

Alford-Colby

MUSIC LIBRARY

The only establishment of its kind in the world—devoted to
**Arranging, Composing, Revising and Copying Music for
 any combination of instruments or voices.**

Read carefully, this will be of interest to YOU, Mr. Leader.

☞ In every locality, concerts, amateur minstrels, cantatas, operas, etc., which require the services of an orchestra or band, are frequently given, and the problem of securing band and orchestra arrangements—often on short notice—is a serious one. YOU, Mr. Leader, as a local authority, are consulted, but YOU are too busy to furnish the arrangements YOURSELF, and although YOU are familiar with the names of the leading arrangers you have no idea of their addresses, whether they could get the work out on time or how much their charges would be; therefore, we are taking this opportunity of informing you that we make a specialty of mail orders, and can furnish you a printed price list so that you may quote prices on any arrangements. A liberal discount from the list prices will be allowed to recognized leaders.

☞ Why not be on the lookout for work of this kind in your vicinity? Your prestige as a musician will make it easy for you to take orders, and a real hustler will find it worth while to keep things constantly stirred up. Wouldn't it be wise to keep this price list on hand?

☞ We also wish to call your attention to the sample pages of our own publications printed on the backs of the different parts of this orchestration. These novelty numbers for band and orchestra have become extremely popular, proving conclusively that there is a great demand for "sparkling arrangements" which contain new ideas and are effective for any combination of instruments.

☞ Upon request we will send a bulletin containing not only a complete list of our own issues but a careful selection of the other band and orchestra numbers for which we are the exclusive selling agents. These latter are the cream of the arrangements made in this office for various well-known publishers and individual composers throughout the country, and include many dance and concert pieces of great originality which cannot be procured elsewhere;—and every number is one of our characteristic "gingery" arrangements—something for every instrument to do and effective for two men or forty.

☞ SEND FOR OUR LATEST BULLETIN



LUCY'S SEXTETTE

A Ragtime Traversal
on the "SEXTETTE from LUCIA"

1st Violin HARRY L. ALFORD

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11 Parts and Piano55
14 " " "75
Full Orchestra95
Piano accompaniment15
Separate parts05
Band50

Order from your nearest dealer,
or send direct.

RAGTIME seems to have come to stay. Its speedy decline was predicted when it first became popular and the wise ones have been looking for its downfall ever since. But it refuses to go.

¶ A "Rag," as extemporized by an unschooled pianist may not be as pleasing to trained ears as certain other music, but a well written number in this characteristic rhythm has its appeal to the majority of folks "now on earth," particularly the fun-loving, optimistic, American people.

¶ As a result, the demand for rag novelties has been great and it is not at all surprising that the first announcement of a syncopated version of the famous "Lucia" Sextette met with instant response from hundreds of alert leaders. The cleverness with which this selection is burlesqued in an up-to-the-minute fashion—introducing some remarkable glissando effects for the trombone and the extremely humorous use of many entirely unlooked-for drummer's traps—makes it a welcome addition to any business musician's library and a positive sure-fire encore-getter on any program.

¶ It is easy to describe a number as an "encore-getter" and it is an expression often used by publishers; but everyone knows that instrumental numbers—outside of solos—that actually bring a big spontaneous outburst of applause are somewhat scarce. "Lucy's Sextette" is one of the few that they insist on hearing again.

PANAMA PACIFIC
 1st VIOLIN MARCH & TWO STEP HARRY L. ALFORD

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11 Parts and Piano55
14 " " "75
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Piano accompaniment15
Separate parts05
Band50

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WITH the vast number of marches that have been placed on the market in the past twenty years it seems pretty nearly an impossibility for a composer to put forth a really novel idea along these lines. Every orchestra must have a large number of marches on hand for concert, theatre or dance work and the leader finds it an unending task to keep from "repeating" without resorting to the quickly-thrown-together-re-hash kind or the few old standards which were whistled and hummed by everyone a few years ago.

¶ But the seemingly impossible has been accomplished. Here we actually have an Original March. Think what that means! A march that the musicians will actually enjoy playing; one that the auditors will regard as music to be listened to, not as a noisy accompaniment to their conversation.

¶ Their attention is arrested at once by the "swingly-est" first strain you ever played and is held by the entirely unexpected developments in the bizarre second theme.

¶ But the big original idea is yet to come. The rich but "easy to whistle" trio motive is given out quietly by the 'cello, horn and viola (cued to other instruments for use of smaller orchestras) and after a stormy episode in the brass, is repeated in the conventional manner:—but, we venture to state that you will never forget the effect of the constant reiteration of that one haunting figure by the trombone and 'cello, the graceful play of the wood-wind against the central theme, and that you will never tire playing it.

¶ Allow us to repeat: "The Panama Pacific" is an absolutely new idea in marches and is effective with any imaginable combination of instruments.

1st Violin **The Thunder Cloud**
MARCH **HARRY L. ALFORD**

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Piano accompaniment15
Separate parts05
Band50

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THIS favorite march has become a standard in a remarkably short space of time, and has been spoken of by the leading directors of this country as a perfect orchestral arrangement.

¶ Every musician knows that an orchestral number to be really effective must be written especially for the orchestra—planned out with the tone-color and capabilities of the different instruments in mind and that the countermelodies should be composed at the same time as the principal themes—and not as an afterthought.

¶ Although capable arrangers can "build" effective counterpoint for any theme and can take the simplest piano piece and turn it into a wonder of orchestral writing, still the chances for success in march writing favor the man with actual experience in ensemble playing—the routined musician who hears the instrumental coloring as he evolves his themes.

¶ So when one of the foremost arrangers of this country—who has orchestrated hundreds of hits for other composers—"dreams" of a model march of his own construction, in which each performer's part lays perfectly for his particular instrument—in which each counter-theme is as melodious as the principal motives—and which is perfectly balanced—with the necessary well-contrasted thematic material, one may well look for something out of the ordinary.

¶ In the case of the "Thunder-cloud" the "dream" came true—as it made an instant hit with the severest critics a composer can have—the practical musicians;—for as it turned out, it is not only a gem of orchestral writing but has three really inspired themes, not to mention some some absolutely startling effects and a hair-raising climax.

¶ Playing the "Thunder-Cloud" has become a habit with most orchestras. Get in line!



FIANCEE

The bride to be

HARRY L. ALFORD

1st VIOLIN

Andante

Piano Solo & Cello

1st Violin

Moderato

poco rall

Moderato

Very Legato (connected)

Piano Solo & Cello

1st Violin

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1st VIOLIN

Con Sbrivito

Finno 1

Con Sordina

Sordina

Sordina Sordina

Moderato con espress.

Violino

no spirito (legatissimo)

&c.

MOST every leader that is wide awake and is making a success of his business is on the lookout for real orchestra numbers. Good material that will help him build up his line of work. There is no doubt whatsoever of a sale of a piece of music if it is unique in its construction; something out of the beaten path; a number that they will inquire about after it has been rendered.

¶ This number, "Fiancee," is one of the classiest constructed arrangements ever put on the market. It has a haunting melody that anybody can remember and the theme is arranged in three different ways. The big climax at the finish with orchestral chimes or bells is bound to bring the applause. The trio where the tolling of the chimes is introduced is very rich; full of brilliant harmony; and is very interesting to listen to. The arrangement has been carefully made; much time and thought given, every theme has a meaning. This number was played in Mss. six months by the different leading orchestras in Chicago before it was published and the requests for it now are enormous at the different places of amusement.

¶ Now, here is your chance, Mr. Leader; be the first in to give your patrons this unique novelty.

10 Parts, Cello and Piano, . . .	\$0.75
14 Parts and Piano,95
Full Orchestra,	1.15
Piano accompaniment20
Separate parts,10

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GLANCES

1st VIOLIN. Moderato (also) GAVOTTE HARRY L. ALFORD

The image shows a page of musical notation for the piece 'Glances'. It includes staves for 1st Violin, Flute, Oboe, Clarinet, Horns, Trombones, Trumpets, and Piano. The score is in G major and 3/4 time, marked 'Moderato'. The piece is also referred to as a 'Gavotte'. The notation includes various dynamics like 'piano', 'cresc.', and 'dim.', and performance instructions like 'staccato' and 'arco'. The score is arranged in a standard orchestral format with multiple staves for each instrument.

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Piano accompaniment15
Separate parts05
Band50

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GLANCES is one of the daintiest concert numbers published. The introduction is very striking, the wood wind playing staccato while the strings sustain — the E and E sharp which is given to the oboe (and cued to the cornet) should be well brought out. The same idea is then given to the horns, which has a surprising effect. In the first bar of the first strain there is a sustained tone which should be played lightly with a gradual crescendo. Then the flute and clarinet take the melody lightly. The melody is then given to the violin on the D string which is properly fingered.

¶ The first strain of "Glances" is is beautifully arranged and is bound to attract attention.

¶ The second strain, which is in the key of A, is very brilliant. Care should be taken in the bowing, as this will give the proper accent to the melody, also the sustained E in the horns, (which is cued to the trombone) should gradually crescendo to the third bar and diminuendo in the fourth bar. This will give the proper effect.

¶ The trio is arranged on the order of the famous "Panama Pacific March," only the time is changed and the strings are playing pizzicato. This arrangement is specially prepared for small or large combinations. The beautiful melodies combined with these strikingly original orchestral effects make "Glances" a concert selection of genuine artistic worth. This number is worth having, Mr. Leader.



DOLORES

1st Violin

HABANERA

HARRY L. ALFORD

The musical score consists of two main sections: '1st Violin' and 'TRIO'. The '1st Violin' section is written on a single staff with a treble clef and a key signature of one flat. It contains ten lines of music. The 'TRIO' section is written on a grand staff (treble and bass clefs) and contains four lines of music. The music is in a 2/4 time signature and features a characteristic habanera rhythm.

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AS SHOWN in the accompanying thematic, the melodies are remarkably catchy. The number is typically Spanish throughout, the introduction of tambourines and castanets lending additional luster to the different themes.

¶ The second theme (or counter melody) against the first theme in the first strain is very effective, and should be played with much expression, well masked, etc. Every player enjoys playing a part that has a meaning—something that is important.

¶ This he certainly will get in Dolores. We predict that this number will be one of our best "sellers." It has a haunting melody that you will never forget. Any leader that orders this number and is dissatisfied, his money will be refunded.

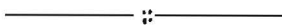
¶ Now don't wait till the "other fellow" has to tell you all about it, be "Johnny on the spot"—and get material that people will ask about.

¶ The people that are getting the business now days are the ones that are pleasing the people, and when you please the people you get the work and when you get the work you get the "money."

¶ This selection, like all our publications, is arranged so as to be effective with any combination and will be a valuable addition to your library.



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Full Orchestra95
Piano accompaniment15
Separate parts05
Band50



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THE FAMOUS
YANKEE BOY

 MARCH 

By HARRY L. ALFORD

This is a *Splendid March* for Orchestra, with an unusually fine melody. The march itself while easy, is splendidly and effectively arranged so as to sound brilliant and full.



SNAP
VIM
GRIP

Fine for patriotic and
Flag-Raising occasions

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Full Orchestra	- -	95 "
Piano	- - -	15 "
Separate Parts	- -	05 "
Band	- - -	50 "

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By Harry L. Alford

Don't Fail to Order This
One-step or Trot. Immence for
Concert

Most everything in Drum Traps
Introduced

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Piano	- - -	15 "
Separate Parts	- -	05 "
Band	- - -	50 "

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SPOOKS

A Midnight Descriptive

By HARRY L. ALFORD

A REAL NOVELTY

One you can have "great sport" with the
dancers

-  LIGHT AND DARK HOUSE
-  SPOOKY MUSIC
-  GREAT ARRANGEMENT
-  A BUSY DRUMMER

Fine for Concert Work

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