Example 1. Opening tremolo

Example 2. Overture, mm. 4–7; the “warning motif”
Example 3. Cue 29, mm. 1&8; Henriette quivers with fear over the “pathetic” theme, pleading for her release

**Allegro Agitato**
D. Henriette exited [sic]

Example 4. Cue 31, mm. 1–8; pathos is trumped by fear: Louise is terrified of Mother Frochard, who keeps her captive in a cellar
Example 5. The cornet line from M. L. Lake’s 1914 “Hurry,” mm. 1–4

M. L. Lake, "Hurry (Battle Scenes)"

Example 6. The motif for royalty from Orphans of the Storm, cue 9, mm. 1–4, “King’s Palace”

Gottschalk and Peters, Cue 9, Orphans of the Storm (King’s Palace)

Example 7. Cue 37, mm. 1–8; the military march genre is used to evoke Danton and Robespierre’s revolutionary zeal

D. Danton & Robespierre

Tempo di Marcia
Example 8. Cue 7, mm. 1–8; the Chevalier’s theme

Rubato

Example 9. Cue 12, mm. 1–4; Louise’s A theme

Andante

pp

Example 10. Cue 11, mm. 1–8; Louise’s B theme

Andante sostenuto

pppp
Example 11a. Cue 15, mm. 1–6; Henriette’s A theme

*Allegro Agitato*

Example 11b. A typical “Allegro,” a generic piece to be used to suggest quick and decisive movement (Langey 1918)

*Galop*

Example 12. Cue 44, mm. 1–4; Henriette’s B theme, after Schubert’s “Ständchen” (D957, no. 4)

*Moderato*

Violin 1
**Example 13a. Cue 22, mm. 1–58**

<table>
<thead>
<tr>
<th>Measures</th>
<th>Score direction/on-screen action</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–8</td>
<td>Direction cue: “Man carving roast.” At the Marquis’s party, a servant carves up and serves a large piece of meat, a cake, and other food.</td>
<td>G major. Light allegro with a motif in sixteenth notes, previously established to indicate the frivolity of the nobility.</td>
</tr>
<tr>
<td>9–22</td>
<td>Intertitle: “Enough wasted at these feasts to feed many.” Aristocrats are shown having a drunken feast, eating, drinking, and putting their feet into ice buckets while they sit at tables heavily laden with trays of food.</td>
<td>G major. A new descending line, rhythmic motif, and higher tessitura suggest bubbling champagne and laughter of the aristocratic party attendees. At m. 15, falling and rising scales mimic the drunken movements of the diners.</td>
</tr>
<tr>
<td>27–30</td>
<td>Direction cue: “Change of scene.” Henriette and Louise arrive in Paris. The audience knows, but the sisters do not, that the Marquis’s servant La Fleur has lured away the family friend that they are expect to meet.</td>
<td>E minor/E major. Descending chromatic quarter notes suggest that a dark plot is afoot.</td>
</tr>
<tr>
<td>35–50</td>
<td>Direction cue: “Sedan…Sedan chair.” Henriette seats Louise out of the way of the road traffic and looks for their friend. La Fleur watches Henriette and Louise.</td>
<td>The Chevalier’s theme, indicating his presence and imminent rescue of Henriette. When La Fleur appears on screen, Gottschalk and Peters indicate longer pauses between each phrase of the theme, suggesting that Henriette will be separated from Louise and that she will not be strong enough to resist La Fleur.</td>
</tr>
<tr>
<td>51–58</td>
<td>Intertitle: “They don’t pay any attention.” The orphans don’t notice La Fleur and his cronies as they prepare to grab Henriette.</td>
<td>Louise’s A theme in F major, signifying her inability to see the men watching her and her sister; also signifies her naïveté as she sits by herself on the Paris street.</td>
</tr>
</tbody>
</table>
Example 13b. Graphic representation of Cue 22, showing the oscillation of moods, or meta-
tremolo, of the scene; green represents positive emotions or actions on the part of the character;
blue represents a transition between positive and negative; and red represents a negative event
or emotion.