

# Furioso No. I

by Harry Norton (1919)  
arr. by Harry J. Jenkins

The musical score is arranged in six systems, each with a piano accompaniment and a solo part. The piano part consists of a treble and bass clef staff. The solo part is on a single treble clef staff. The score includes various performance instructions and musical notations:

- System 1:** Solo part starts with a fermata. Piano part has a steady eighth-note accompaniment. Annotations: "Am (vamp til ready)", "Solo", "Acc.", "Pedal".
- System 2:** Solo part continues with a melodic line. Piano part continues with accompaniment. Annotation: "Wildly!".
- System 3:** Solo part features a descending melodic line. Piano part continues with accompaniment. Annotation: "Dm".
- System 4:** Solo part continues with a melodic line. Piano part continues with accompaniment. Annotation: "E".
- System 5:** Solo part continues with a melodic line. Piano part continues with accompaniment. Annotations: "Am", "Cdim", "B7", "Bdim", "E7".
- System 6:** Solo part concludes with a melodic line. Piano part continues with accompaniment. Annotations: "Am", "L.H.", "Bve", "Fine".

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# MUSIC OF THE SILENTS

## FURIOSO No. 1

This is the third in a series on silent film cue music with special attention to "action" music, compiled and arranged (usually simplified, in the process, for keyboard duers) by Col. Harry J. Jenkins, whose experiences as a silent picture organist in the 20's are his credentials.

This time Colonel Harry has come up with a wild one — a "furioso" — which is just what its name implies. Even in simplified form it pictures violence in the grand manner — chaos galore! All of the film's buildup of suspense is over and this is the climax — perhaps a medieval battle with armor crashing an "over the wall" mass prison break; crowds running headlong before a huge, stupid Brontosaurus which doesn't dig London traffic; Pickett's Charge at Gettysburg; close-up of a tornado; French Patriots storming the Bastille; the Keystone Kops running after (and passing) their runaway squad car; Egyptians pursuing Israelites across the desert — until the Red Sea caves in and sinks their chariots. The music will fit any intense activity with overtones of approaching calamity.

Because this is the "big spectacle" scene, the music should be played fairly loud, once it has been learned. Action music is one area where sobbing tibias and heavy tremulants do not fit, so set up for a "solid" sound, dominated by 8' and 4' diapasons, strings and fat reeds. And, perhaps a 16' bourdon. Trem should be minimum. For this particular selection the accompaniment manual should be only a little softer in volume than the solo manual.

Only six chords are required to create the mood of unmitigated disaster: A Minor, D Minor, E Major, A Diminished 7th (which slithers into a B7 for two beats) and B Diminished 7th, all in simple positions.

After the two-measure introduction (which helps set the scene), the melody is an exercise in chromatic scales, first descending, then ascending. There are no special elements of difficulty in this tune, although some organists in the novice class may find it difficult to play the accompaniment (left hand) as written; one finger (the pinkie) holds down whole notes while the other fingers chop away at 8th notes. If the feat seems well nigh impossible, play the whole left hand chord "chop-chop" wherever the 8th notes prevail.

Try the melody line alone, first. It looks formidable but most of it is chromatic, so only the first and last notes of the chromatic phrases must be read, the starting and stopping points.

Then try the left hand and pedal parts alone. If fingers tire because of the continued staccato chording, pity the poor silent film organist who once did a four to six hour trick at the console.

When the solo and accompaniment have become familiar, put them together, and don't be discouraged if the first try adds up to more devastation than the music describes. Practice is the answer. Note the left hand "sharp" trills near the end. Trill on B and C for the first one, E and F for the second. The effect is more prominent when performed on the same manual as the solo.

Tempo depends on the pace of the violence being accompanied, or imagined, as well as the skill of the player. Take it slowly until it has been learned, then build up to the desired speed. After all — it is a "hurry!"

And keep in mind that this is only a fragment, a few notes which the picture player used as a basis for improvisation. It sounds just as effective in any other key, but none is simpler than A minor.

So, here's your opportunity to go musically wild in a fury of cinematic clangor, combat, Comanches, crisis, cataclysm, catastrophe — and consequences. □

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Eddie plays requests for you!

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