SAM FOX MOVING PICTURE MUSIC

By J. S. ZAMECNIK

VOL. I PRICE 50 CENTS

CONTENTS

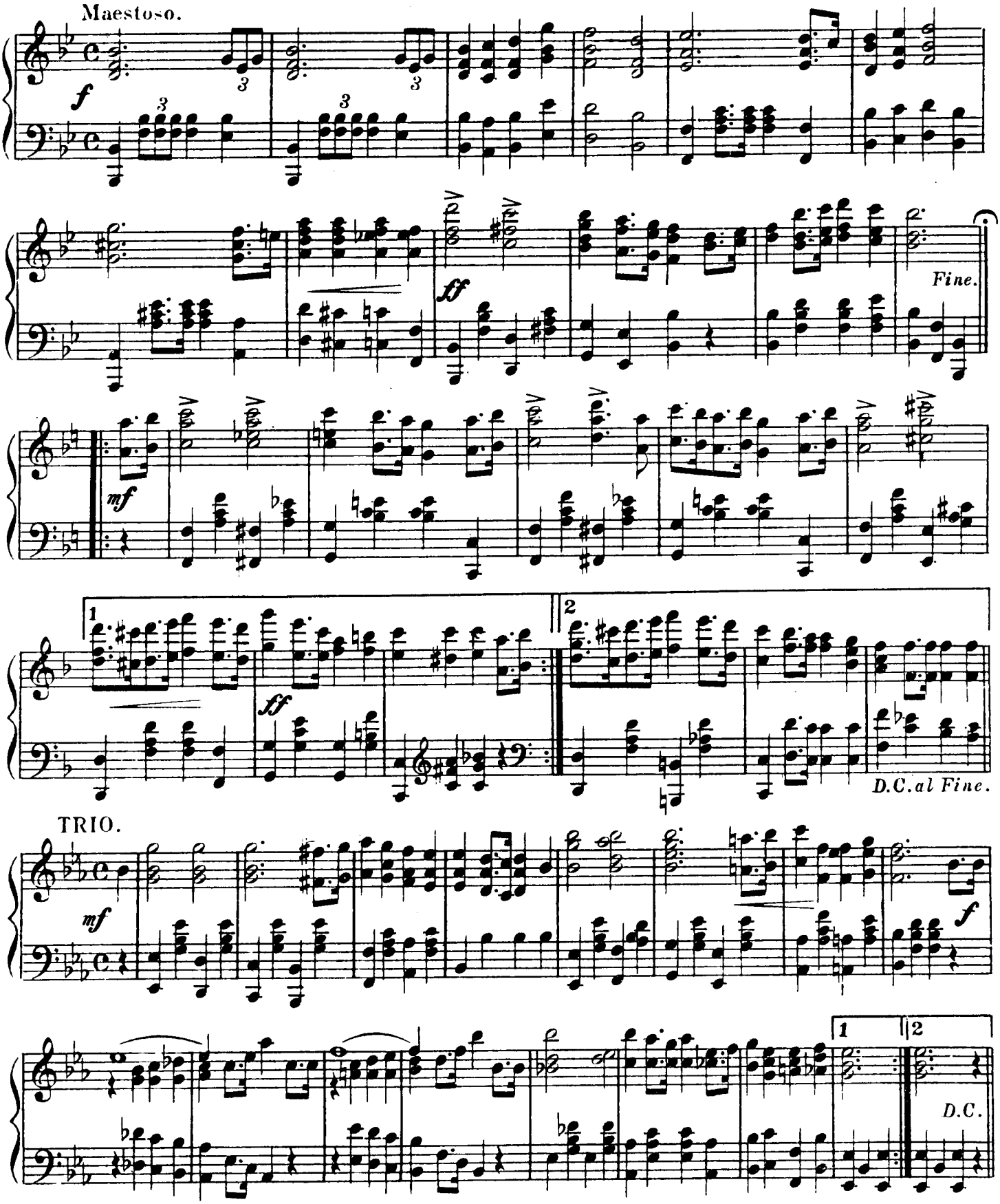
	Page
Festival March	2
Indian Music	3
Oriental Veil Dance	4
Chinese Music	5
Oriental Music	6
Mexican or Spanish Music	8
Funeral March	9
Death Scene	9
Church Music	10
War Scene	
Part 1 (In Military Camp)	11
Part 2 (Off to the Battle)	12
Part 3 (The Battle)	12 and 13
Cowboy Music	14
Grotesque or Clown Music	15
Mysterioso-Burglar Music	16
Mysterioso-Burglar Music	16
Hurry Music (for struggles)	17
Hurry Music (for duels)	17
Hurry Music	18
Hurry Music (for mob or fire scenes)	19
Storm Scene	20
Sailor Music	21
Fairy Music	21
Plaintive Music	22
Plaintive Music	23

Copyright MCMXIII by Sam Fox Publishing Co., Cleveland, Ohio. (International Copyright Secured)

Published by Sam Fox Pub. Co. *Cleveland, O.*

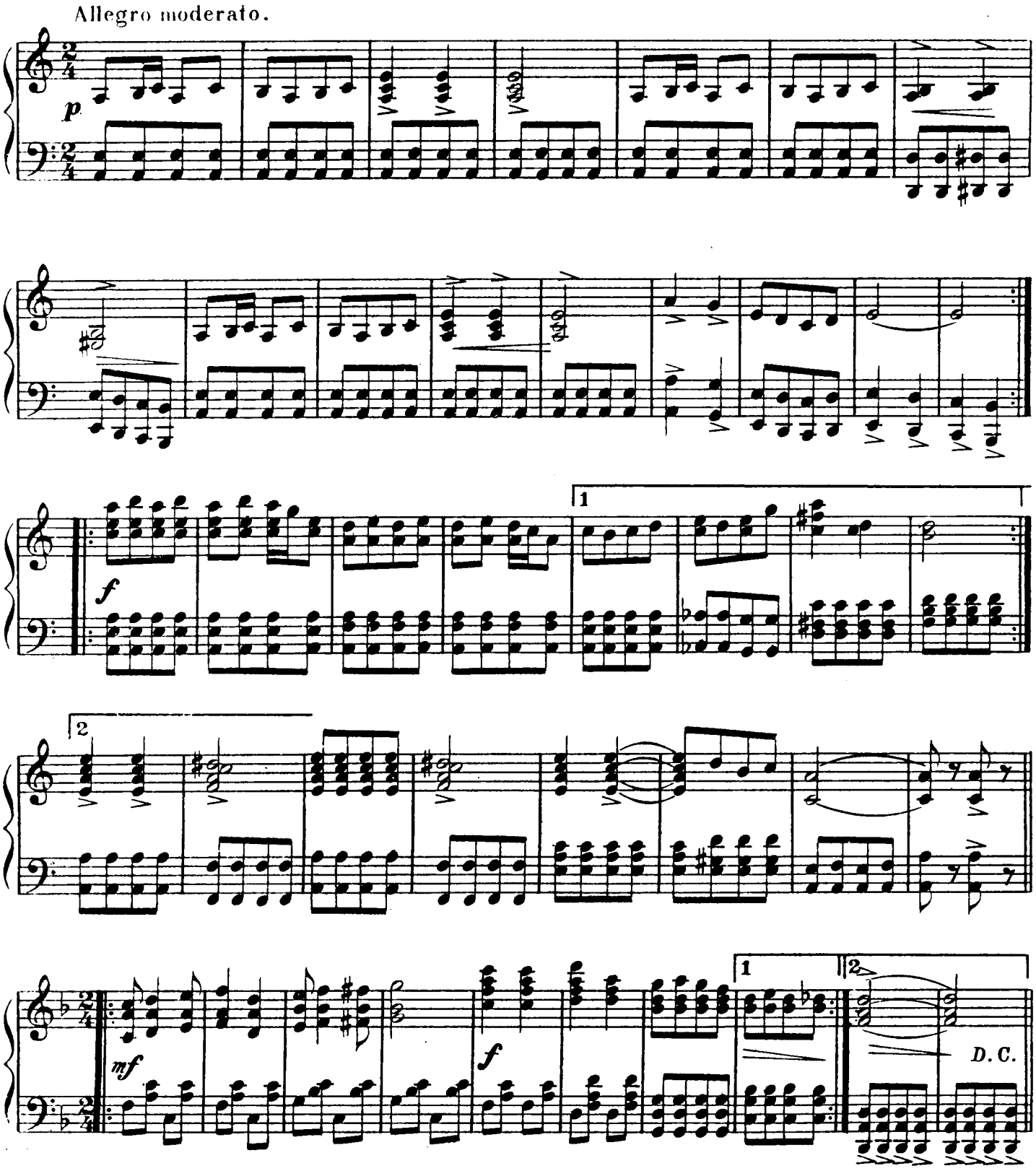
FESTIVAL MARCH

J. S. Zamecnik.



INDIAN MUSIC

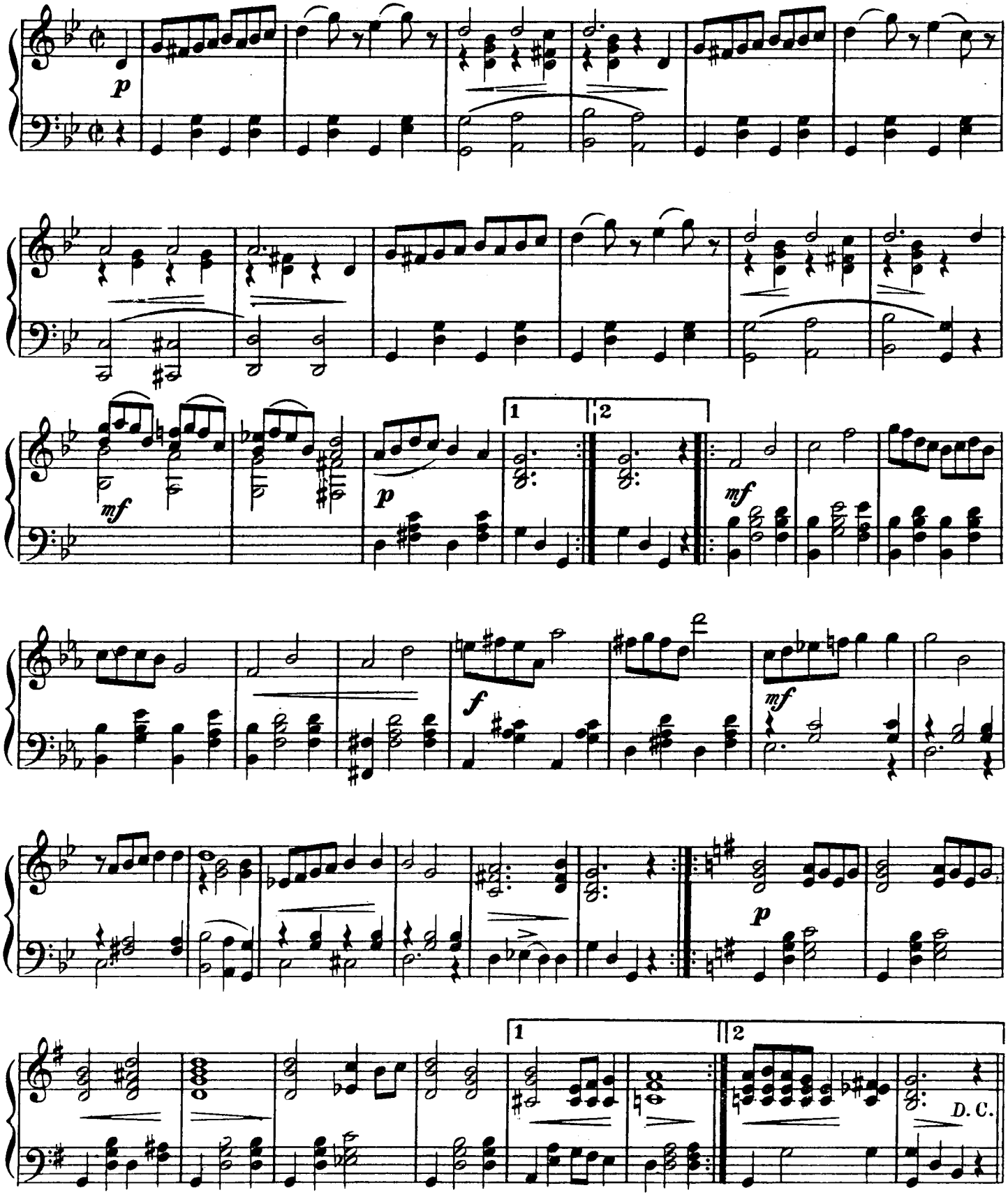
J. S. Zamecnik.



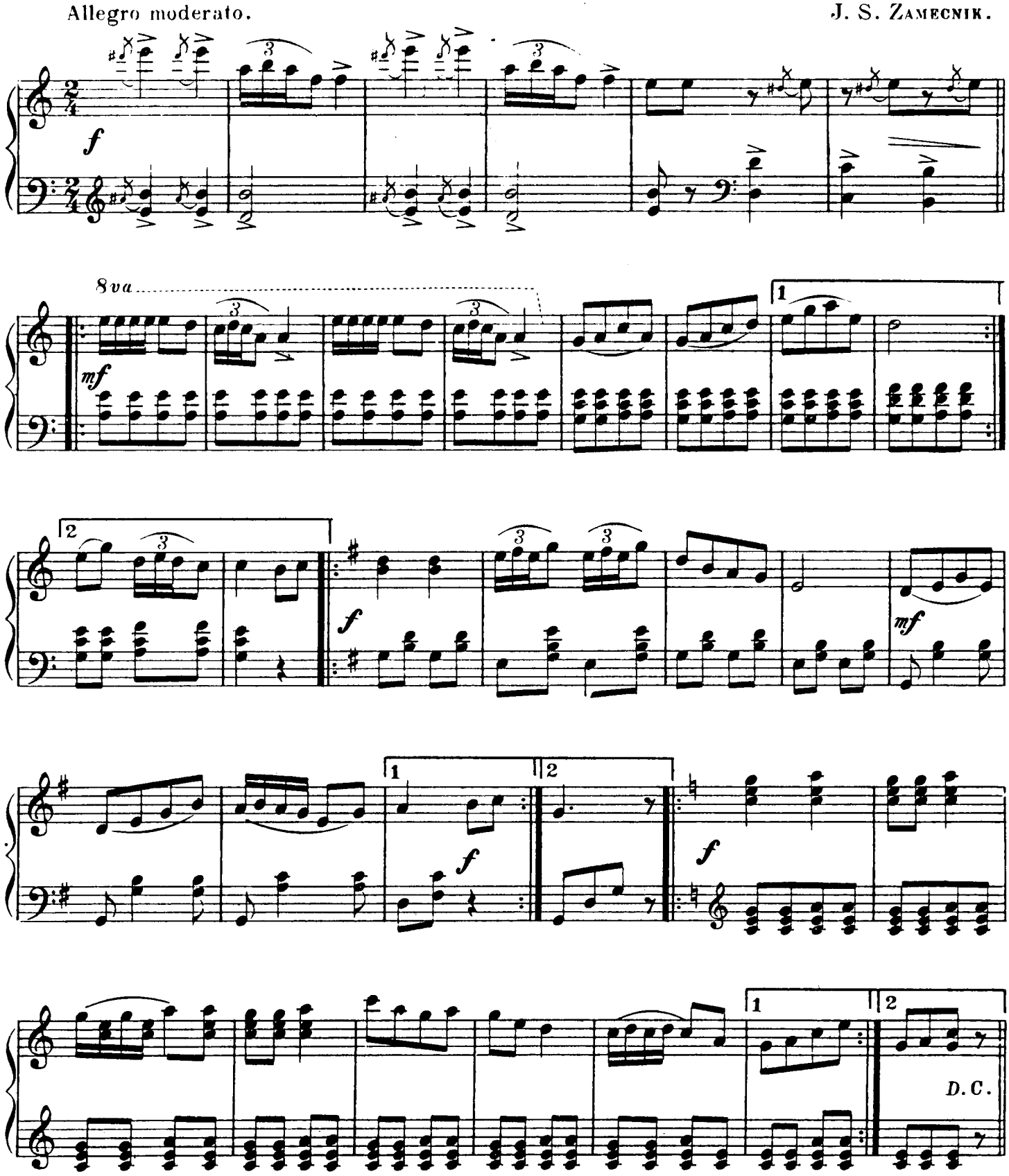
Oriental Veil Dance

J. S. Zamecnik.

Moderato.

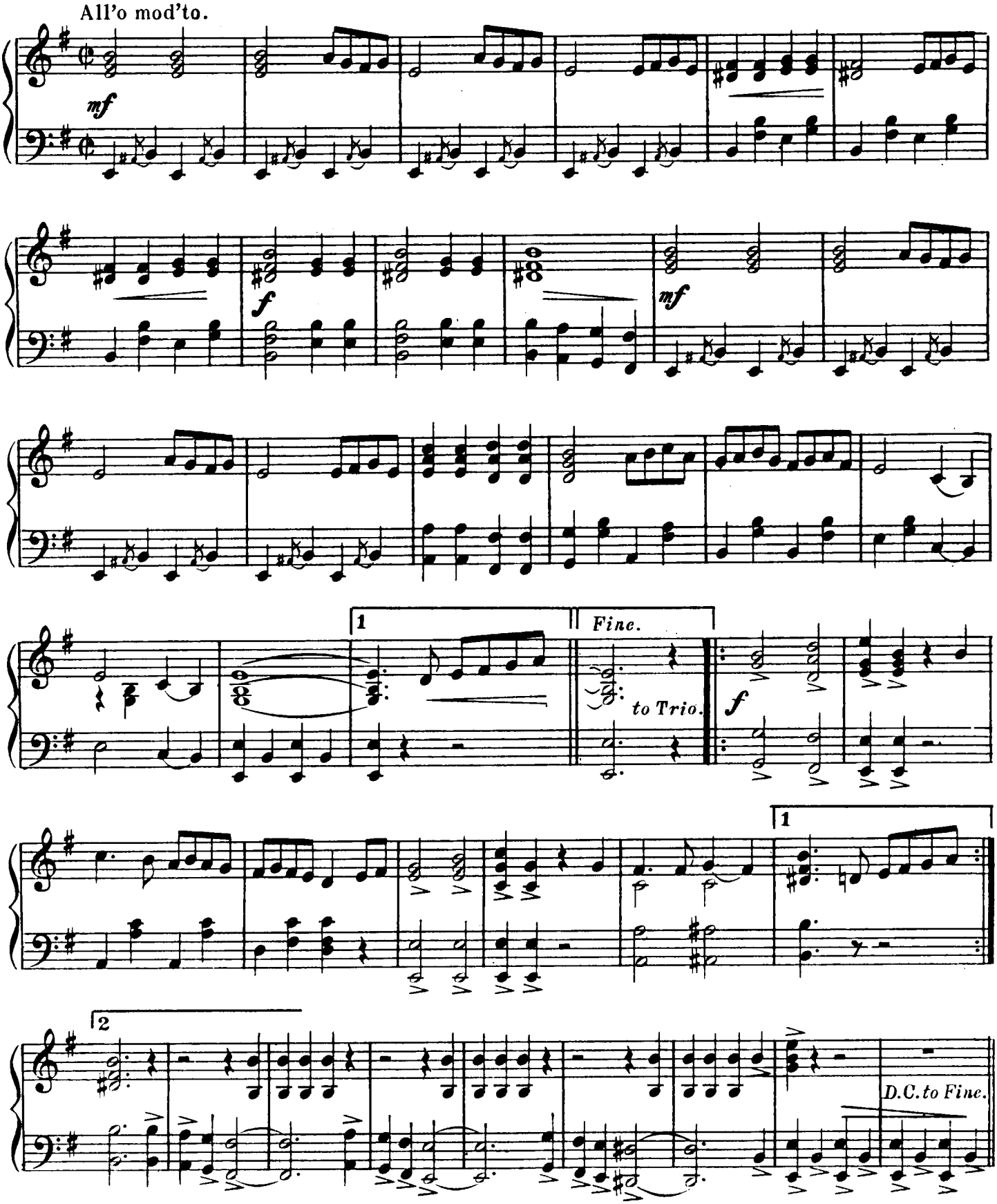


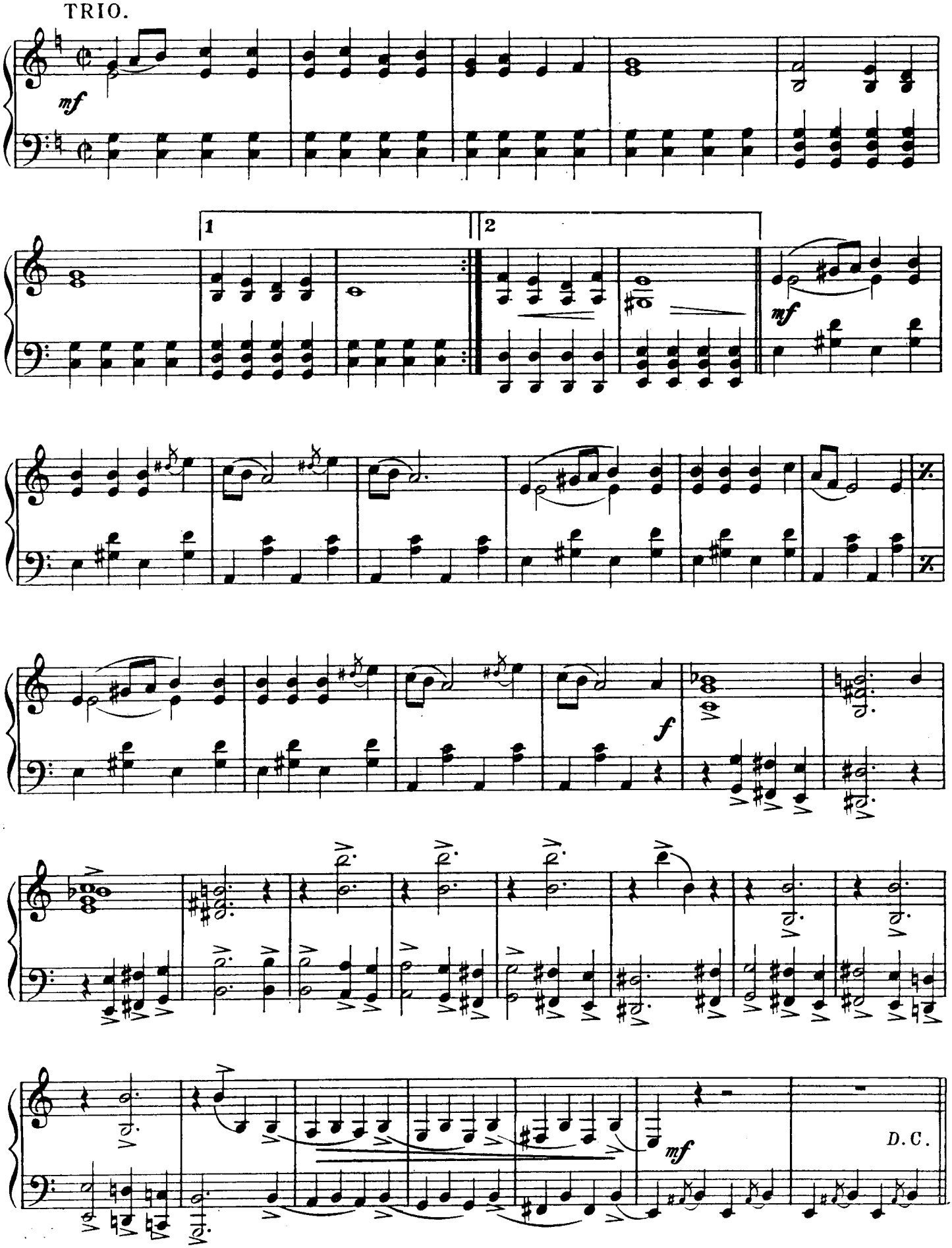
CHINESE MUSIC



ORIENTAL MUSIC

J. S. Zamecnik.

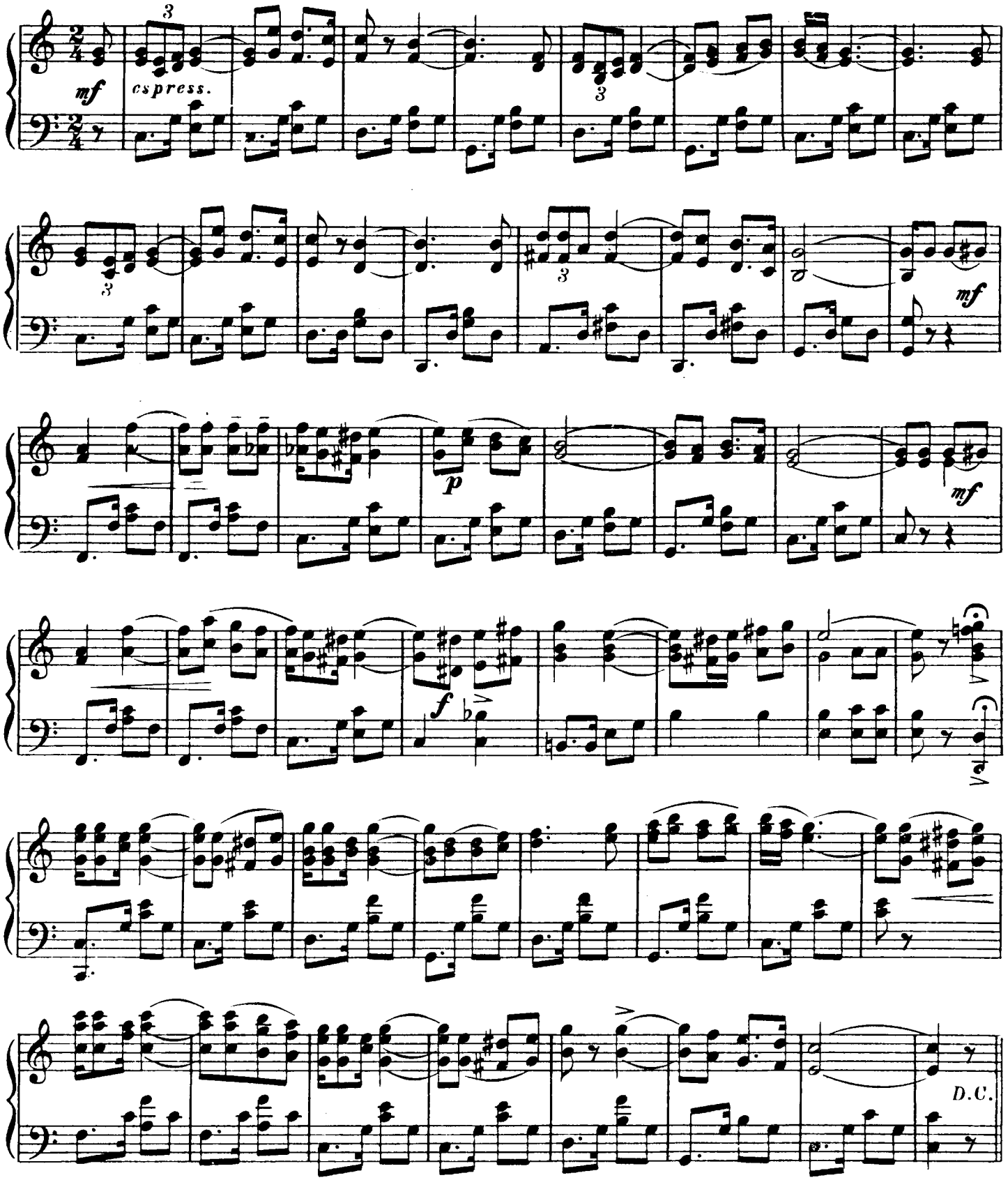



TRIO.
mf
1
2
mf
f
mf
D.C.

Mexican Or Spanish Music

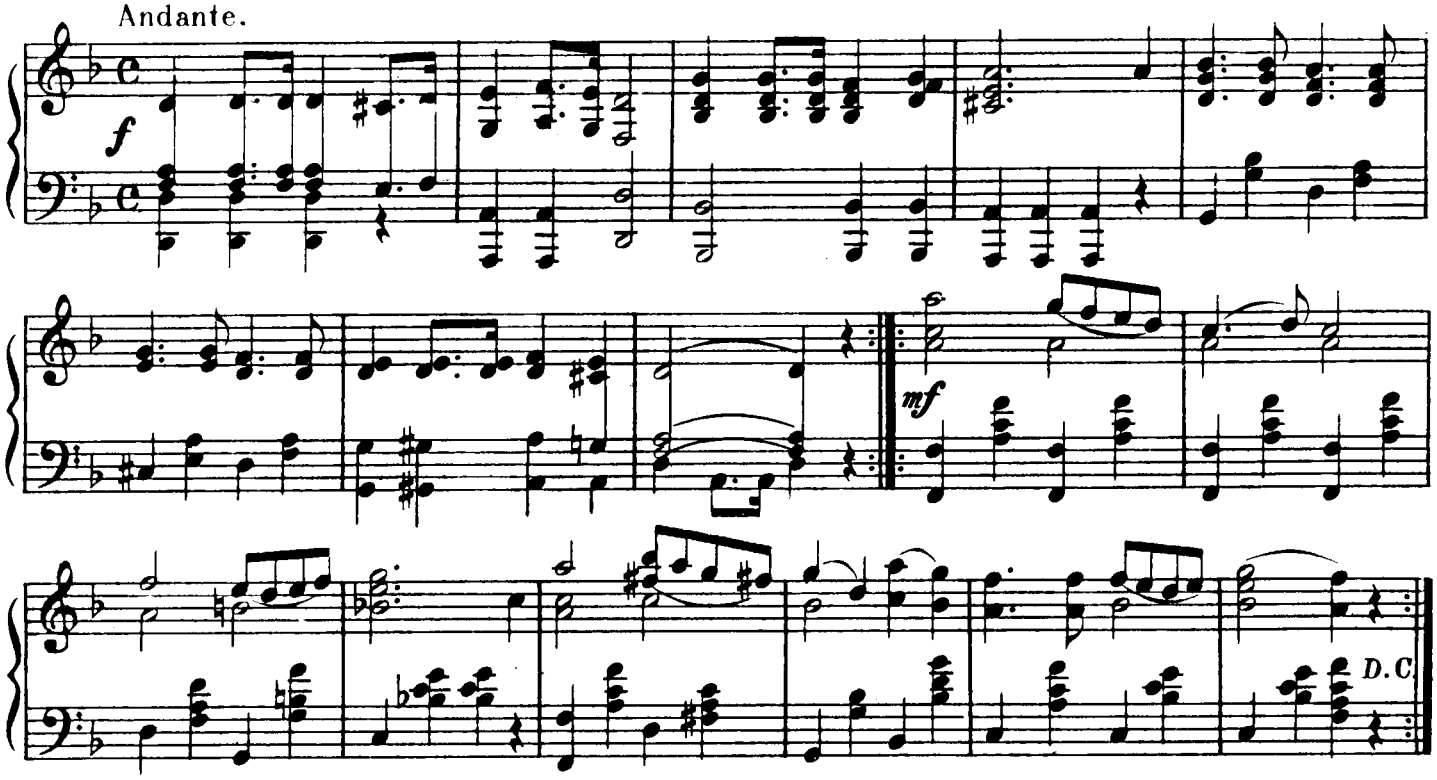
J. S. Zamecnik.

Moderato.



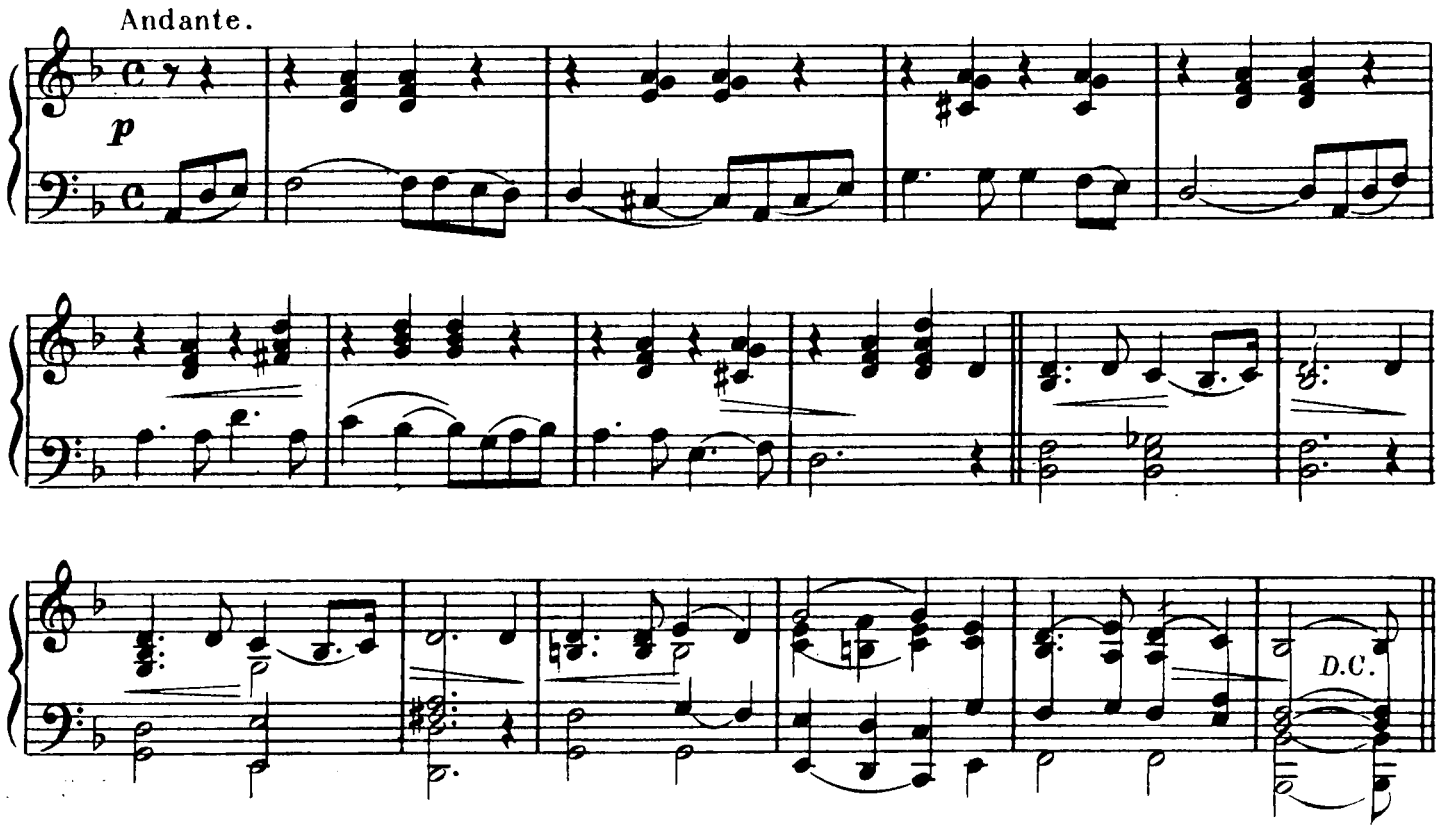
FUNERAL MARCH

J. S. Zamecnik.



DEATH SCENE

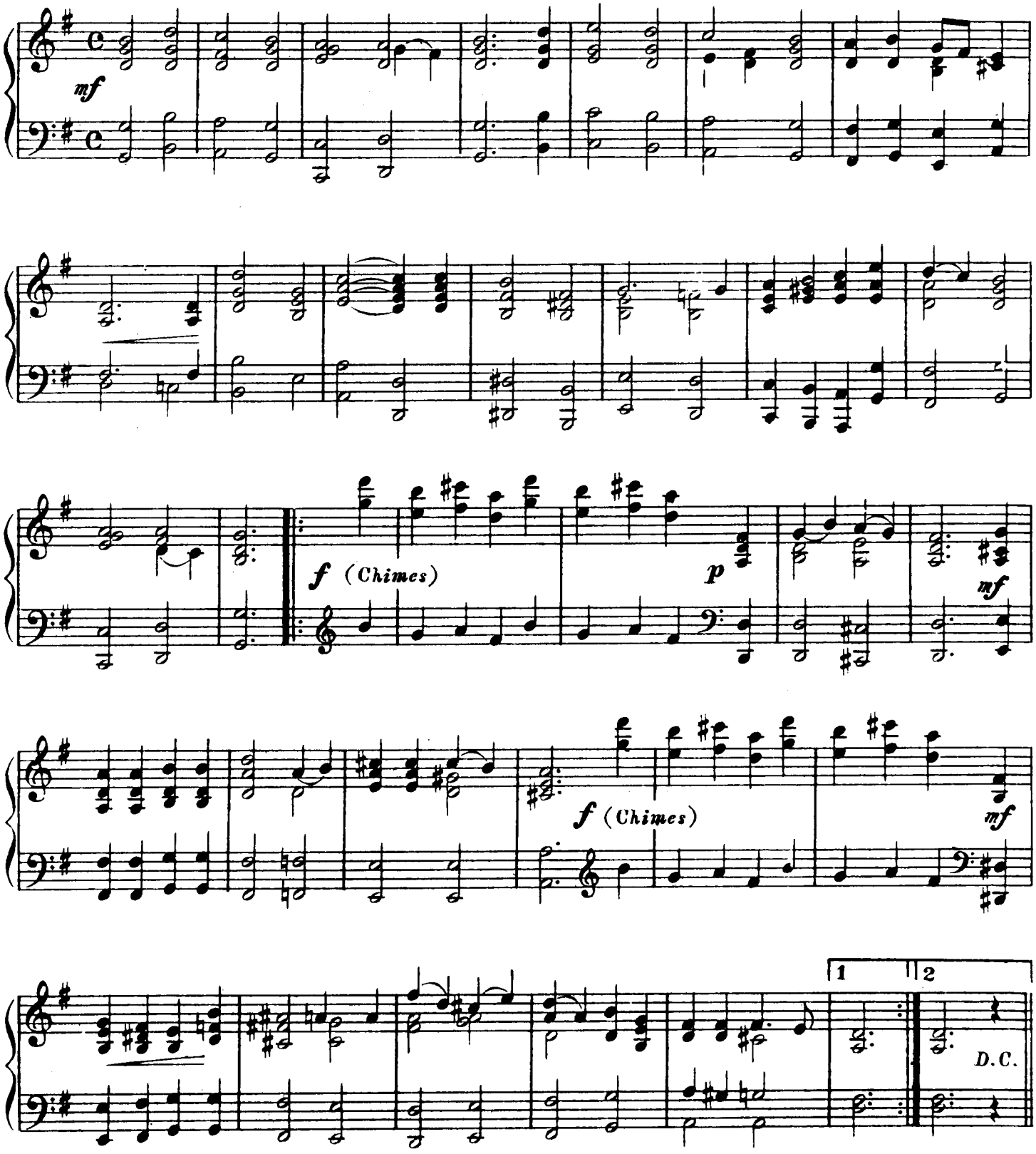
J. S. Zamecnik.



CHURCH MUSIC

J. S. Zamecnik.

Andante religioso.

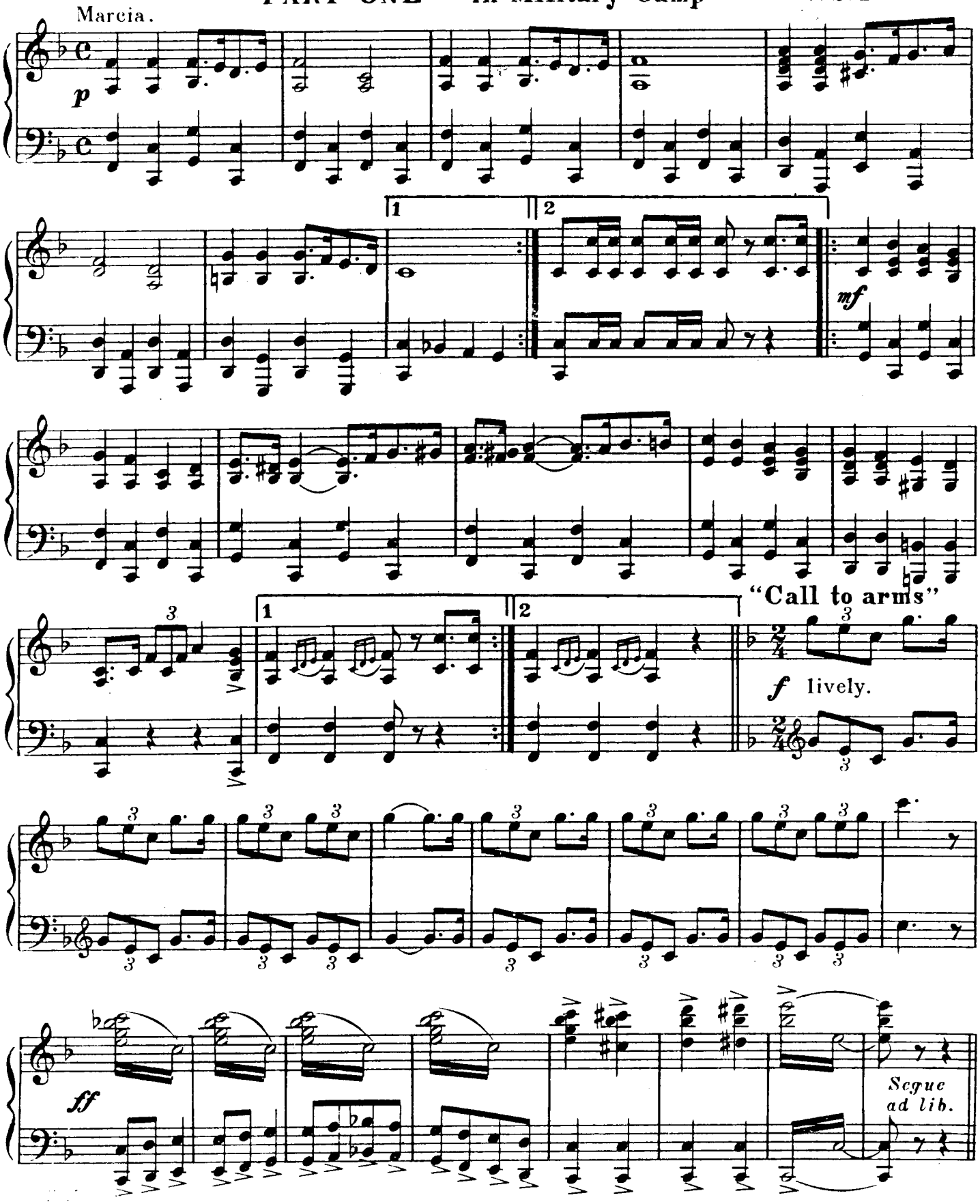


"WAR SCENE"

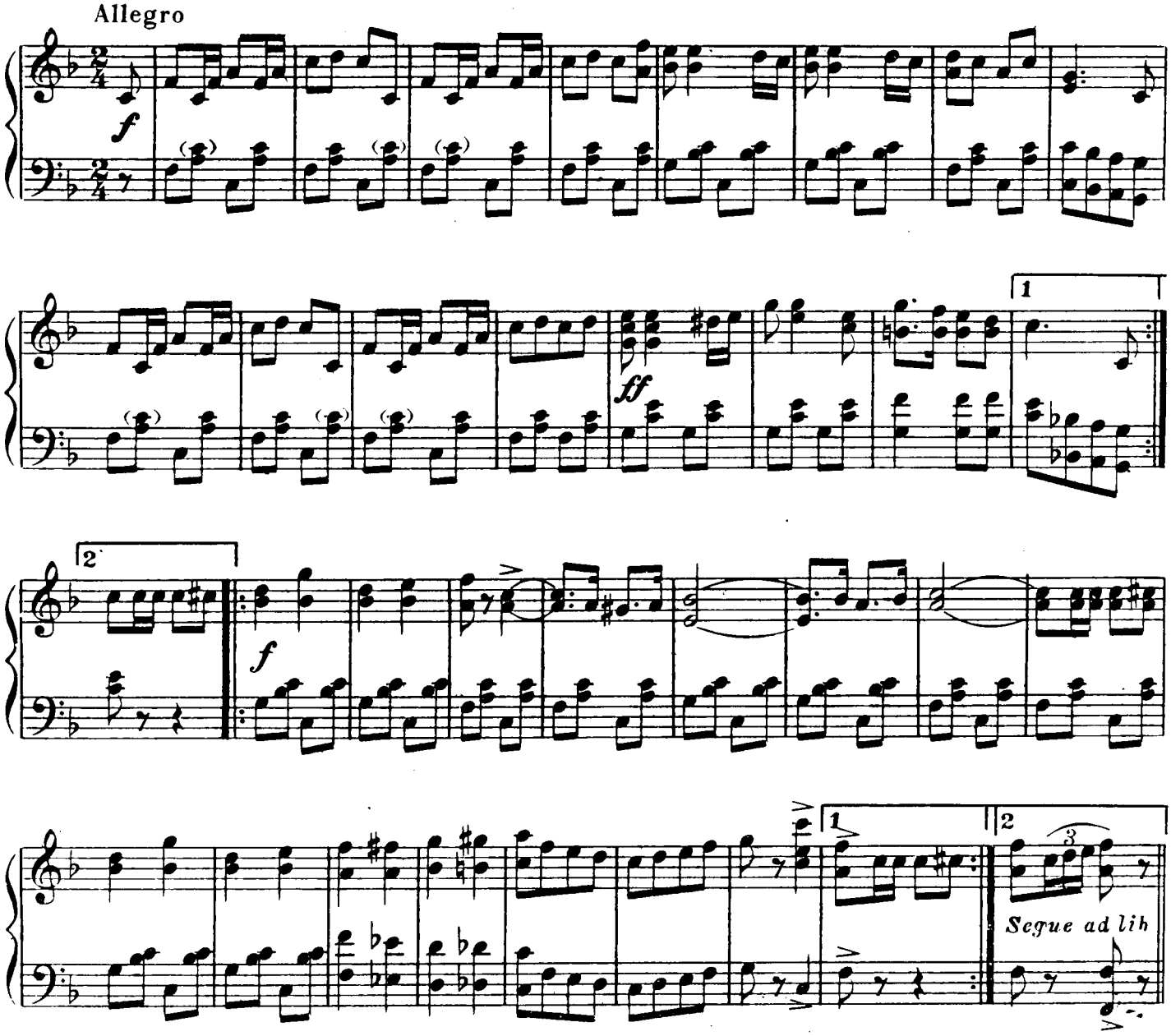
The following three numbers can be played in succession for a complete war scene.

PART ONE – "In Military Camp"

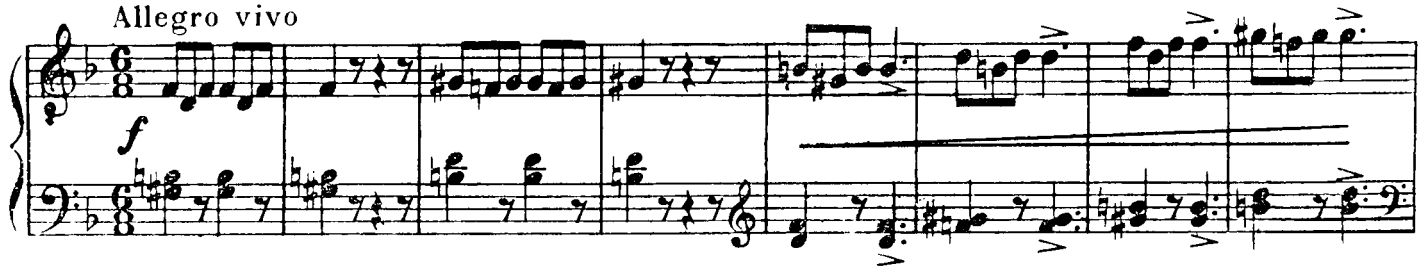
J. S. Zamecnik.

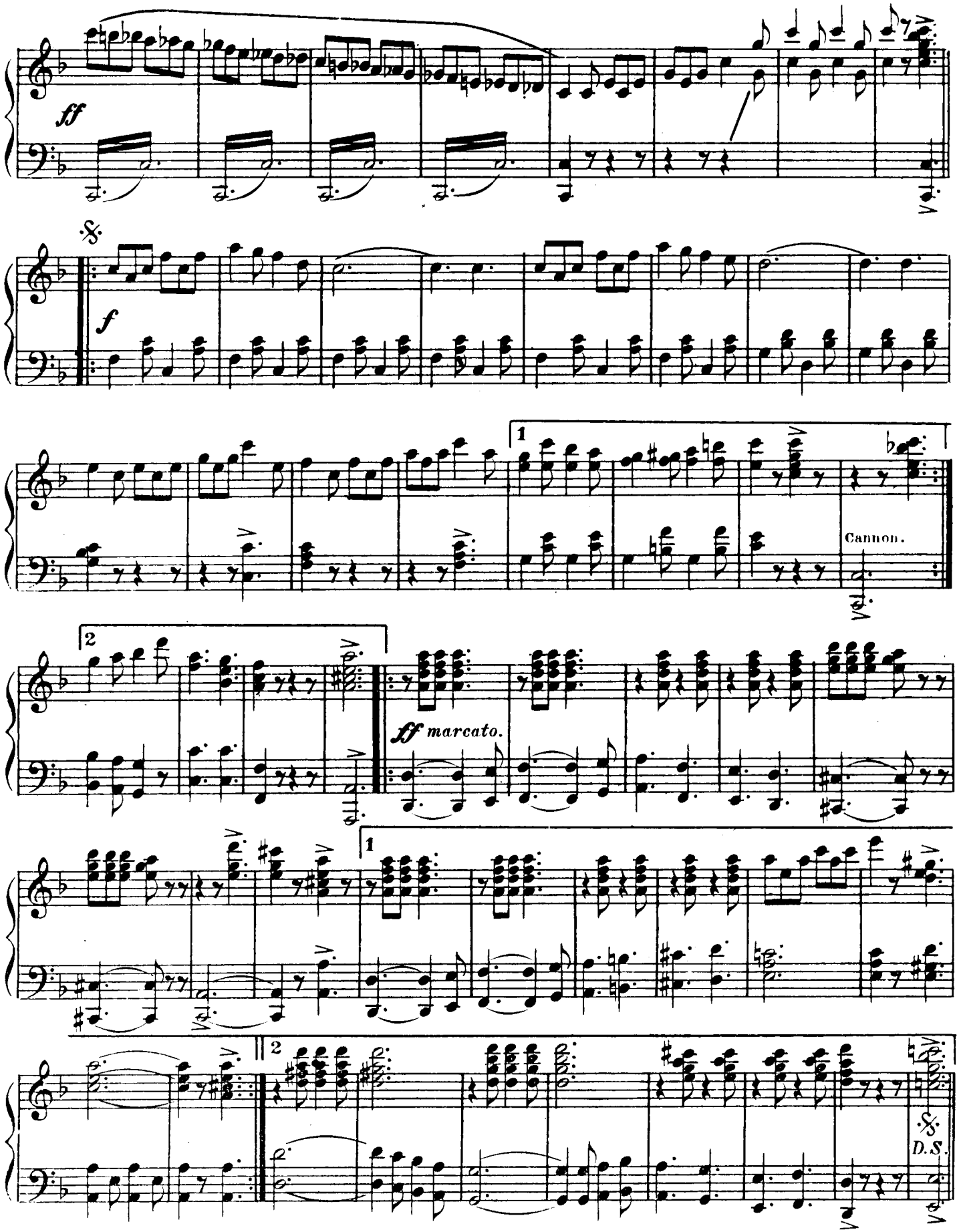


PART TWO – "Off For Battle"



PART THREE – "The Battle"

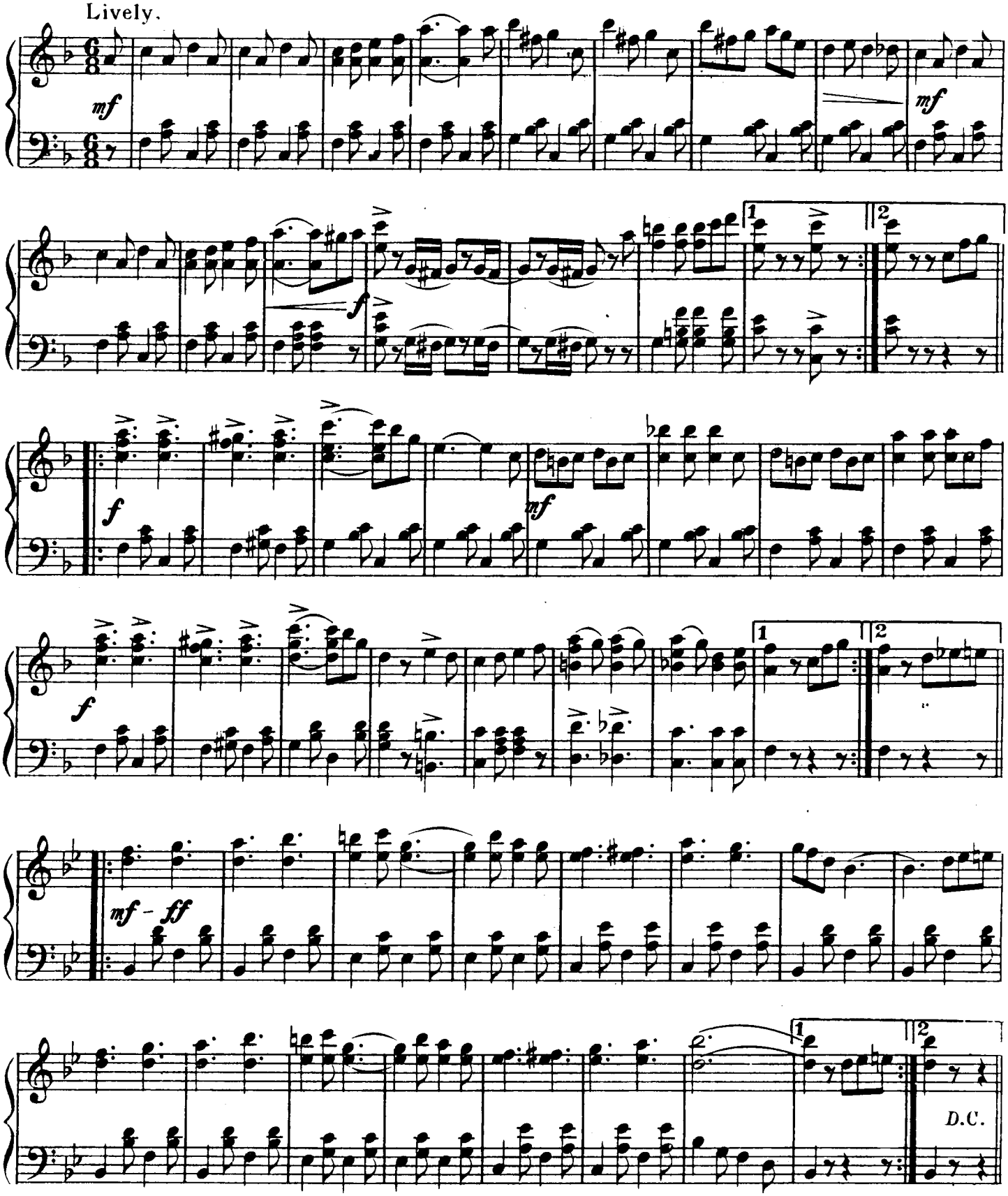




PART FOUR – "Return from Battlefield" Play PART TWO

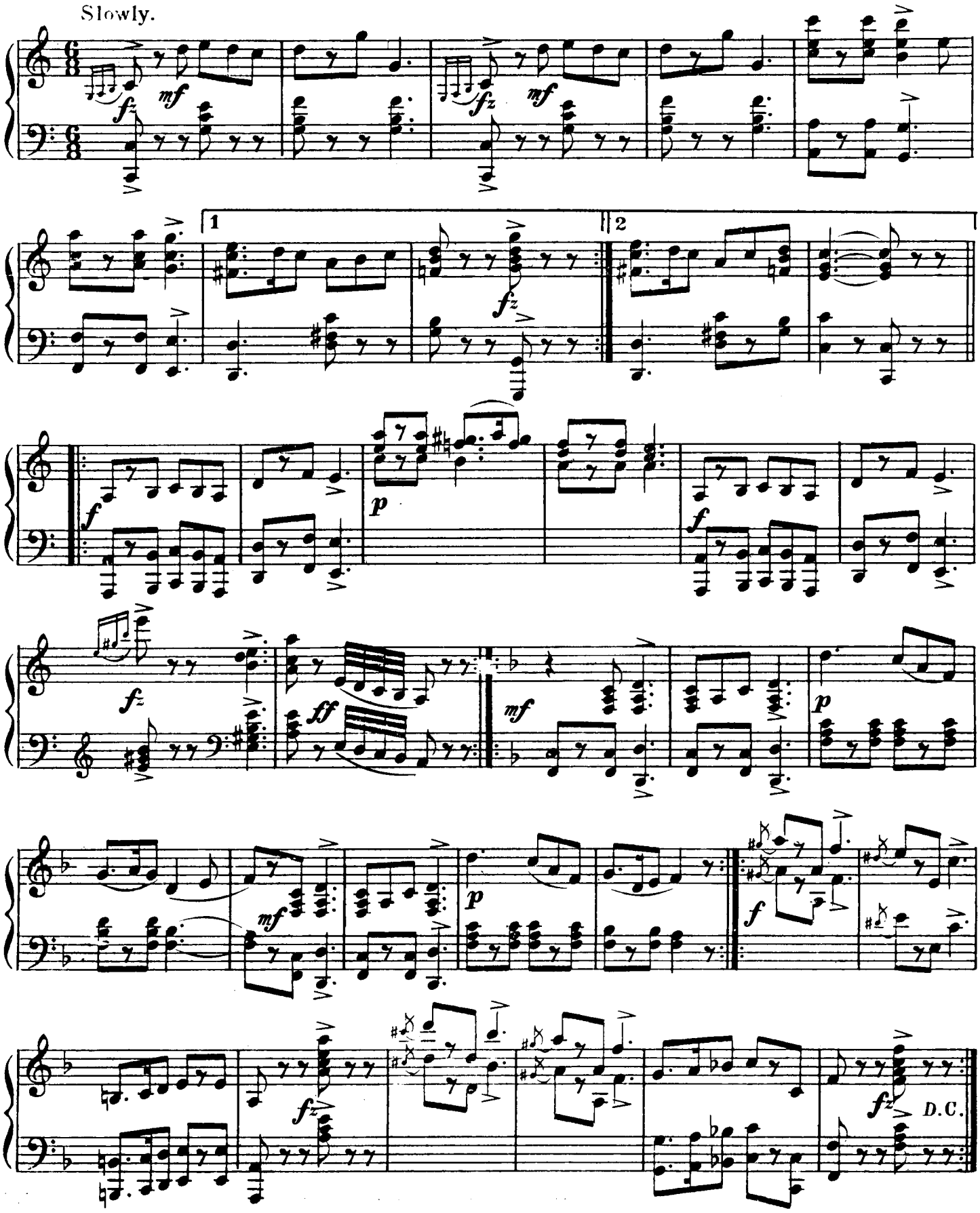
COWBOY MUSIC

J. S. Zamecnik.



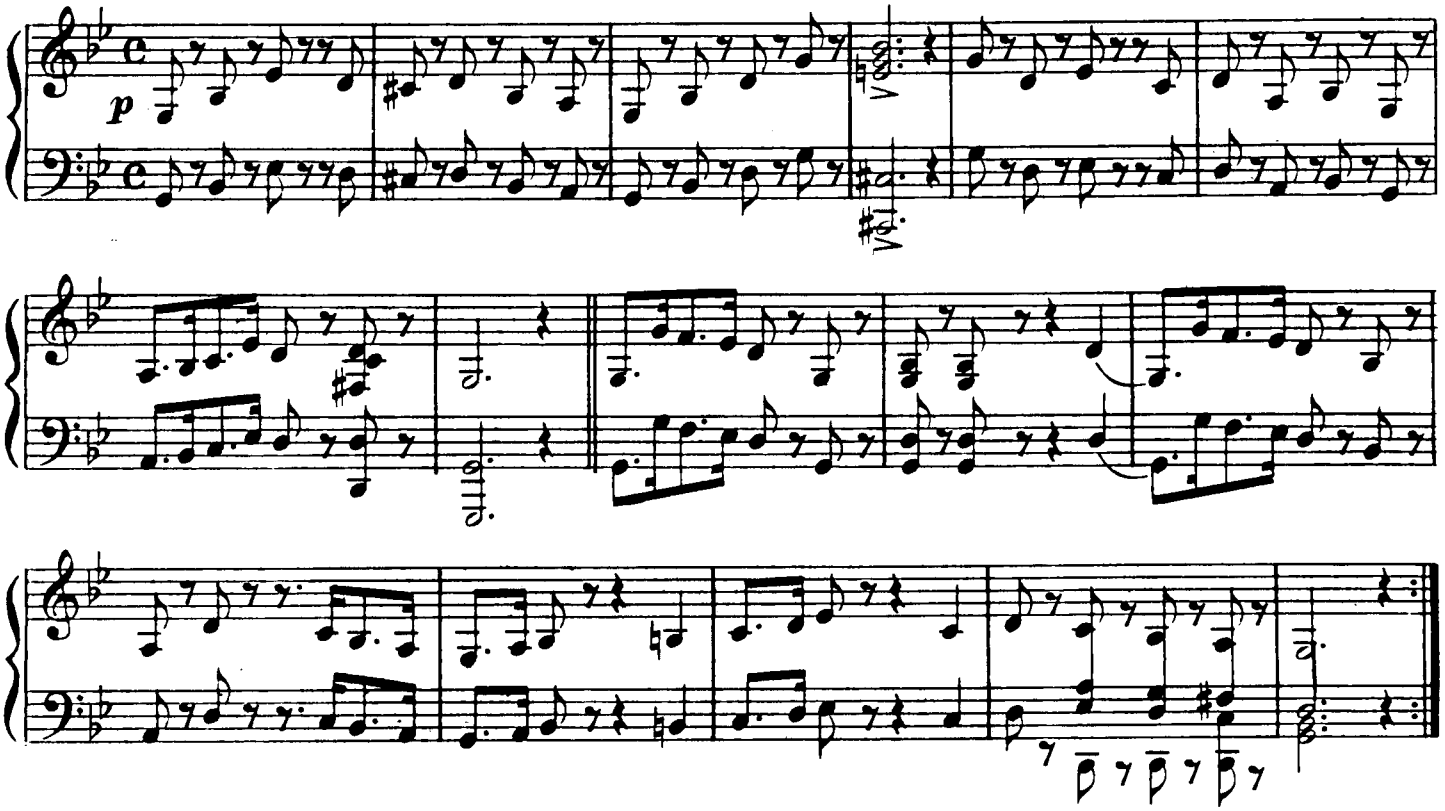
Grotesque Or Clown Music

J. S. Zamecnik.



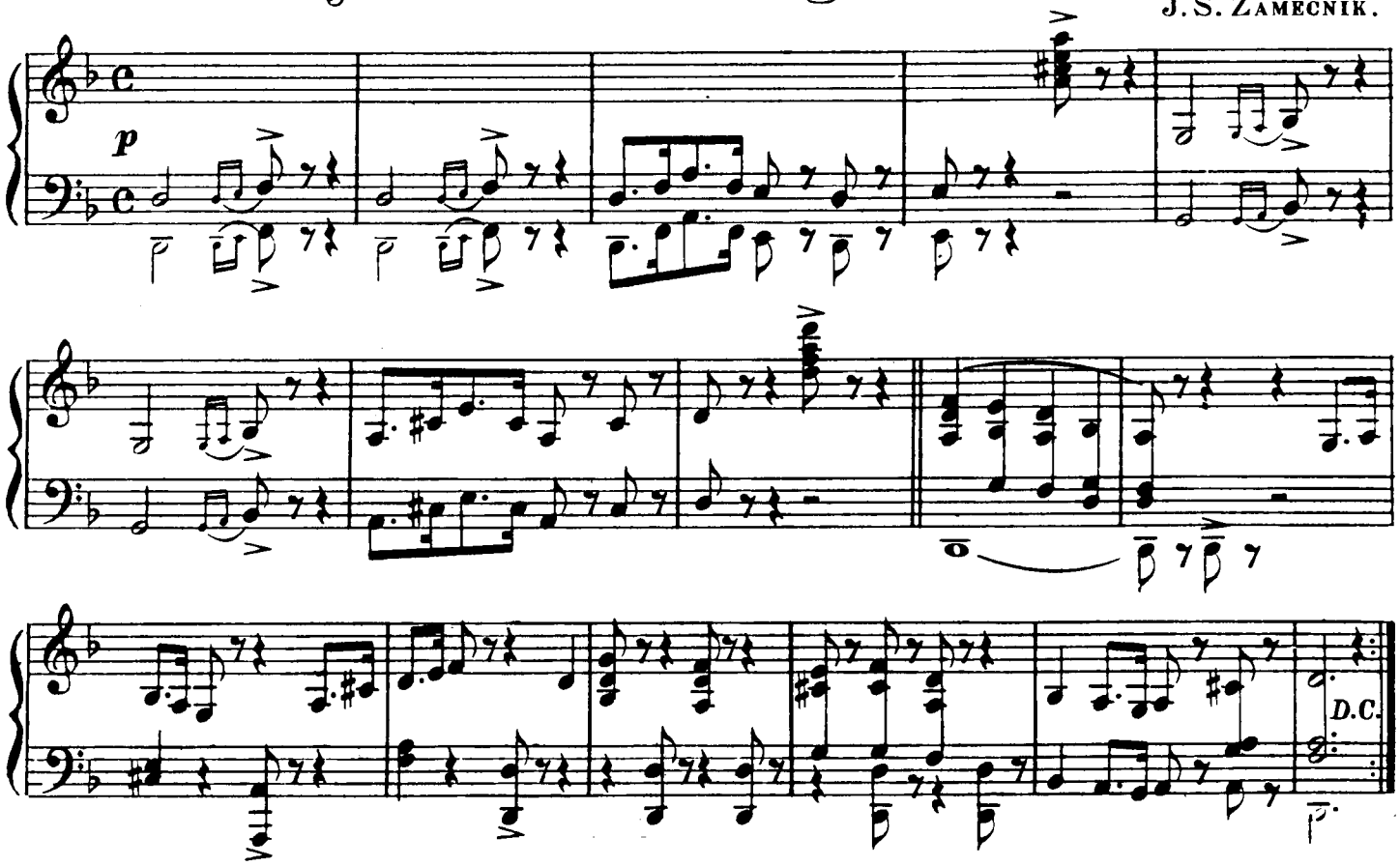
Mysterious - Burglar Music

J. S. Zamecnik.



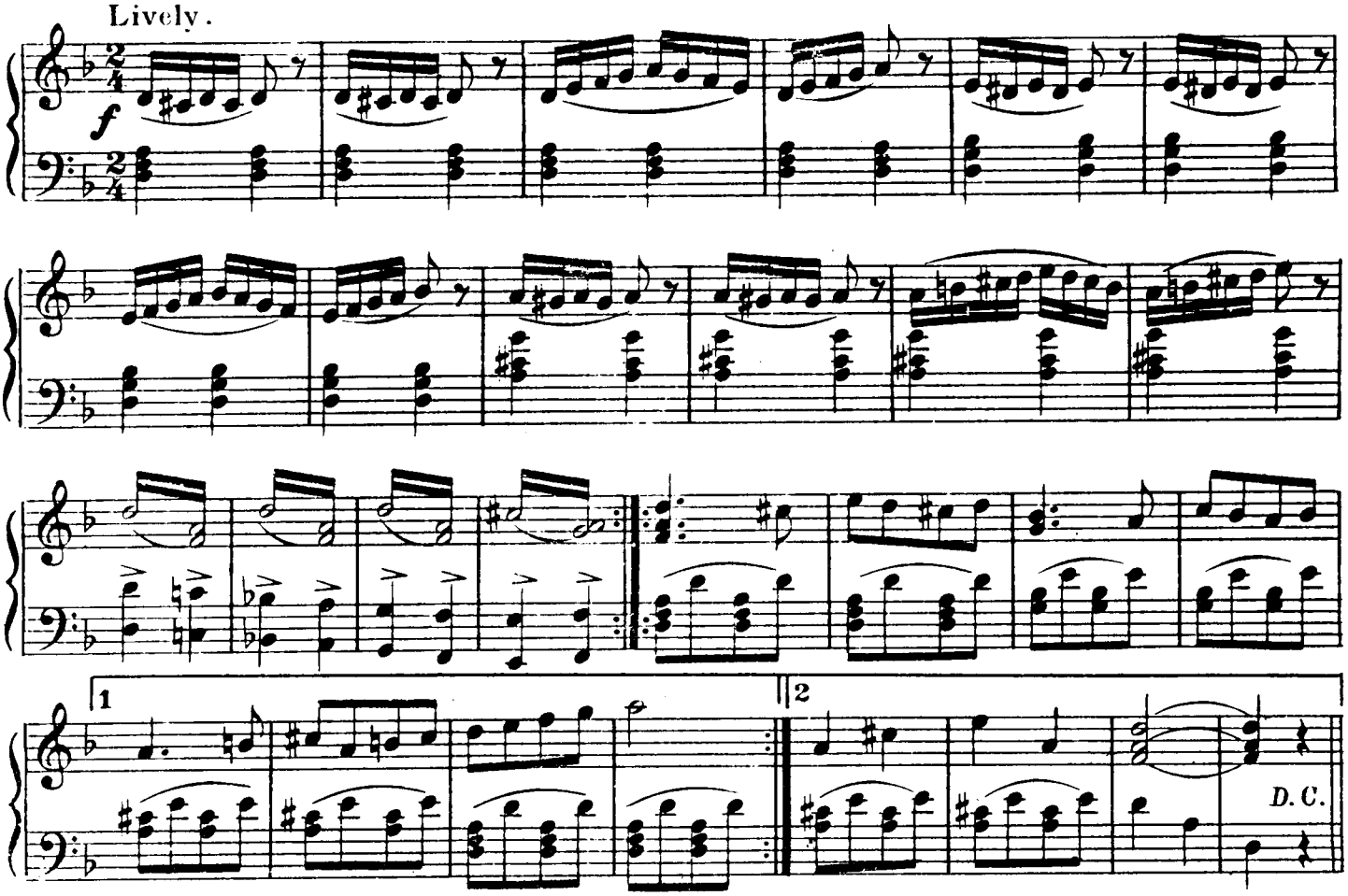
Mysterious - Burglar Music

J. S. Zamecnik.



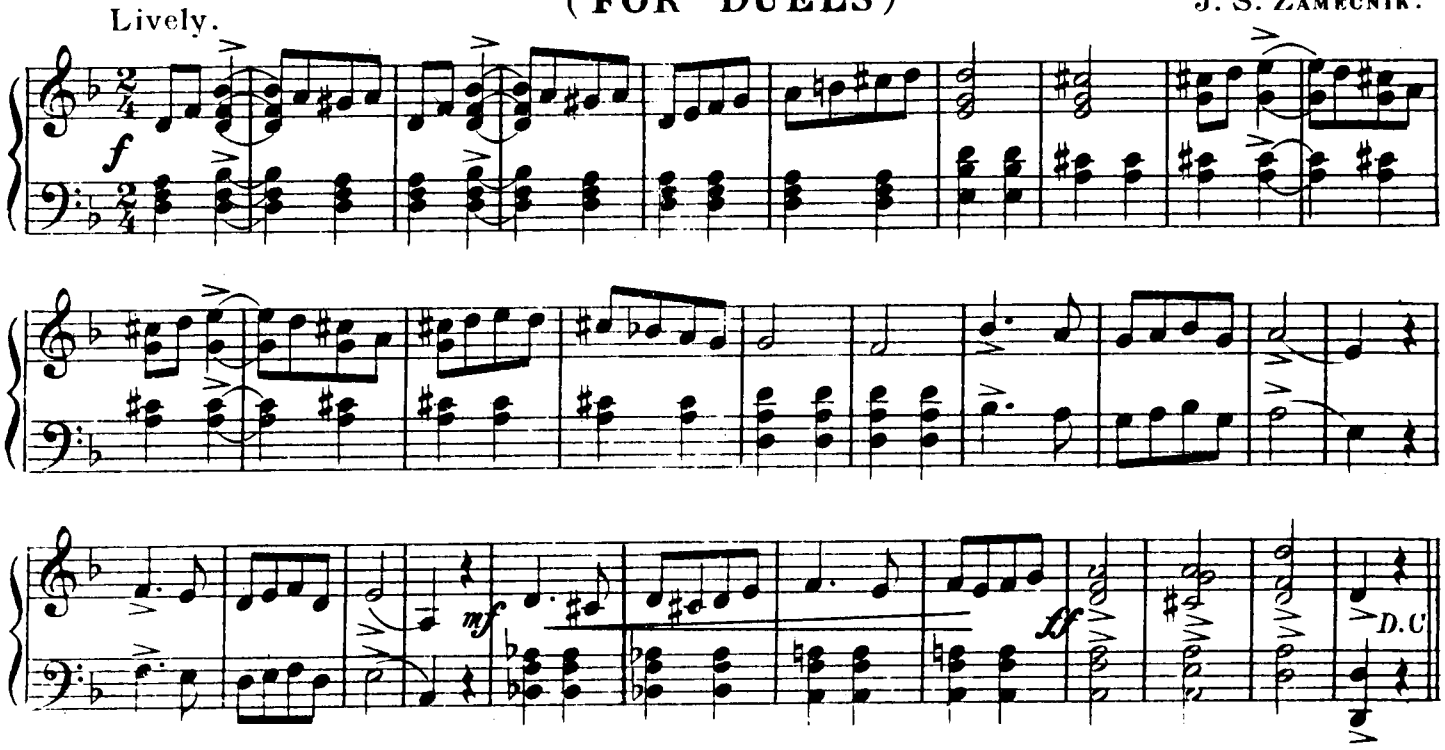
HURRY MUSIC
(FOR STRUGGLES)

J. S. Zamecnik.



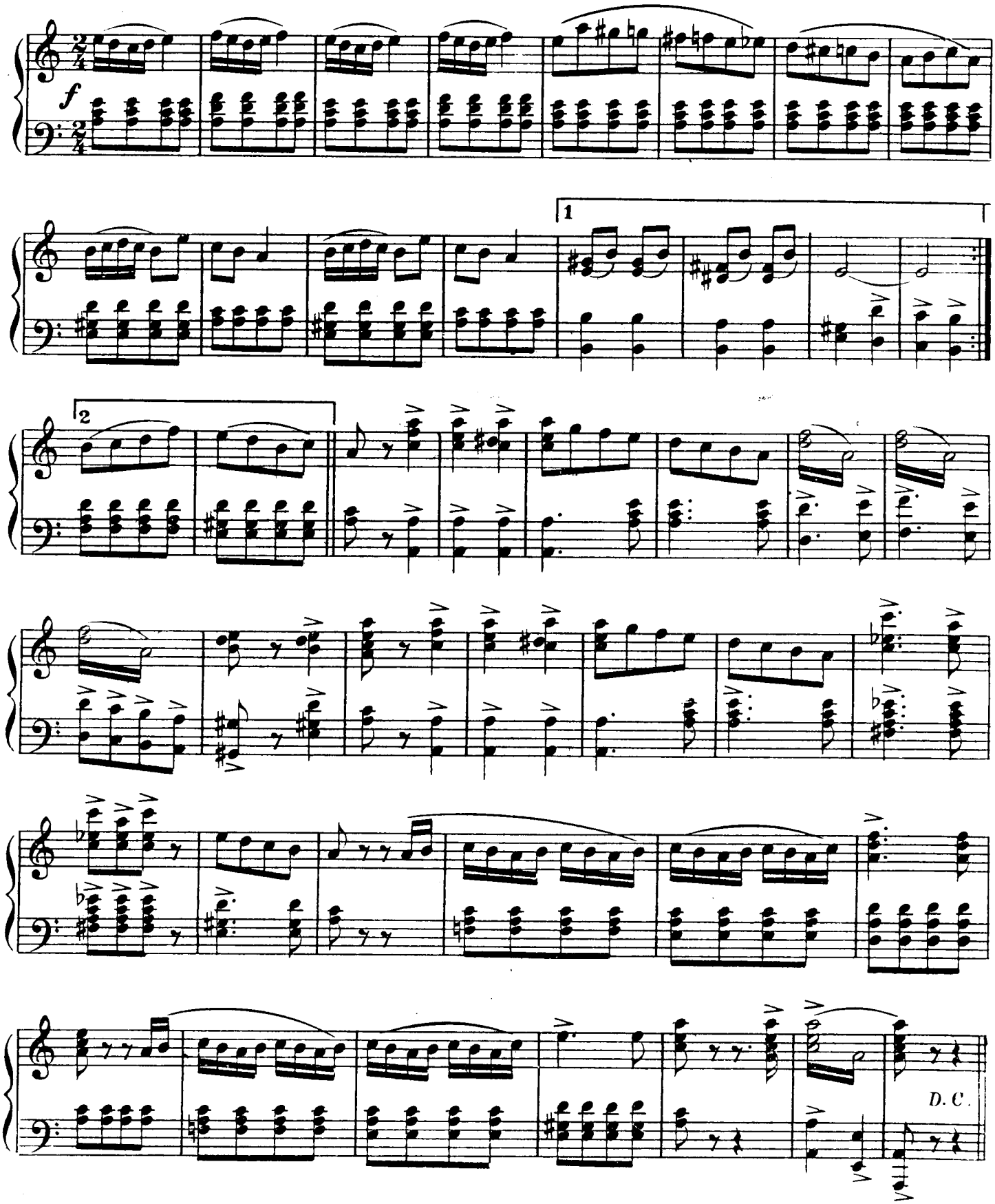
HURRY MUSIC
(FOR DUELS)

J. S. Zamecnik.



HURRY MUSIC

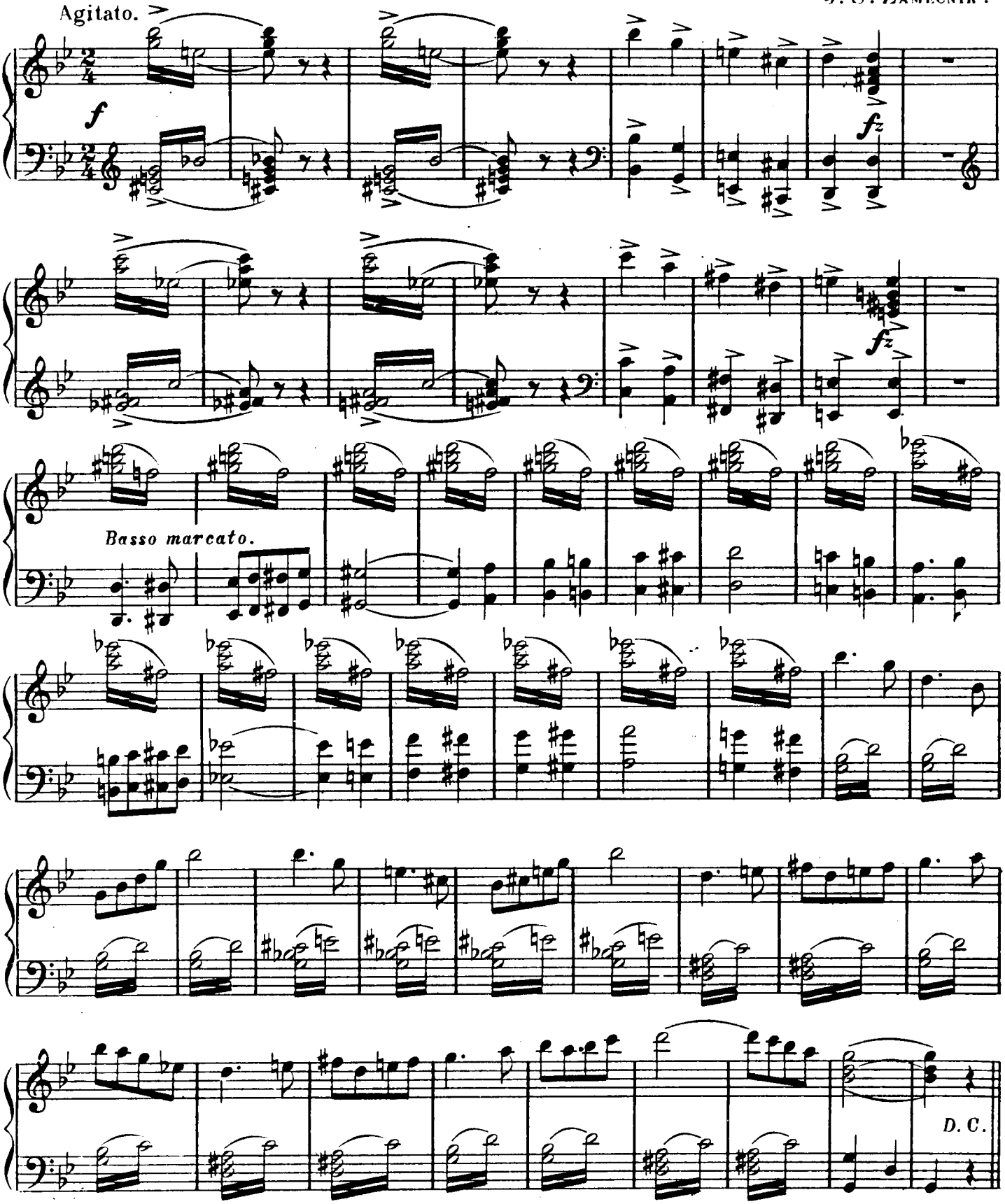
J. S. Zamecnik.



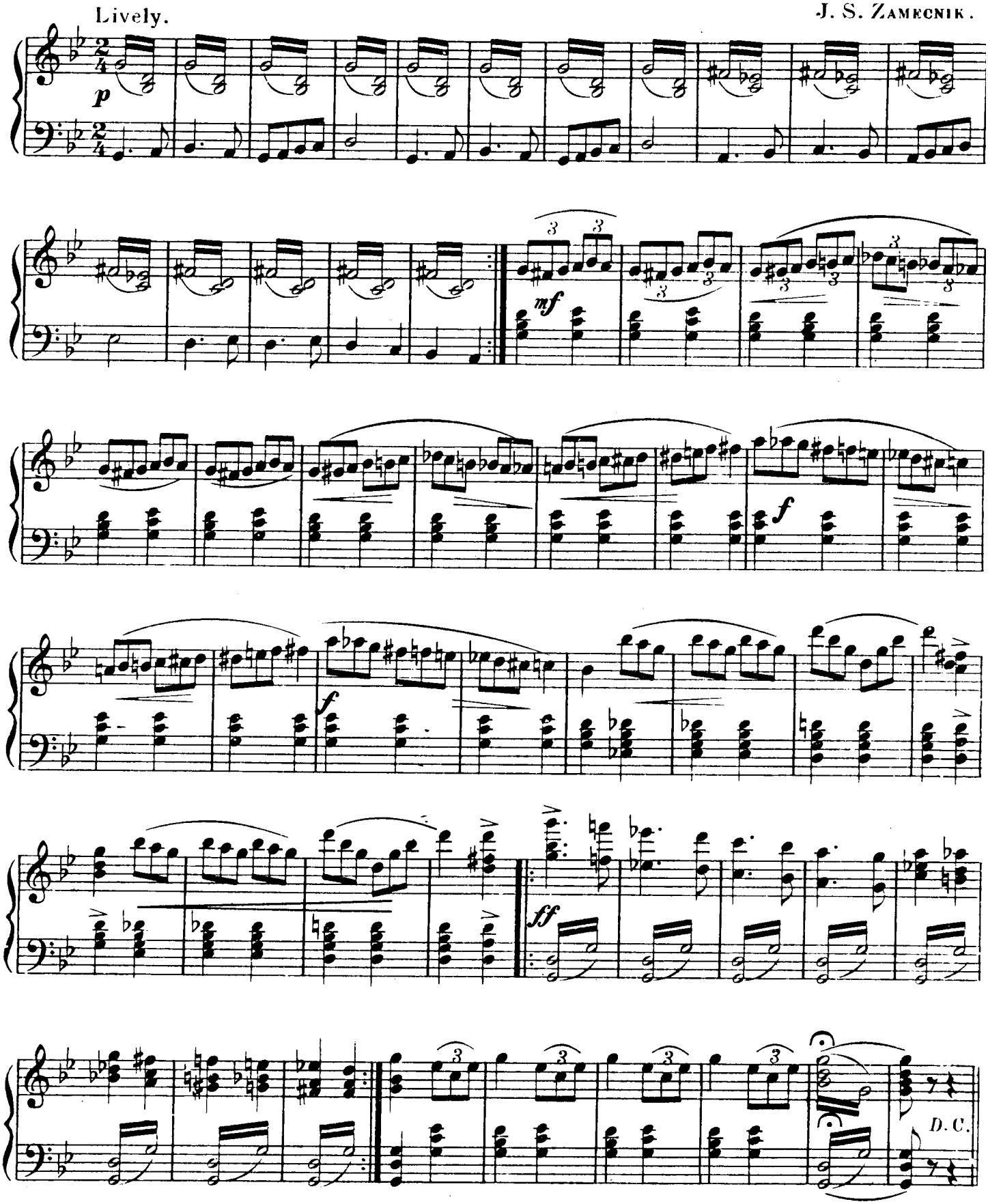
HURRY MUSIC

(FOR MOB OR FIRE SCENES)

J. S. Zamecnik.



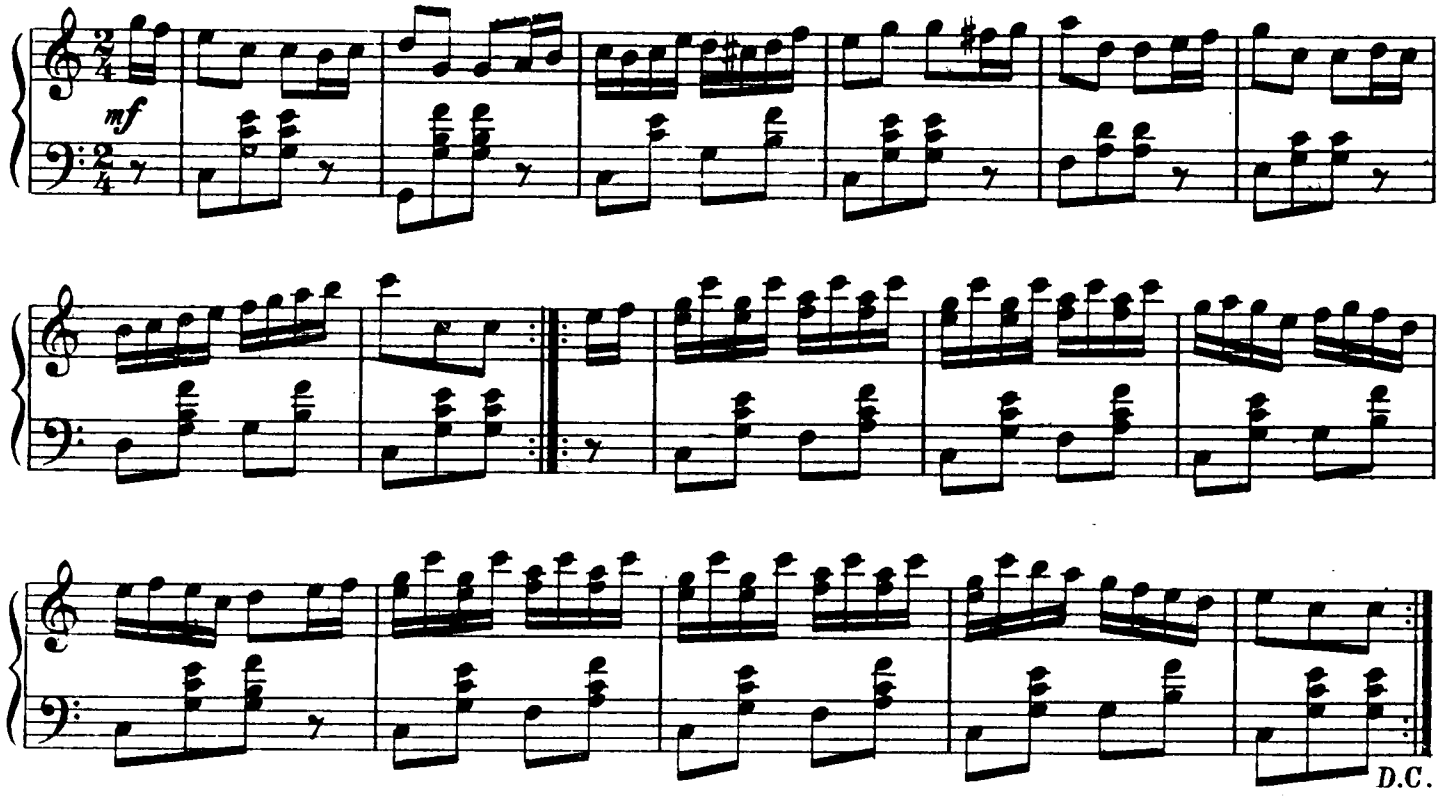
STORM SCENE



SAILOR MUSIC

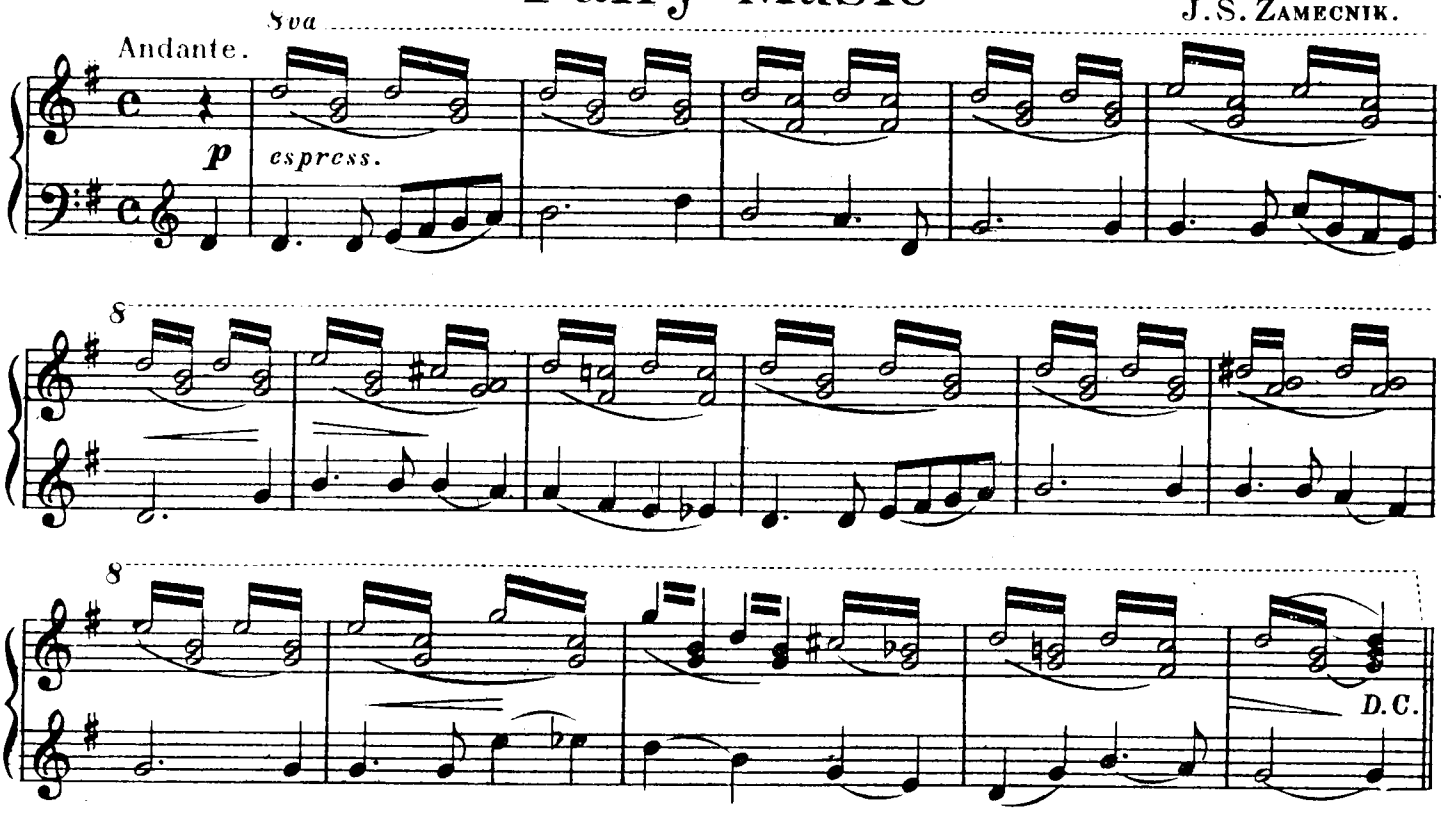
J. S. Zamecnik.

All'o mod'to.



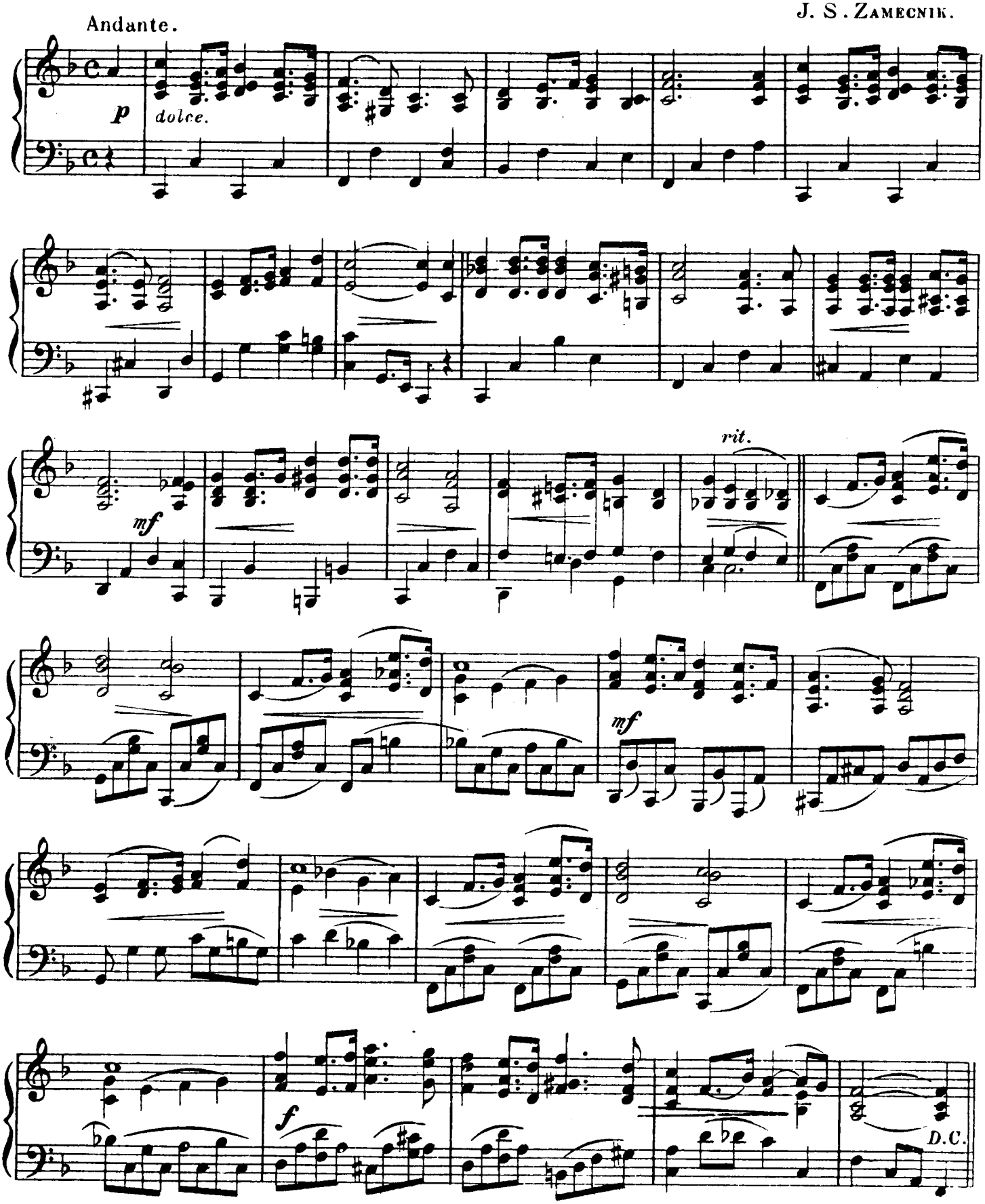
Fairy Music

J. S. Zamecnik.



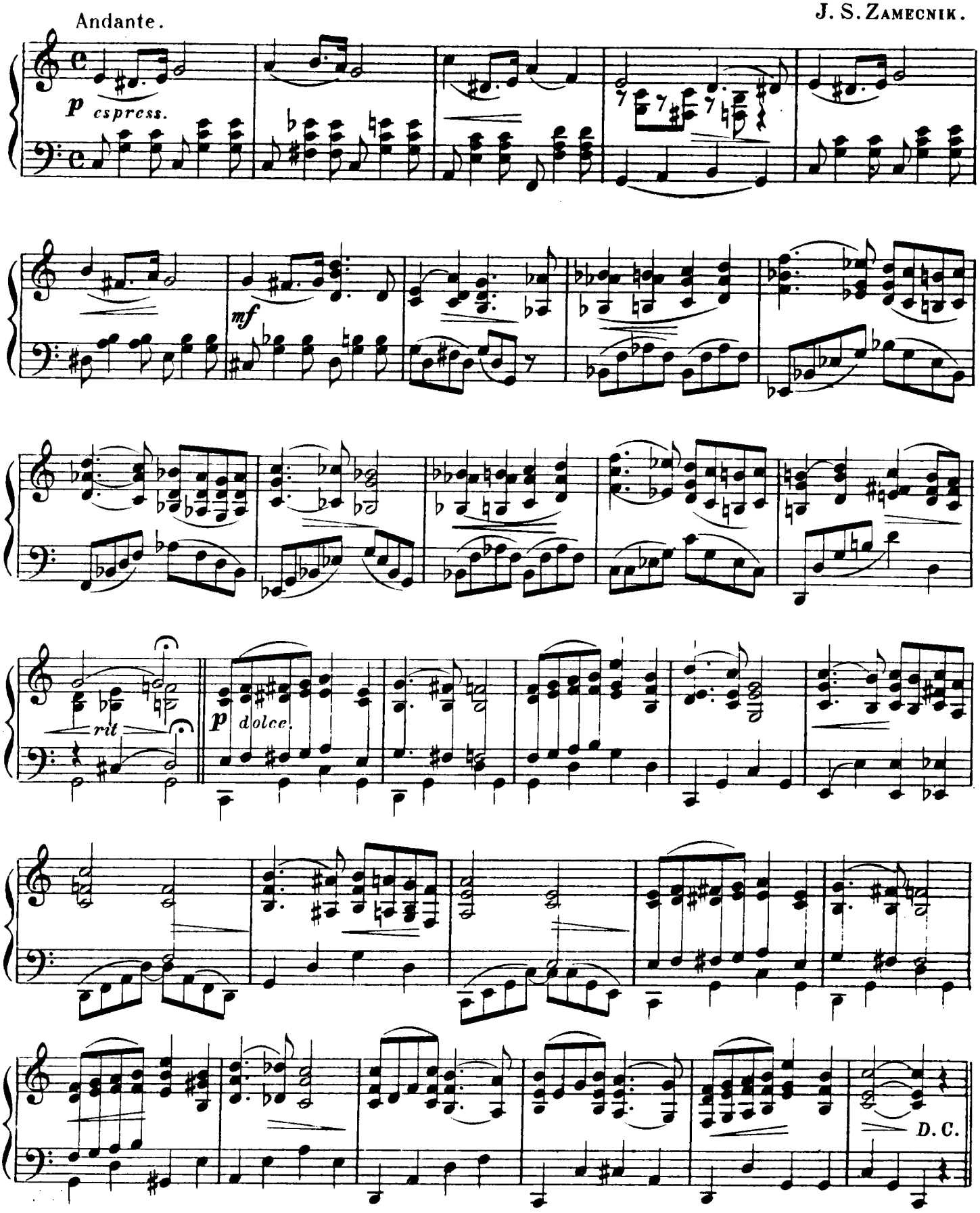
PLAINTIVE MUSIC

J. S. Zamecnik.



Plaintive Music

J. S. Zamecnik.



SAM FOX MOVING PICTURE MUSIC

This is probably the first music ever published specifically for compiling film scores. Several composers had created complete film scores before this time, but the usefulness of this music was limited by its being assigned to a particular picture. Most musicians, realizing that they would be playing for thousands of films, would not invest in music that was only useful for only one picture that would be gone in a week. They wanted a permanent library of useful pieces from which they could compile their own scores to any movie. The classical repertoire and the popular music of the day were heavily used, but were not adequate for certain kinds of scenes. The Sam Fox Moving Picture Music series was designed to fill this need. The volumes were popular and in print until the end of the entire silent era.

If this early film music often sounds simple, that's because it is. The films of 1913 were largely melodramas, westerns, travelogues, and slapstick comedies, and Zamecnik composed music appropriate for those genres. This music is also very simple to play, since it was intended for beginning to intermediate pianists, playing in the dark, while watching a film out of the corner of their eyes. A perfect example is the first Hurry music, written to sound very busy, but in the first twelve bars the pianist only needs to change right-hand position twice. These pieces are also remarkably short, again this is appropriate for most films of 1913. If you use these themes for movies from the late 1920s you will often find that you run out of music long before the scene is over. The fact that this music sometimes sounds "clichéd" is a testament to the lasting influence of Zamecnik's early compositions in the accompaniment style of silent film musicians.

Zamecnik's orchestral pieces from the 1920s are longer and musically more complex, being designed for more sophisticated films and more accomplished musicians. Zamecnik had studied for five years with Anton Dvorák, and was capable of advanced musical expression and theme development. But the composition of solid, evocative music that can be played by beginning pianists under lousy conditions is a feat of which any composer could be proud.

This is an early edition with plentiful typos—for instance there is a key-signature change missing in Death Scene, the second section needs to be in B-flat. There are also missing accidentals, wrong notes, and similar errors elsewhere in the book. I have corrected these in the MIDI performances that accompany this book. The selections are heavy on "exotic" and "hurry" music, since this is the kind of music not found elsewhere in a typical pianist's repertoire.

THE MIDI FILES

The MIDI files are not just the notation typed into a computer program. This is an interpreted performance of the music. They should be played using a piano sound, as the use of damper pedal is critical to the interpretation. It sounds weird if you play the pieces with an organ sound. I don't suggest that you try to create notation from these MIDI files—use the notation in this book. Most Web browsers can play back the MIDI files, although you may need to download them to your computer before opening them from the browser. For playing the files from a Mac to a MIDI keyboard, I recommend MIDIgraphy, the shareware program that I used to record the music.

Zamecnik knew that these pieces would not be played as written—performers would have either taken repeats or not taken them depending on the length of the scene. I have taken some repeats and left others out purely at my whim. Most of the pieces are marked D.C. (da capo), meaning that you can jump from the end back to the top and start over if the scene is long enough. I have done this once or twice in the MIDI files when the end of the piece doesn't sound "final."

Although the music is public domain, my performances are copyright 1998. This means you can play them freely for yourself and your friends, but you may not use these performances in a commercial work without my permission. You may of course do whatever you like with your own performances.

My silent film quintet, the Mont Alto Motion Picture Orchestra, is currently working on recording some of Zamecnik's later orchestral silent film music. If you would like to be notified when the album is available, please e-mail me to get on my mailing list. Your address will be kept confidential.

— Rodney Sauer

rodney@rddconsultants.com
401 Spruce Street
Louisville, CO 80027