system concludes the piece. It features a treble clef and a key signature of one flat. The melody includes a first ending bracket labeled '1.' in the final measure. The bass line continues with its eighth-note accompaniment. The system ends with a double bar line and repeat signs.

*Comedy-Burlesque, Edward P. Favor

Felix in Hollywood

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines. The bass line is particularly active, with many eighth and sixteenth notes. The system ends with a fermata over a chord in the upper staff.

The second system continues the piece. It features a key change to two flats (B-flat and E-flat) in the middle of the system. The music includes a triplet of eighth notes in the upper staff towards the end of the system, marked with a '3' above it. The bass line continues with rhythmic patterns.

The third system continues the piece. It features a key change to three flats (B-flat, E-flat, and A-flat) in the middle of the system. The music includes a triplet of eighth notes in the upper staff towards the end of the system, marked with a '3' above it. The bass line continues with rhythmic patterns.

WARN: Frame: "How does he expect me to get money?"

The fourth system concludes the piece. It features a key change to three flats (B-flat, E-flat, and A-flat) in the middle of the system. The music includes a first ending (marked '1.') and a second ending (marked '2.') in the upper staff. The bass line continues with rhythmic patterns.

Felix in Hollywood

CUE: "Hollywood at last! Now for a job in the movies."

The first system of the musical score is in 6/8 time and features a piano accompaniment. The right hand (RH) plays a melody of eighth notes with a 'SW' (Squirrel Parade) annotation. The left hand (LH) provides a bass line with eighth notes and rests. A double bar line with a repeat sign is present at the beginning.

The second system continues the piano accompaniment. It includes a triplet of eighth notes in the RH marked with a '3' and 'GT' (Guitar) annotation. The LH continues with a steady eighth-note bass line.

The third system features a melodic line in the RH with a 'WARN: "Watch me register sorrow."' annotation. The LH continues with a bass line. The system concludes with a double bar line and repeat sign.

CUE: Black circle frame of "sorrow"

Slower/Mournful

The fourth system is marked 'Slower/Mournful' and features a piano accompaniment in a minor key. The RH has a melody with a 'SW' annotation. The LH has a bass line with eighth notes and rests.

WARN: Tears fall.

The fifth system continues the piano accompaniment in the minor key. It features a triplet of eighth notes in the RH marked with a '3' and 'GT' annotation. The LH continues with a bass line.

*Squirrel Parade - Warner Crosby

+Alternate Minor Version - arr. Jason Comet

Felix in Hollywood

First Mosquito

E CUE: Mosquito lands on head. CUE: CUE:
VAMP Felix fires gun. Bullet hits.

Second Mosquito

CUE: Mosquito lands on head. CUE: CUE:
VAMP Felix fires gun. Bullet hits.

Third Mosquito

CUE: Mosquito lands on head. CUE: CUE:
VAMP Felix fires gun. Gun misfires.

Palm Gliss.

*June Bug Parade - Arthur H. Haskins, Alternate Tags - arr. Jason Comet

Adagio

Adagio Cantabile

Albert W. Ketelbey

SW
mf *sonore espress.*
GT

System 1: Treble and bass clefs, 4/4 time signature. Treble clef contains chords and melodic lines. Bass clef contains a steady eighth-note accompaniment. Dynamics include *mf* and *sonore espress.*

SW
GT
SW *sostenuto*

System 2: Treble clef contains chords with accents. Bass clef contains eighth-note accompaniment. Dynamics include *sostenuto*.

System 3: Treble clef contains chords. Bass clef contains eighth-note accompaniment.

SW
GT
GT

System 4: Treble clef contains chords. Bass clef contains eighth-note accompaniment. Dynamics include *sostenuto*.

First system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff and the word "rit." above the treble staff. The fourth measure has a fermata over the bass staff and the word "a tempo" above the treble staff. The letters "SW" are written at the end of the bass staff.

Second system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the bass staff.

Third system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The system contains four measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff and the letters "GT" above the treble staff. The fourth measure has a fermata over the bass staff.

Fourth system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The system contains four measures. The first measure has a fermata over the treble staff and the letters "SW" above the treble staff. The second measure has a fermata over the bass staff and the letters "GT" above the bass staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the bass staff and the text "No Ped." below the bass staff.