Music for Silent “Spook Tales”
in the University of North Texas
Music Library Special Collections

Kendra Preston Leonard, Silent Film Sound & Music Archive
Unknown Cinema Orchestra, C. 1920
A Photoplay Album Of Generic Pieces
Cue Sheet For Hula (1927)
Borch, “Agitato Pathetique” (1922)
Rapée, “Gruesome War Theme” (1927)
Majestic Theater, Dallas, c. 1921
Méliès Le Manoir du Diable (1896)
Giselle’s Wilis
Royal Ballet production, 2014
Mephistopheles (Faust)

Édouard de Reszke, 1880s
Méliès Le Manoir du Diable (1896)
From Lang & West, *Musical Accompaniment Of Moving Pictures*…

MISTEROOSO

Scenes of mystery, or suppressed alarm, sinister forebodings, ghost scenes, supernatural apparitions, etc.

Softest strings tremolo, and as the situation grows more tense the music should rather become softer than louder, yet the movement and the mood must be sustained. The tremolo will be most effective if the speed is accelerated, while the volume of tone is lessened. Immediately before the climax, it is well to go into a recitative, however short, ushering in the climax either by means of an absolute silence (in cases of horror or in the presence of tragedy) or by a sforzando chord leading into the proper motive (in cases of victory or successful dénouement of the tension).
Phantom Visions: Skeleton Dance (1921)
Anthony, “The Ghost In The Haunted Room” (1924), piano, mm 1-10
“Ghost,” First Violin Obbligato, mm 1-29
The Haunted House (1908)
Kendra Preston Leonard

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