



THEMATIC MUSIC CUE SHEET

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# "The Dangerous Age"

A FIRST NATIONAL ATTRACTION

COMPILED BY

JAMES C. BRADFORD

Complete Orchestrations and single parts of all compositions contained herein can be purchased from  
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# "THE DANGEROUS AGE"

COMPILED BY JAMES C. BRADFORD

- 1 AT SCREENING Serenade (Drigo) 2 Min.

*Moderato*  
 Musical notation for Serenade (Drigo) in 3/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1901, by Heinr. Zimmermann, Leipzig

- 2 (Action) COLORED BOY ON STREET Cottonfield Capers (O'Hare) 1/2 Min.

*Allegro Moderato*  
 Musical notation for Cottonfield Capers (O'Hare) in 2/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1901, by M. Widmark & Sons.

- 3 (Action) MARY CLOSSES DOOR Monastery Bells (Roberts) 2 Min.

*Moderato*  
 Musical notation for Monastery Bells (Roberts) in 3/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1910, by Lee S. Roberts.

- 4 (Title) JOHN, YOU'LL CATCH COLD Bluette (Sanford) 2 1/2 Min.

*Allegretto grazioso, sempre rubato*  
 Musical notation for Bluette (Sanford) in 3/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1917, by The Boston Music Co.

- 5 (Title) A SPRING MORNING Dearest One (Blaufuss) 3 1/2 Min.

*Valse*  
 Musical notation for Dearest One (Blaufuss) in 3/4 time, starting with a mezzo-forte (mf) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1919, J. H. Bemick & Co.,

- 6 (Action) BOYS MEET AT ENTRANCE A Baby In Love (Goodman) 3 1/2 Min.

*Moderato*  
 Musical notation for A Baby In Love (Goodman) in 3/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1921, by Tama Music Pub. Co.

- 7 (Title) IF YOU'D PUT THAT Oh That We Two Were Maying (Nevin) 2 1/2 Min.

*Allegretto*  
 Musical notation for Oh That We Two Were Maying (Nevin) in 3/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1888, by B. Schirmer.

- 8 (Title) THEIR NEXT-DOOR NEIGHBORS Amerinda (Smith) 2 Min.

*Alto grazioso*  
 Musical notation for Amerinda (Smith) in 3/4 time, starting with a piano (p) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1916, by Leo Feist,

- 9 (Action) JOHN ASCENDS STAIRS THEME: When You're Away (Herbert) 2 1/4 Min.

*Mod.<sup>to</sup>*  
 Musical notation for When You're Away (Herbert) in 3/4 time, starting with a moderate (Mod.) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for When You're Away (Herbert) in 3/4 time, starting with a moderate (Mod.) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for When You're Away (Herbert) in 3/4 time, starting with a moderate (Mod.) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for When You're Away (Herbert) in 3/4 time, starting with a moderate (Mod.) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

- 10 (Title) THEN CAME THE DAY Evening Song (Lind) 2 1/2 Min.

*Moderato*  
 Musical notation for Evening Song (Lind) in 3/4 time, starting with a mezzo-forte (mf) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Copyr. 1914, by M. Widmark & Sons

- 11 (Action) JOHN PICKS UP HANDKERCHIEF La Siesta (Norton) 3 Min  
*Larghetto*  

 Copyright 1916, by Hawkes & Sons.
- 12 (Title) AFTER THREE MONTHS Lovely Summertime (Smith) 1 1/2 Min.  
*Valse Moderato*  

 Copyright 1919, by G. Ricordi & Co.
- 13 (Title) WHEN A MAN IS FORTY Frivolette (Ring) 1 Min.  
*Allegretto*  

 Copyright 1918, by Chappell & Co.
- 14 (Action) REVIEW STARTS Fluffy Ruffles (Green) 1 Min.  
*Allegro giusto*  

 Copyright 1919, by Sam Fox Pub. Co.
- 15 (Action) GUESTS LEAVE TABLE TO DANCE On the 'Gin 'Gin 'Ginny Shore (Donaldson) 1 Min.  
*Jazz.*  

 Copyright 1921, by Sapiro Bernstein Co.
- 16 (Action) MARY AT HOME—WRITING The Coquette (Johnstone) 3 1/2 Min.  
*Andante grazioso*  

 Copyright 1912, by Carl Fischer.
- 17 (Action) STREET-AUTO DRIVES Reconciliation (Drigo) 2 Min.  
*Tempo di Polka*  

 Copyright 1916, by Carl Fischer.
- 18 (Action) JOHN SEES MARY'S PHOTOGRAPH Repeat Theme No. 9 1 1/2 Min.  
*Modto*
- 19 (Title) TO JOHN FOR THE FIRST TIME The Race Course (Paull) 1 1/2 Min.  
*March*  

 Copyright 1910, by E.T. Paull.
- 20 (Action) RACE STARTS Whip and Spur (Allen) 1 1/2 Min.  
*Galop.*  

 Copyright 1902, by Walter Jacobs.
- 21 (Action) JOHN AND GIRL LEAVE GRAND- STAND Pixie Pranks (Loud) 1 1/2 Min.  
*Allegro*  

 Copyright 1922, by The Boston Music Co.
- 22 (Action) GIRL WALKS TOWARD TREE Stolen Kisses (Snyder) 1 1/2 Min.  
*Moderato*  

 Copyright 1921, by Waterson, Berlin & Snyder.
- 23 (Action) FADE-IN MARY Dream Shadows (Langey) 1 1/4 Min.  
*Andante*  

 Copyright 1902, by M. Witmark & Sons.

- 24 (Action) FLASH-BACK JOHN WRITING Repeat Theme No. 9 2¾ Min.  
*Moderato*
- 25 (Action) GIRL ALONE—BOY FRIEND ENTERS I'll Be Your Valentine (Sloane) 1¾ Min.  
*Moderato*  
  
 Copyr. 1920, by M. Witmark & Sons.
- 26 (Action) JOHN ENTERS, SEES LOVERS Romance (Frommel) 1½ Min.  
*Andante con moto*  
  
 Copyr. 1918, by G. Schirmer.
- 27 (Title) THEN CAME THE Serenade (Harris) 2½ Min.  
*Moderato con moto*  
  
 Copyr. 1922, by Sydney P. Harris.
- 28 (Title) WHAT IS THE FIRST STOP? Hurry No. 22 (Lake) 3¼ Min.  
*Allegro*  
  
 Copyr. 1916, by Carl Fischer.
- 29 (Title) AND THE MAN Elegie (Barmotine) 2½ Min.  
*Andante con moto*  
  
 Copyr. 1918, by G. Schirmer.
- 30 (Title) UNDER THE QUIET Bridal Chorus (Wagner) (Organ) 1 Min.  
*Con moto moder.*  
  
 Copyr. 1910, by Carl Fischer.
- 31 (Action) BRIDE & GROOM AT ALTAR The Swan (St. Saens) 1½ Min.  
*Adagio*  
  
 Copyr. 1908, by Carl Fischer.
- 32 (Action) BRIDE TURNS FROM ALTAR Wedding March (Mendelssohn) (Organ) 1¼ Min.  
*Slowly*
- 33 (Action) MAID HANDS LETTER TO MARY Andante Melodioso (Rachmaninoff) 2¼ Min.  
*Andante con moto*  
  
 Copyr. 1922, by G. Schirmer.
- 34 (Title) MY TWO BIG BOYS Oh, What a Girl Was Mary (Wendling) 1 Min.  
*Lento*  
  
 Copyr. 1919, by Waterson, Berlin & Snyder Co.
- 35 (Title) WITH THE LAST GUEST GONE Evensong (Martin) 5 Min.  
*Andante*  
  
 Copyr. 1911, by Wee Kees & Co.
- 36 (Title) I WONDER IF YOU'RE ASHAMED Repeat Theme No. 9 1½ Min.  
*Moderato*

-THE END-

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