

Greater Thematic Music Cue Sheet

for

"Love Me and the World is Mine"

with
MARY PHILBIN — BETTY COMPSON
NORMAN KERRY — HENRY B. WALTHALL

UNIVERSAL

by
James C. Bradford

THE purpose of this GREATER THEMATIC MUSIC CUE SHEET is to make it possible for a more detailed and accurate rendition of the suggested music, to establish a more definite locale of the production, a more perfect sequence of modulations from one selection to another, a more careful working out of the dynamics and effects, and in fact to take the place of a complete music score.

By carefully adhering to the suggestions offered in this cue sheet together with the type, style and character of the music selected for the various scenes, action and characters, a most effective and satisfactory performance must result from any theatre combination of musicians, as extra care was taken to select only such arrangements that can be properly rendered with any size orchestra, or even with Organ or Piano alone.

The locale of this production is that of Austria-Hungary prior to and start of the World War.

The important themes are described as follows:

LOVE THEME: (Cues 1, 25, 30, 42, 46, 49, 56) A modern popular Ballad which should be strictly followed owing to its connection with this production, a substitution would be uncalled for. "LOVE ME AND THE WORLD IS MINE" (Ball).

AGNES THEME: (Cues 7, 12, 15) A popular Viennese Ballad of simple style and with a plaintive note throughout, which effectively tells of the suppressed emotion of this sweet child. "THE OLD REFRAIN" (Viennese Air).

MIETZL THEME: (Cues 16, 21, 26, 34) A light chattering Alla Breve characteristic showing the vivacity and sparkle of this young care-free girl, and her disregard for the conventional. "RADOTAGES" (Gabriel Marie).

M.J. MINTZ (PATENT)
JULY 31, 1923.

1 AT SCREENING Radetzky March (Strauss) ¾ Min.

And^{te} *Voice*

Maestoso

copyr. 1906 Witmark & Sons

2 (Title) OUR STORY TELLS OF SUCH A GIRL LOVE THEME: Love Me and the World Is Mine (Ball).... 1¼ Min.

Tempo di marcia

copyr. Carl Fischer

NOTE: Play very spirited and marked, brass predominating.

3 (Title) THE SOLDIERS FORGETFUL OF DISCIPLINE Vienna Beauties (Ziehrer) ½ Min.

Tempo di valse *al tempo*

copyr. 1908 Leo Feist

4 (Title) WHILE THE OFFICERS He Will Understand from "You're In Love" (Friml) 1 Min.

Mod^{to}

copyr. 1916 G. Schirmer

5 (Title) AFTER HEARING THE PEDIGREES OF Caprice Viennois (Kreisler) ¾ Min.

And^{te} con moto

copyr. 1918 by Carl Fischer

NOTE: Play this movement only.

6 (Title) THE BARON'S SECOND WIFE Humoreske (Levine) ½ Min.

Vivace

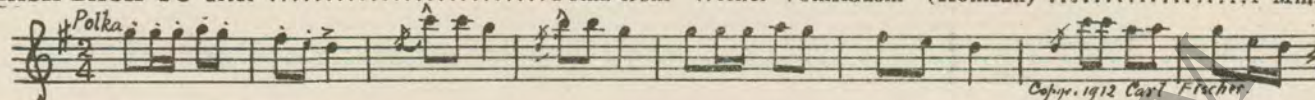
copyr. 1914 H. J. Benjamin

7 (Title) AFTER A SUPPRESSED CHILDHOOD AGNES THEME: The Old Refrain from "Wiener Volksmusik" (Komzak) 1¼ Min.

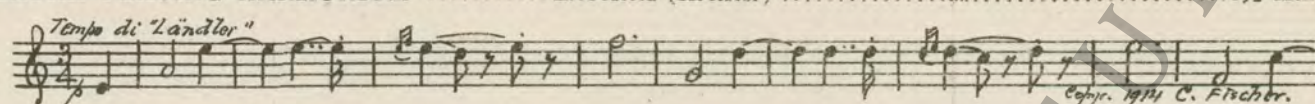
And^{te}

copyr. 1912 by Carl Fischer

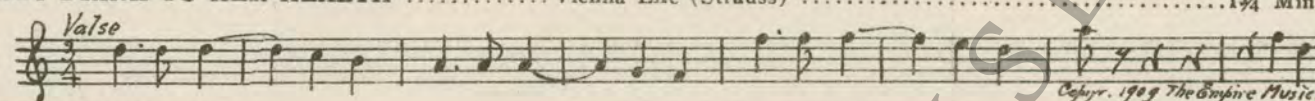
- 8 (Action) **FLASH-BACK TO INN** Polka from "Wiener Volksmusik" (Komzak) 1 Min.



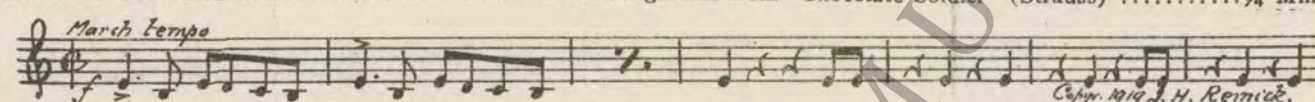
- 9 (Action) **AGATHA PLAYING HARMONIUM** Liebesleid (Kreisler) 1½ Min.



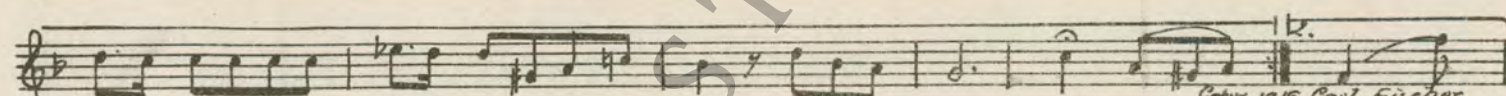
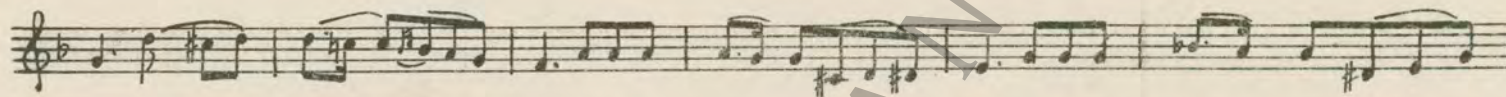
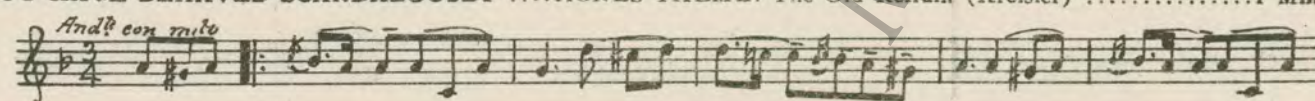
- NOTE: Start as Harmonium Solo, and orchestra pick up very quietly and simple.
10 (Action) **THEY DRINK TO HER HEALTH** Vienna Life (Strauss) 1¼ Min.



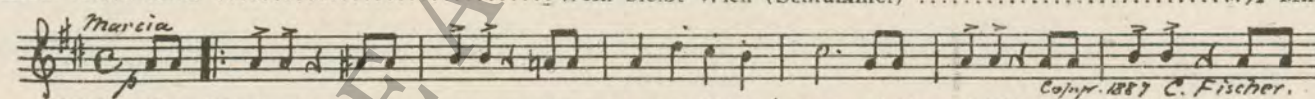
- 11 (Action) **ORDERLY ENTERS** The Bulgarians from "Chocolate Soldier" (Strauss) ¾ Min.



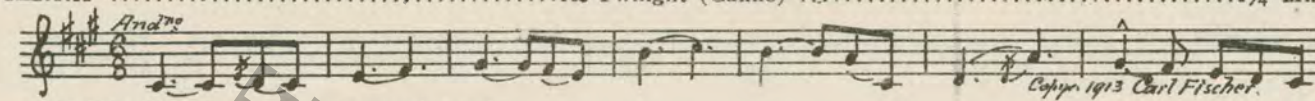
- 12 (Title) **YOU HAVE BEHAVED SCANDALOUSLY** ... AGNES THEME: The Old Refrain (Kreisler) 1 Min.



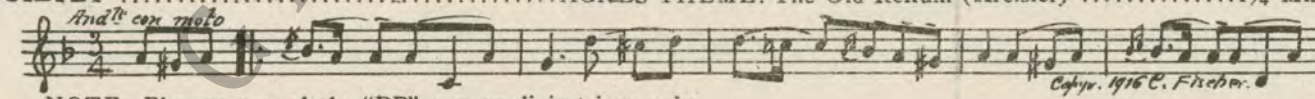
- NOTE: Play "PP" con sordini strings only.
13 (Title) **NEXT MORNING** Wien bleibt Wien (Schrammel) ½ Min.



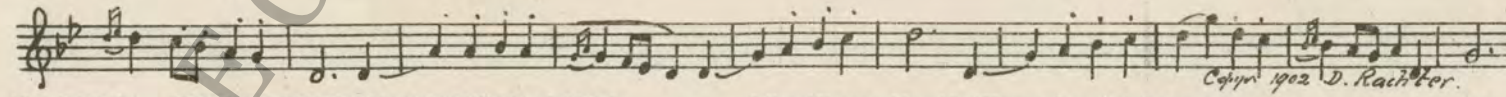
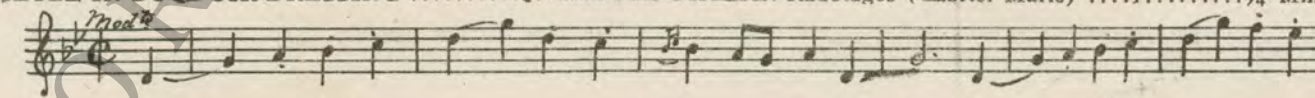
- NOTE: Play "F" for street scenes and marching troops; "P" for interior flashes of Hannerl.
14 (Title) **VIENNA** At Twilight (Ganne) 1¼ Min.



- NOTE: Play the Andante espressivo only.
15 (Title) **QUIETLY** AGNES THEME: The Old Refrain (Kreisler) 1¼ Min.



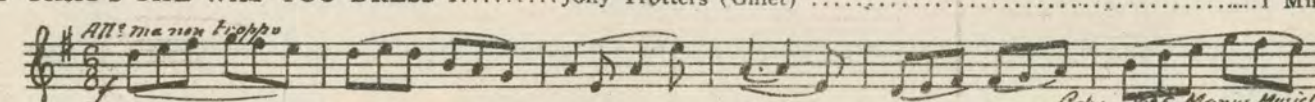
- NOTE: Play very tenderly "PP" con sordini strings only.
16 (Action) **MIETZL IN BOUDOIR DRESSING** MIETZL THEME: Radotages (Gabriel Marie) ¾ Min.



- 17 (Title) **THE FATHER HAS PASSED AWAY** Film Theme No. 19 (Krzyzanowski-Roberts) ¾ Min.



- 18 (Title) **IF THAT'S THE WAY YOU DRESS** Jolly Trotters (Gillet) 1 Min.



- 19 (Title) AT THE OPERA IN VIENNA Benvenuto Cellini (Berlioz) ¼ Min.

All^o deciso con impeto

Loco

Copyr 1922 by H. J. Benjamin.

- 20 (Action) DIRECTOR STARTS ORCHESTRA Call of the Sylphs (Frascard) 1¼ Min.

Inter.

Tempo di valze

Copyr 1923 by Carl Fischer.

- 21 (Title) AFTER THE PERFORMANCE MIETZL THEME: Radotages (Gabriel Marie) 1 Min.

Mod^{to}

Copyr 1902 by E. Ascher.

- 22 (Action) HANNERL LEAVES MIETZL Intermezzo (Arensky) ¾ Min.

Presto

Copyr 1913 by G. Schirmer.

- 23 (Title) OH! LIEUTENANT VIGILANTI Serenade Badine (Gabriel Marie) 2½ Min.

All^o vivo

Copyr by Carl Fischer.

- 24 (Title) ALL CABMEN KNOW Liebesfreud (Kreisler) 1 Min.

All^o

Copyr 1916 by Carl Fischer.

- 25 (Title) AT LEAST YOU CAN LET MY FLOWERS IN LOVE THEME: Love Me and the World Is Mine (Ball) 1 Min.

Adante

Maestoso.

Copyr. 1905 Witmark & Sons

- 26 (Action) HANNERL ENTERS ROOM MIETZL THEME: Radotages (Gabriel Marie) 2 Min.

Mod^{to}

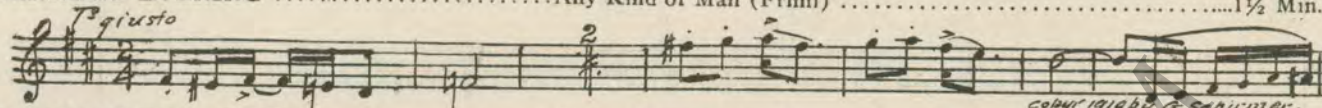
Copyr 1902 by E. Ascher.

- 27 (Action) COUNT AND DOCTOR Soubrette (Silbert) 1½ Min.

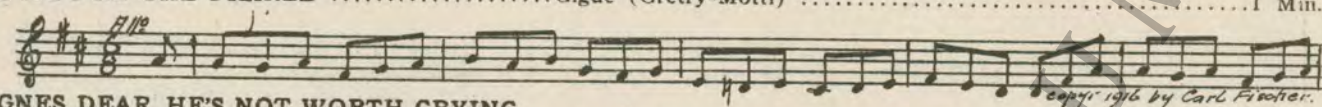
All^o grazioso

Copyr 1926 by E. Ascher, Inc.

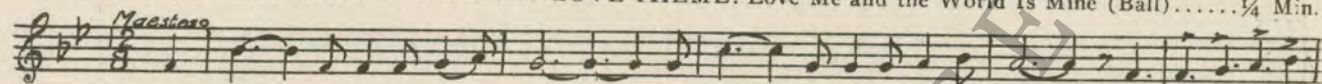
- 28 (Title) THE NEXT EVENING Any Kind of Man (Friml) 1½ Min.



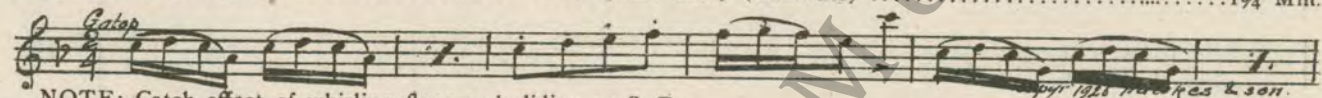
- 29 (Title) SO YOU'RE THE FRANZL Gigue (Gretry-Mottl) 1 Min.



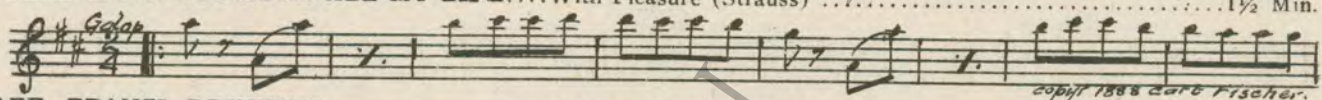
- 30 (Title) AGNES DEAR, HE'S NOT WORTH CRYING ABOUT LOVE THEME: Love Me and the World Is Mine (Ball) ¼ Min.



- 31 (Action) REVOLVING FLOOR Aeroplane Galop (Lamothe) 1¼ Min.



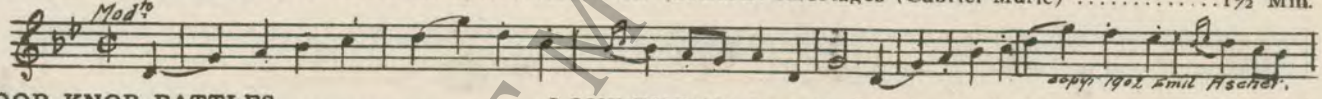
- 32 (Title) WHERE HAVE YOU BEEN ALL MY LIFE... With Pleasure (Strauss) 1½ Min.



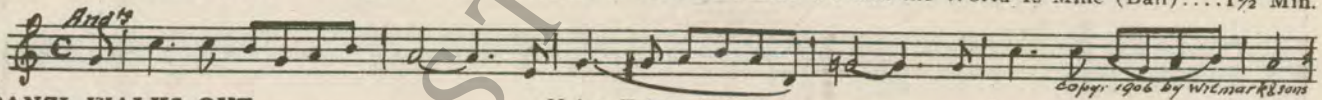
- 33 (Action) CAFE-FRANZL DRINKING Czardas No. 5 (Michiels) 1¼ Min.



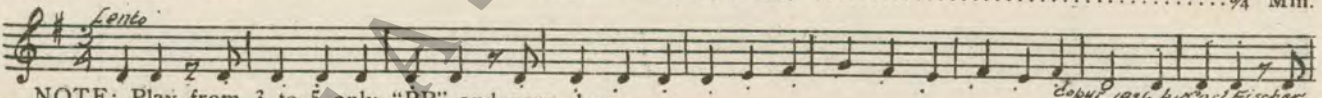
- 34 (Title) ON THE WAY HOME MIETZL THEME: Radotages (Gabriel Marie) 1½ Min.



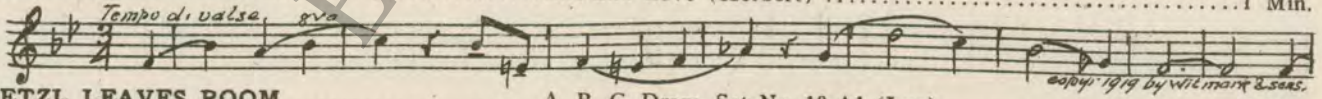
- 35 (Action) DOOR KNOB RATTLES LOVE THEME: Love Me and the World Is Mine (Ball) 1½ Min.



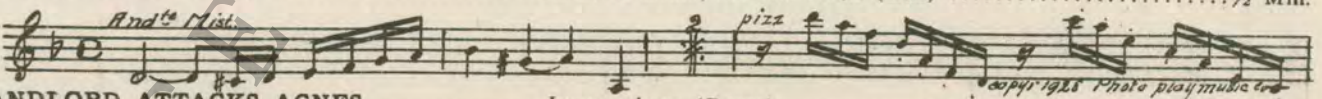
- 36 (Action) FRANZL WALKS OUT Valse Triste (Sibelius) ¼ Min.



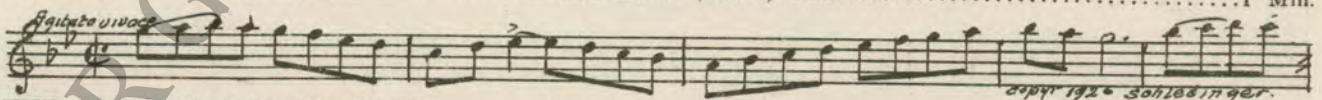
- 37 (Title) THE NEXT MORNING Life and Love (Herbert) 1 Min.



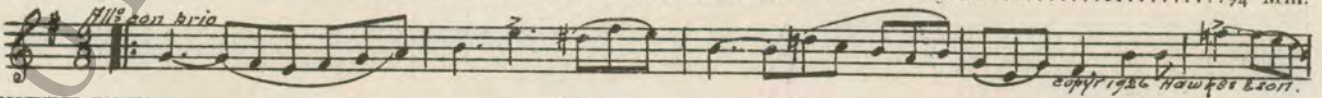
- 38 (Action) MIETZL LEAVES ROOM A. B. C. Dram. Set No. 10-A1 (Luz) ½ Min.



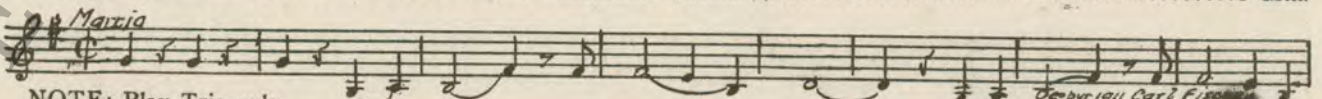
- 39 (Action) LANDLORD ATTACKS AGNES Insurrezione (Bece) 1 Min.



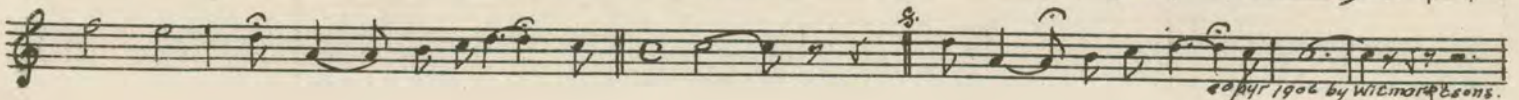
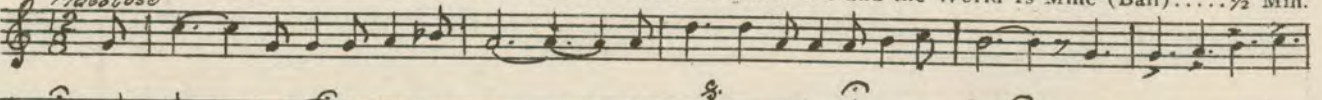
- 40 (Action) COUNT AND FRIEND ENTER ROOM Appassionata (Clutsam) ¼ Min.



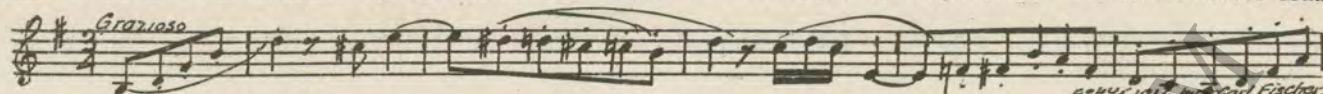
- 41 (Title) A WEEK LATER Vindabona (Komzak) 1 Min.



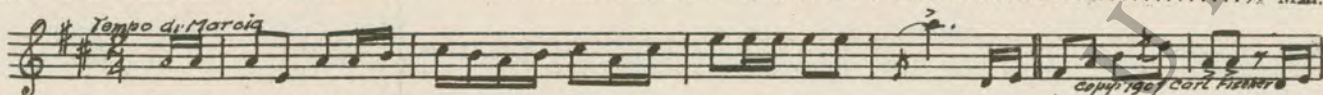
- 42 (Action) LETTERS FROM HOME LOVE THEME: Love Me and the World Is Mine (Ball) ½ Min.



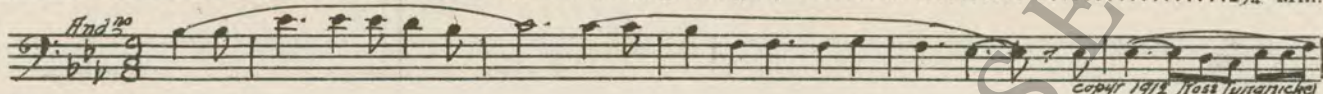
- 43 (Action) **CHANGE OF SCENE—AGNES ON STAIRS**.....Schon Rosmarin (Kreisler)1 Min.



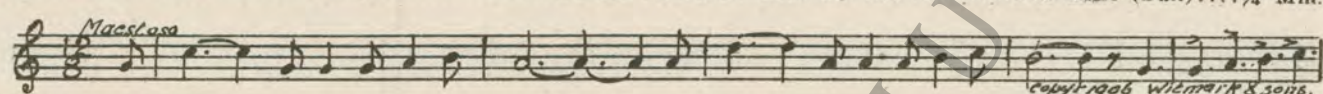
- 44 (Title) **THE VAN DEN BOSCH BALL**.....Oh! Women, Women (Lehar)1½ Min.



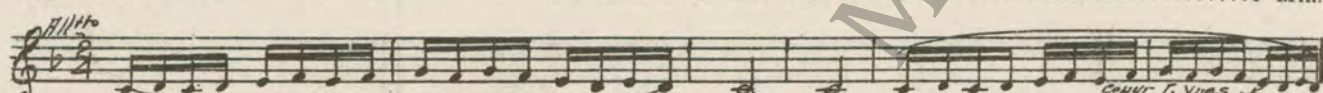
- 45 (Title) **MIETZL'S LETTER BROUGHT FRANZL**.....Love Song (Flegler)2¼ Min.



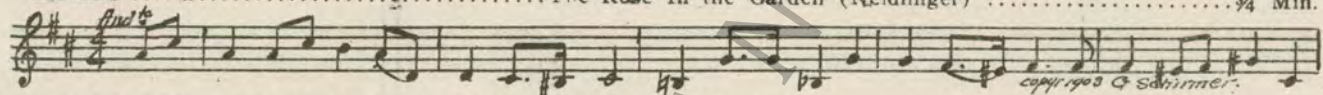
- 46 (Title) **SHE'S TO BE MARRIED**.....LOVE THEME: Love Me and the World Is Mine (Ball).....¾ Min.



- 47 (Title) **I WILL HELP YOU**.....La Mouche du Coche (Mouton)1 Min.



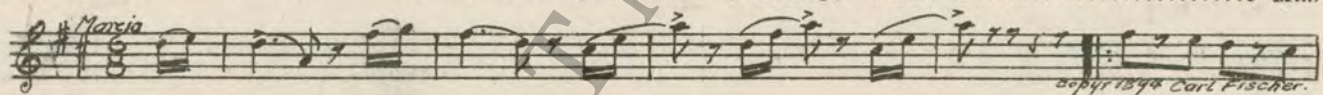
- 48 (Title) **YOU HAVE INSPIRED A GREAT LOVE AGNES**.....The Rose In the Garden (Neidlinger)¾ Min.



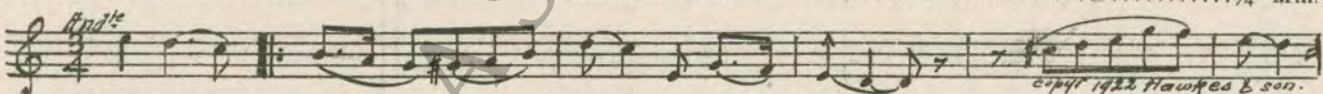
- 49 (Action) **FRANZL WAITING ALONE IN PARK**.....LOVE THEME: Love Me and the World Is Mine (Ball).....1½ Min.



- 50 (Title) **THAT NIGHT**.....Austria March (Nowotny)1 Min.



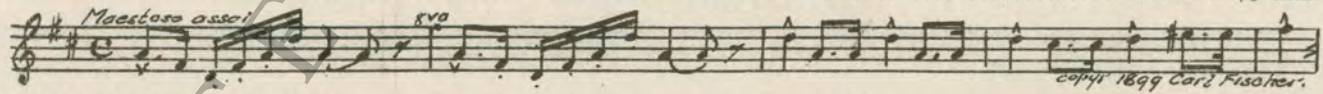
- 51 (Title) **STEPHEN, YOU MUST HELP ME**.....Passionato (Borch)¾ Min.



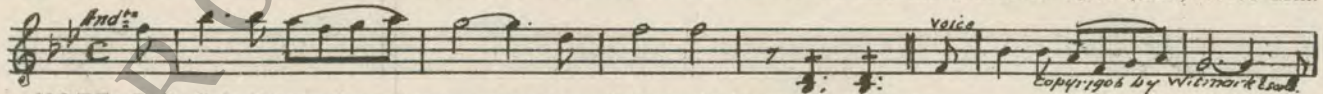
- 52 (Title) **THE FATAL DAY CAME**.....Il Guarany Overture (Gomez)¾ Min.



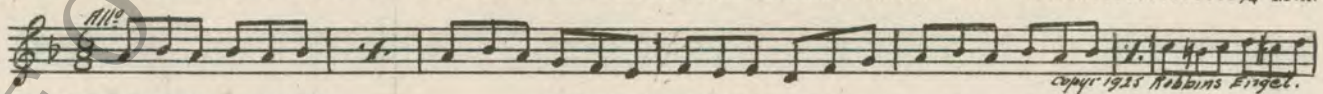
- 53 (Action) **BATTLESHIP**.....Wiener Jubel Overture (Suppe)½ Min.



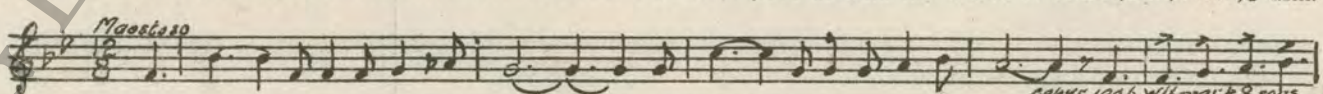
- 54 (Action) **FRANZL WRITING LETTER**.....LOVE THEME: Love Me and the World Is Mine (Ball).....1 Min.



- 55 (Title) **HE MAY NEVER COME BACK**.....Emotional Avitato (Savino)1¼ Min.



- 56 (Title) **HOW LONG DOES IT TAKE**.....LOVE THEME: Love Me and the World Is Mine (Ball).....½ Min.



NOTE: Play refrain very broad taking the second ending and close.

THE END

Orchestrations or single piano parts of each separate musical selection suggested hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 315-317 WEST 47TH STREET, NEW YORK CITY.

SUGGESTIONS FOR SUBSTITUTIONS, DYNAMICS, EFFECTS, ETC.

- Cue 1. LOVE THEME: Play from beginning and straight through at a smart tempo, not draggy.
- Cue 2. A well-known and popular Austrian Military March.
- Cue 3. A well-known Viennese Waltz.
- Cue 4. A light Allegretto showing the abandon of this handsome Austrian officer.
- Cue 5. A Viennese Melody of a quiet restful type to portray the quiet nature of this old gentleman.
- Cue 6. An eccentric Humoresque to portray the crabbed and unlovable disposition of this sour old woman, Agatha.
- Cue 7. AGNES THEME.
- Cue 8. A Viennese Polka to follow the dancing in the cafe frequented by the soldiers and their friends.
- Cue 9. A Viennese Melody of the Landler type; start as Harmonium Solo, and orchestra pick up as Agatha stops playing.
- Cue 10. A Viennese popular Waltz to follow the dancing in the cafe, and also that of Agnes and Franzl; play rather quietly.
- Cue 11. A Comic March or Characteristic to show how important the Orderly thinks he is.
- Cue 12. AGNES THEME: Play "PP" con sordini to show her depression.
- Cue 13. A well-known and popular Austrian Military March.
- Cue 14. An expressive Andante or Viennese Melody—Cello Solo preferably.
- Cue 15. AGNES THEME: Play "PP" con sordini plaintive as she learns of father's death.
- Cue 16. MIETZL THEME. A light gay chattering characteristic.
- Cue 17. A short Lamentoso or plaintive air played "PP" con sordini, strings only.
- Cue 18. A lively Allegro of simple construction, one that can be fluently played without effort, to show the vivacious character of Mietzl.
- Cue 19. A brilliant Prelude or introduction to establish the musical atmosphere of the Opera House.
- Cue 20. A Ballet Intermezzo of classic type.
- Cue 21. MIETZL THEME: Play as previously, very light and frivolous.
- Cue 22. A Scherzo or Moto Perpetual to show the fast walking pedestrians, and the pursuit of Agnes through the crowds by Franzl.
- Cue 23. A bright Serenade or Intermezzo to show the gladness of the unexpected meeting of two friends.
- Cue 24. A light Viennese popular melody of a buoyant rubato type to express a nervous situation.
- Cue 25. LOVE THEME: Play from the Verse this time.
- Cue 26. MIETZL THEME: Play as previously, very chatty.
- Cue 27. A neutral Allegretto.
- Cue 28. A lively Intermezzo or One-Step suitable for an amusement park.
- Cue 29. A Presto or Gigue in 6/8 to show the tongue lashing of an angry woman.
- Cue 30. LOVE THEME: Play from the Refrain this time.
- Cue 31. A lively One-Step or Galop for the revolving floor. Catch falls and slides on S. D. ad lib; play very lively and "F".

- Cue 32. A lively One-Step or Galop similar to previous selection.
- Cue 33. A Hungarian Orchestral selection of Czardas type. Watch screen for acceleration of tempo; slow down and play plaintive when Franzl's expression changes.
- Cue 34. MIETZL THEME: Play as previously, very chatty.
- Cue 35. LOVE THEME: Play from the Verse this time; start after door-knob rattles and you see Franzl; silence for rattling of door-knob.
- Cue 36. A pathetic or mournful Lento; play "PP" and slowly as Franzl turns and makes exit.
- Cue 37. A plaintive or pleading melody.
- Cue 38. A heavy or ominous Mysterioso or Andante to depict the evil purpose of the landlord.
- Cue 39. A dramatic or furious Agitato for the struggle between Agnes and the landlord.
- Cue 40. An Appassionato or Allegro to show the concern of Agnes' distress.
- Cue 41. A well-known and popular Austrian Military March.
- Cue 42. LOVE THEME: Play from the Refrain this time rather slowly, taking the second ending and closing.
- Cue 43. A light Viennese Melody.
- Cue 44. A popular Viennese One-Step.
- Cue 45. A Romance or Love Song—Cello Solo.
- Cue 46. LOVE THEME: Play from the Refrain only very slow and pathetic.
- Cue 47. A lively Allegro with running accompaniment to quickly catch the change of temperament.
- Cue 48. A Love Song of tenderness and beauty.
- Cue 49. LOVE THEME: Play from the Verse this time, "PP" con sordini, strings only.
- Cue 50. A well-known and popular Austrian Military March with a singing refrain for the singing and marching of soldiers and friends.
- Cue 51. An Appassionato of despair to show the anguish of Agnes.
- Cue 52. A Maestoso of Pomposo character and brilliancy to emphasize the declaration of war; this is very short.
- Cue 53. A Maestoso similar to previous selection.
- Cue 54. LOVE THEME: Play from the Verse very pathetic and sentimental. S. D. beats for passing troops and throughout the sequence where Agnes receives letter. Start "P" and work up to "F", then diminish to "PP".
- Cue 55. An emotional Agitato or Appassionato to depict the despair and anxiety of Agnes in her effort to see Franzl before it is too late.
- Cue 56. LOVE THEME. Play from the Refrain very broad and full, taking second ending and closing with the picture on the final chord.

THE END

Printed in U. S. A.

Orchestrations or single piano parts of each separate musical selection suggested hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 315-317 WEST 47TH STREET, NEW YORK CITY.