

HARRY L. ALFORD
190 N. State Street, Chicago, Illinois

OPENING
NIGHT

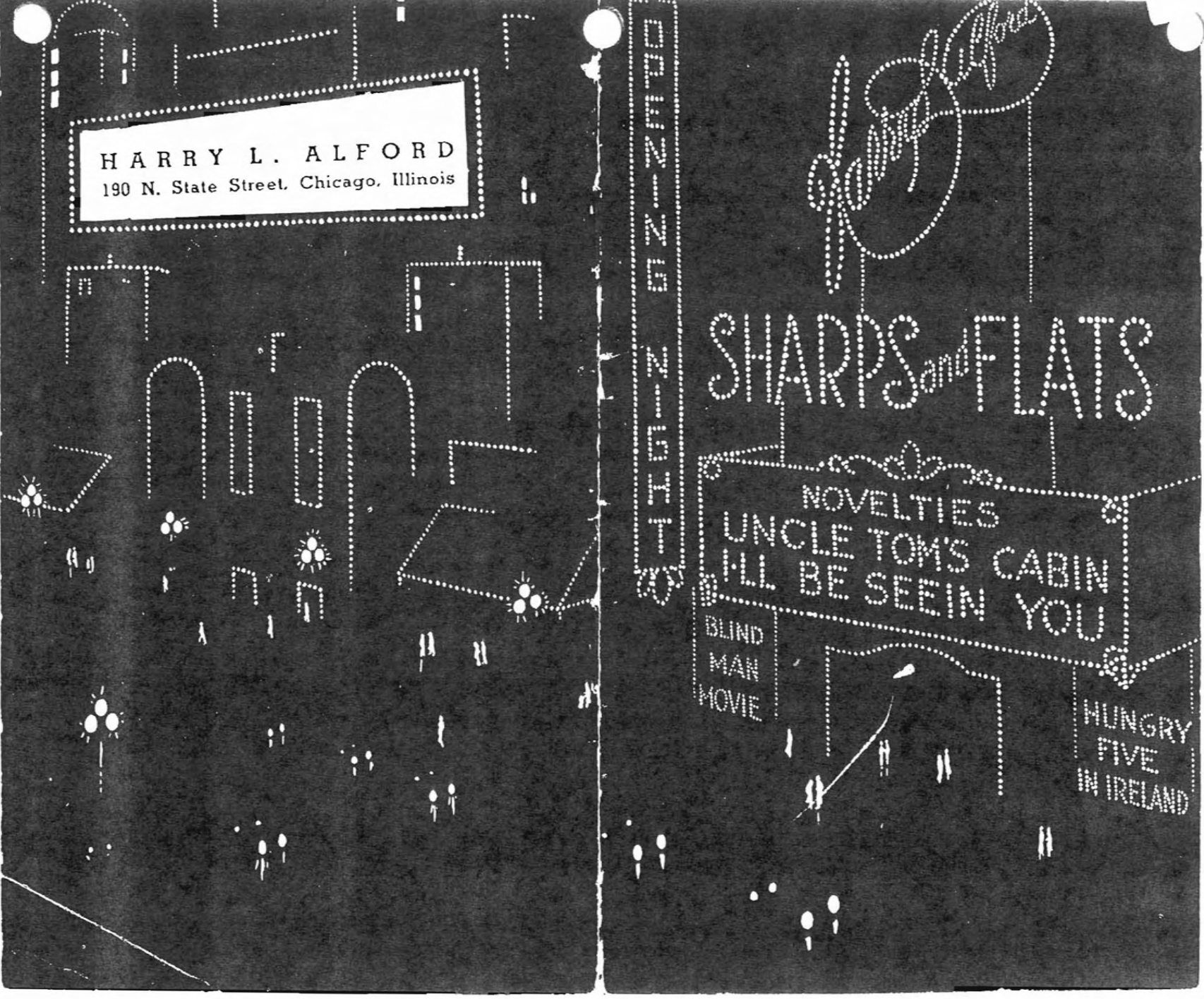
Harry L. Alford

SHARPS and FLATS

NOVELTIES
UNCLE TOM'S CABIN
WILL BE SEEN IN YOU

BLIND
MAN
MOVIE

HUNGRY
FIVE
IN IRELAND



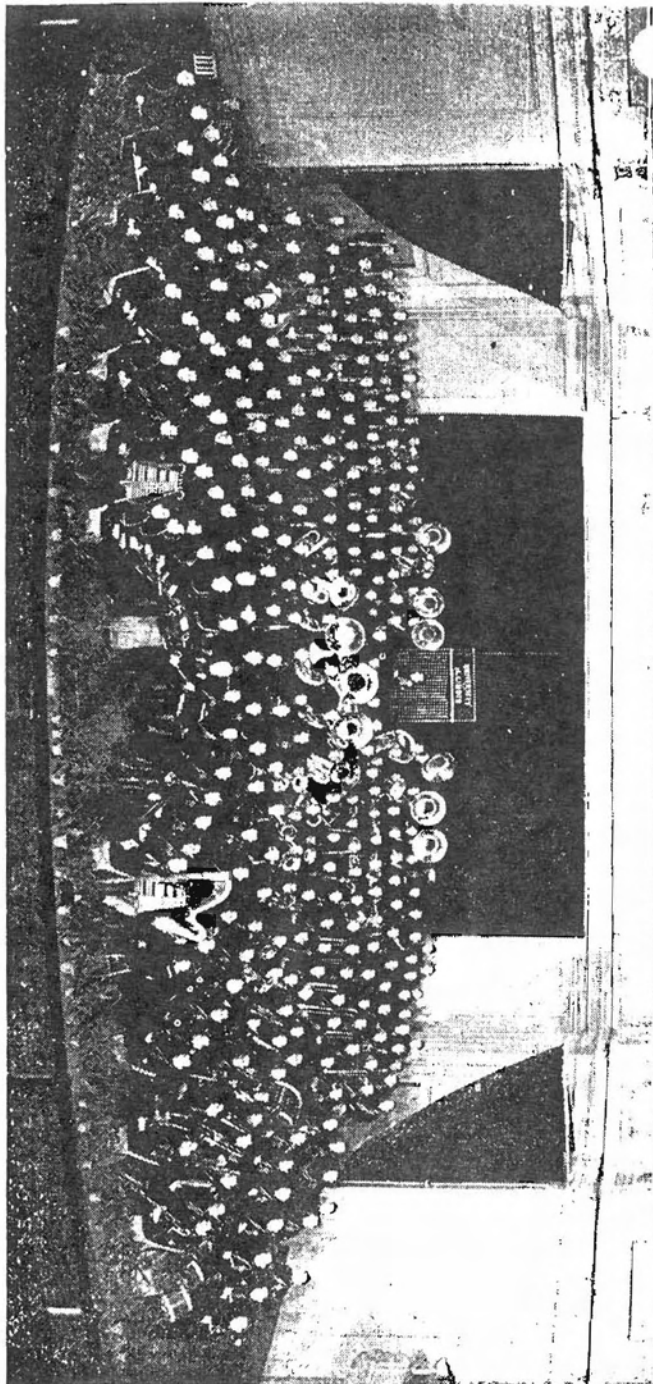
Novel sound effects in bands and orchestras are what the listeners want now-a-days. No program is complete without them. Unique harmonizations, new placements of the instruments have brought about this change. No doubt, you have noticed these ideas worked out in Mr. Alford's arrangements of MY HERO, from the CHOCOLATE SOLDIER (Whitmark pub.), SKYLINER (Carl Fischer pub.), CIRIBERIBIN and AH MARIA (Neal Kjos' pub.), MERRY WIDOW (Rubank pub.), and THE GRASS IS JUST AS GREEN (Forster pub.).

Comedy ideas always go over when properly produced. All of the Big Name Bands either local or on tour always use novelties; some of them are very laughable, such as BLIND MAN'S MOVIE, MUTINY, UNCLE TOM'S CABIN, HAUNTED HOUSE, and the latest one—I'LL BE SEEN' YOU—just what audiences want. Many directors are not gifted with real showmanship, which means a person whose knowledge of human nature puts himself in his audiences' place—to get the other fellow's point of view and enjoy what his auditors enjoy.

This idea is developed in such novelties as are listed above; putting the director in closer contact with the audience by speaking to them directly during the rendition of such a novelty.



▲
Harry L. Alford
 190. N. State Street
 Chicago, Illinois
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The World's Greatest College Band.—Yes! This is the organization that played for the first time Mr. Alford's arrangements of MY HERO—(Whitmark publication); SKYLINER—(Carl Fischer publication); THE WORLD IS WAITING FOR THE SUNNYSIDE—(Chappell publication); MERRY WIDOW—(Rubank publication); CIRIBERIBIN—(Neal A. Kjos publication). Doctor A. A. Harding, University of Illinois, is the director.

SHARPS AND FLATS

I'LL BE SEEN' YOU

(A Laughable "Git-away")

HARRY L. ALFORD

Solo B♭ Trumpet
CONDUCTOR

PROGRAM: The local band, which is composed of members of the nearby towns, including the town of MORROW, has played an engagement at the STATE FAIR. Upon their return they are asked to play a selection in the club car of the train. At each of the station stops, various players leave the train for their respective homes, until there is no band, excepting the drummer and director.

-A-

The train leaves the Fair grounds. (Voice of stage through megaphone) All aboard! Next station stop is ONIONVILLE. (Train starts... Locomotive bell, exhaust, etc. At conductor calls station. Train gradually slows down and stops... Engine exhaust... Bell... Slide whistle, etc.)

Allegro ♩ = 160

(Five to twenty players leave their chairs with instruments, coming down the stage, and facing the audience. Their conversation with director is as follows:)

1st Player: Du you know, Boss, I always enjoy this ride to ONIONVILLE?
Director: That's right, everybody enjoys a trip to BERMDA.
2nd Player: That overture we played at the Fair today seemed to go like greased lightning.
2nd Player: Well, you don't pay me for resting, do you?

Director: Like greased lightning? Is right! What you did to that time... it's too bad. Why... those spots where you had sixteen bars... you were playing all the time.

(All exit laughing... saying I'LL BE SEEN' YOU! Instrumentation of Group B at discretion of the director.)

Treated the same as group A. All aboard - Next station stop is MUSHMOUTH JUNCTION. (Train starts - station call at V - Train gradually slows down and stops... Engine exhaust... Bell... Slide whistle, etc.)

Allegro ♩ = 160

(Another group of five to twenty players comes down stage and converse with director.)

1st Player: The trombone player wants to sell me his slide for \$150.00. Do you think it's worth it?
Director: Well, \$150.00 seems like a lot of money to blow in.
2nd Player: To settle an argument, will you explain the difference between the words vision and sight?
Director: There is no difference between the words vision and sight.
2nd Player: Oh, I thought there was.
Director: No, vision and sight mean exactly the same thing.
2nd Player: That's funny! Why is it that when people see me going down the street with my girl, they say "Isn't she a vision?" And when they see you

going down the street with your girl, they say "Isn't she a sight?"
3rd Player: I don't know whether you know it or not, but there is a great sale on pajamas down at (Local dept. store) tomorrow.
Director: I'm glad to know that. How much are they?
3rd Player: One-half off.
4th Player: That was a good college medley you played today, Boss.
Director: Yes, those college medleys always go well.
5th Player: Are you going to send your boy to college this year?
Director: No, I'm sorry, I can't afford it, but I bought him a new Raccoon coat!

(All exit laughing... saying I'LL BE SEEN' YOU! Instrumentation of Group C at discretion of the director.)

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SHARPS AND FLATS

-C-

Treated the same as groups A and B. All aboard - Next station stop is DUCKFOOT CROSSING. (Train starts... station call at III - Train gradually slows down and stops... Engine exhaust... Bell... Slide whistle, etc.)

Allegro ♩ = 160

(At this time, when a group of five to twenty players comes down stage and converse with the director, a HUNGARY FIVE Band may be introduced, playing from HARRY L. ALFORD'S "HUNGARY FIVE IN GERMAN" Books, specially arranged for the five instruments. Their conversation is as follows:)

Director: Well, boys, I don't want you to forget to come to rehearsal next Thursday. By the way, low about playing No. 10 in the Red Books before leaving the train?
1st Player: O. K. by me.
Director: Louie, you start it.
2nd Player: Ein, zwei, drei, spiel! (At finish of No. 10, (All exit laughing and waving to the director saying "I'LL BE SEEN' YOU" next week. At this time, the drum mar and the director are the only ones left on the stage.)

who cracks may be introduced, for instance: (In broken German) What is the matter with you on that ALLEGRO ANDANTE? 4th Player: I didn't know whether to play in common time or four-four time. 5th Player: At sounded to me as if you were playing in daylight-saving-time.

-D-

Treated the same as groups A, B and C. All aboard - Next station stop is MORROW. (Train starts... station call at IV - Train gradually slows down and stops... Engine exhaust... Bell... Slide whistle, etc.)

Allegro ♩ = 160

Drummer: (Standing) Do I understand that this is the town of MORROW?
Director: O. K. Take your drum and beat it.
Drummer: But I want to go tomorrow.
Director: I can't help it. You've got to go now.
Drummer: But the conductor told me to take this train to MORROW.
Director: Then you started a day early.
Drummer: But doesn't this train go to MORROW.
Director: Sure it does, but you'll have to sleep some place else to-night.
Drummer: Won't I get to MORROW tomorrow?
Director: (Bewildered) Say, which one of us is crazy?
Drummer: (Seriously) You see, it's very important. I took this train to MORROW this afternoon, so that I could get to MORROW today.
Director: Yeah? Nice weather here's having next week, wasn't it?
Drummer: (Seriously) You don't understand. In a hurry and I'm afraid if I don't go to MORROW today, it will be too late. I really should have gone to MORROW yesterday. Are you sure this train goes to MORROW. Of course, it goes tomorrow. It goes every day.
Drummer: But if this is the last stop, where have we come to?
Director: To MORROW.
Drummer: I don't mean tomorrow, I mean right now.
Director: (Yelling impatiently) Right now! That's where we are! This is the town of MORROW!
Drummer: Well why didn't you say so? I told you I was going to MORROW.
Director: (Putting his arm around drummer and going towards exit) Alright, Buddy, if you want to go to MORROW, you'll have to go today. (Both exit)

BLIND MAN'S MOVIE

Solo B♭ Trumpet NOVELTY HARRY L ALFORD

PROGRAM: Here is a new kind of movie—one that is easy on the eyes. You don't have to look—all you have to do is just listen.

Opening Mod to J. 144

Speaker enters

Heads and Hens

1. Spoken with great emotion. Down on the farm, at the end of a hard days work. The cows are coming up the lane

Cow Bells 2. And with them comes Annabelle, the farmer's daughter, on her way to feed the chickens

Hen cackles Rooster crows

3. Just as the sun is sinking in the West,

Base Drum Roll

4. Her handsome lover, Henry, joins her at the pasture gate. Henry is only an honest farmer lad

Pig Grunts 5. But he has a heart of gold. Not so with the wicked city slicker, Oswald,

Cuckoo 6. Who seeks to lure her with his gold. Henry

can linger but a moment, for he must go and feed the stock.

Duck Quacks 7. As the shadows lengthen, what sinister figure is this that steps from the murky wood? It is none other than Oswald.

Cuckoo 8. From whom Annabelle shrinks back in terror.

S. Dr. Roll 9. "Come fly with me," hisses Oswald,

Cuckoo 10. But Annabelle says: "Nay! Nay!"

Horse Neigh 11. "Curses!" he mutters, and carries her to the railroad track nearby. "Marry me, he roars, or you shall never see another sunset!"

S. Dr. Roll 12. "Never!" she cries, and in a moment he has tied her to the track

Thunder Imitation 13. "Hal Hal!" he gloats, "Nothing can save you now? 'Tis a dark and stormy night. Hark! How it thunders."

Train W. Ledistance 14. And in one minute the Midnight Express will be here.

Train W. Ledistance 15. "Henry!" she cries. But Henry does not answer; and closer comes the Midnight Express.

Fast Train approaches

In distance 16. The scene changes. A rider, hatless, coatless, rushes through the night, mounted on the old gray mare.

Hoof Beats 17. A every farm yard he is set upon by trusty watch dogs.

Train whistle, Sand paper, Horses' hoots-Rices with the train

Dog Barks 18. But still he rides on. Where is he going? Ah! to the railroad track. It is indeed none other than Henry

Locomotive Bell 19. Can he wake it?

20. Still he rides—still the train rushes on. The train rushes past. Ah! too late! too late! We dare not look.

Slow Plaintive 21. But Henry and the old gray mare race on—Henry dismounts—he

stoops, picks up Annabelle—She breathes! She lives!—the train went down the other track And so, unmindful of the storm

Thunder Imitation 22. Henry and Annabelle make their

Wedding March 23. As for the red church Oswald

Coo 24. There's nothing left for him to do but shoot himself.

Pistol shot Solenn Funeral March

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NERO

The Burning of Rome Fantasia

The Directors call this "a flash number." It was composed by the late CARLETON L. COLBY, who was the composer of that big phantasy entitled "HEADLINES." Any Band that desires a "wake-up" number like "1812," or the "FLYING DUTCHMAN," but which lacks the technical difficulties, will find an exceptional substitute in "NERO." This number will be a standard in every Band's Repertoire. DOCTOR HARDING (below) was the first to play this number in manuscript. He gave it an excellent reading, and mentioned at the time: "This will be a lasting number; in other words, a Standard." Mr. Alford has made many exclusive arrangements for DOCTOR HARDING, who always strives to keep this marvelous band, which critics say is the WORLD'S GREATEST COLLEGE BAND, a "step ahead." Space does not permit showing the complete thematic.

(Continued on page 7)



★
Dr. A. A. Harding
Director of Bands
University of Illinois
Urbana, Illinois

UNCLE TOM'S CABIN

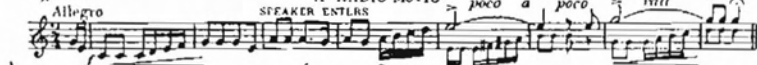
Dedicated to Dean Stevenson

Solo Bb Trumpet
CONDUCTOR

Novelty

HARRY L. ALFORD

A RADIO MOVIE



1 The story takes place way down in Dixie, to be more specific, it was on an old plantation near the

3 The owner's daughter, Little Eva, and a little colored girl, Topsy

5 comes to the plantation, riding on his big black horse.

8 He also has a pack of bloodhounds.

11 She cries: Stop! Stop!

16 and gallops away on his horse.

19 That night the wind howls, and 'Liza runs away.

21 with his long black mustache,

24 Legree is galloping down the road on his horse.

27 Stamps and feet escapes

31 and his bloodhounds is trying to sell Uncle Tom.

35 On the way home Legree falls into a well.

39 The man on the fly - ing tra - preze That's the story of Uncle Tom's Cabin

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There is a money back guarantee on every number in this miniature pocket catalog.

NERO appears on page 22. Order it today if you wish a VERY MODERN, FLASHY FANTASY.

I'LL BE SEEN' YOU A Laughable "Git Away"

Here is a Comedy Number which is "worth its weight in gold." The idea is taken from that old comedy song—"IF YOU WANT TO GO TO MORROW, YOU'LL HAVE TO GO TODAY."

Many bands have written in for a number of this kind, which can be used as an encore—just before the intermission.

Full directions and dialogue are on pages 2 and 3.

We quote a letter that we received from MR. KING (page 9):

"With the competition of the radio and the 'high-powered' jazz band to consider, the municipal band has to

(Continued on page 9)



★
Glenn Cliffe Bainum
Secy.-Treas. of A.B.A.
Director Northwestern
University Bands
Evanston, Illinois

Solo B♭ Trumpet
(CORNET)

MUTINY

CARLETON L. COLBY
Arr. by Theodore Ruhl

Do not use above title— Program as follows:—

- A—Trombone Solo** "Then You'll Remember Me".....Baile
Signor Giovanni Bellini
- B—Trumpet Solo** "Flower Song".....Lange
(Cornet) Mons. Jacques Duval
- C—Clarinet Solo**.....Selected
Mr. Wm. Spivins

Andante (Place announcement card [A] Trombonist comes forward Trom. Solo (Bass Solo))

Tutti Slow Waltz (Beat 3) Solo Cornet (Beat 6)

Modto

Conductor's own Intro Trombonist and leader stop, amazed

Clarinetist crosses stage and changes card to [B]

Clarinetist leads as he plays Trombonist angrily changes card to [C] Starts

His solo again, Conductor again leading Cor. Clarinet Solo, business as before. Clarinetist changes card to [D] Clarinetist tears up [D] and changes card to [E]

(Fox Trot Tempo) Clarinetist now leading as he plays Other Trombonists urge Bellini to continue his solo He does Trom.

DUVAL motions for his section to help

Conductor directing "Mutiny"

cresc. *ad. accel.*

The three soloists pose and wait for applause, glare at one another and solemnly bow to audience.

NOTE: All must be done very seriously. Soloists may use extravagant make-up, if desired. The business must be perfectly timed with the music to avoid waltz.

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bring its programs up to date and provide snappy entertainment as well as good musical programs in order to hold its audience.

"While we continue to play the well-known standard overtures, etc., we do also play some popular numbers and as many novelties as possible.

"The well-known novelty numbers by Harry L. Alford are the finest of their kind and are real applause-getters. Have always been a great admirer of Harry Alford, considering him one of our very finest arrangers and we can always find a place on our program for any new novelties from his pen.

"With sincere wishes for the success of Harry Alford,

Yours,

KARL L. KING."

HAUNTED HOUSE Descriptive Fantasia

Do you wonder, after spending the night in a haunted house, that he signed the pledge? Take a look

(Continued on page 11)



Karl L. King
Past Pres. American
Bandmasters Assn.
Director Fort Dodge
Municipal Band
Fort Dodge, Iowa

The Wedding of Heinie and Kathrina

Humoresque

SOLO B♭ TRUMPET
or Conductor

By HARRY L. ALFORD

PROGRAM SYNOPSIS—Heinie der Nilver cranks—
On der way -- Der party by der church come--Der organ
spell und glocken ringer--Der Veddung March--Now de
Railroad traiv ve go to--All aboard--Der vild und voolley
Vest dey vil now make it--Jello-Moss Park mit birds
upd odder animals--Injens come und der dance gromache--"Rouse mit em"-- By de:
home back row shall dey go--Voces more de train in--Storn Kerene mit Dunder und Blit-
zen--De bride has down-poco und de train ge smashed yel--Home voice more-- Friends
of Heinie und Kathrina make a sarvade out. Out loud der baby cries--Heinie spansk.

Allô.

The musical score is written for a solo B♭ trumpet or conductor. It consists of several sections with various tempo and dynamic markings:

- Section 1:** *Allô.* Tempo: *Allegro*. Dynamics: *mf*. Includes markings for *Creeping car - imitation* and *Engine starts*.
- Section 2:** *Slow*. Dynamics: *poco a poco accel*. Includes markings for *Reeds, Horns*.
- Section 3:** *Allegro*. Dynamics: *mf*. Includes markings for *Baritone* and *Auto Horn*.
- Section 4:** *Andante*. Dynamics: *mf*. Includes marking for *Reeds*. *Arrival at the Church*.
- Section 5:** *Andante Church Organ--with Chimes*. Dynamics: *mf*. Includes marking for *Reeds*. *molto rall*.
- Section 6:** *Mod^{to} (♩, 72)*. Dynamics: *mf*.
- Section 7:** *Allegro*. Dynamics: *mf*. Includes marking for *Reeds (♩, 84)*.
- Section 8:** *Allegro*. Dynamics: *mf*. Includes marking for *Reeds (♩, 84)*. *Baritone*. *Train starts*. *Choo... Choo etc.*
- Section 9:** *Slow*. Dynamics: *mf*. Includes marking for *Reeds*. *Locomotive exhaust*. *Train Whistle*.

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at the melody at the rehearsal mark No. 3, page 14, in the thematic. Here is a melody that you will remember—and so will your audiences. The harmonizations are in keeping with the idea—weird—etc. You will be more than pleased with a novelty of this kind.

Captain Howard C. Bronson (page 13) uses this number with tremendous success. Quote: "Have you another number on the order of the HAUNTED HOUSE? Believe me, that certainly is a 'knock-out'; and your HUNGRY FIVE SETS are great. Send me a catalog so I can keep a check-up on you. Heard the U. S. Marine Band broadcast your SKYLINER, and what a descriptive March that is! And did they play it!"

Hardly a day passes without a request for this number.

MESSAGE of the CHIMES A Tone Poem

This number appeared on the Contest List, and has proven quite a seller.

(Continued on page 13)



★
Ray F. Dvorak
Director University of
Wisconsin Bands
Madison, Wisconsin

CIRCUS DAYS

SOLO B. TRUMPET
CONDUCTOR

Descriptive Overture

HARRY L. ALFORD

SYNOPSIS: Morning of the Circus. Train Whistle in distance. Train approaches. (Loading. Conclusion To the Circus Grounds. Train up. Parade down Main St. Open Air Exhibition. Side Show Breaks. Through the Menagerie to the Big Top. Grand Entry. Aerial Act. Pony Act. Cowboy Act. Chinese Act. Hippodrome Races. ALL OVER! Finale.

Largo (♩=58)
Morning Scene, Day of the Circus

Class B-22

Horn Solo Intermittent bird traps poco a poco rull Bells

Train Whistle in distance

Allegro (♩=126)
Circus Train Approaching

Train Whistle

Arrival Engine exhaust Strain exhaust

Allegro (♩=138)
Unloading Confusion Introduce wild animals

Tennis Up Lizards

(♩=138) Brisk march tempo
Parade Down Main St

a poco accel rull Strain

Senza Moto

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Something new for a concert program.

A slow number with a story. Invaluable for many special occasions where music of a serious character is desired.

Ambitious young bands who have progressed beyond the "REVERIE" stage of development will find much to interest them in the chromatic harmony of this TONE POEM. It has a chime obbligato that is very outstanding, still, it may be omitted.

On page 24 the thematic shows the first page. HENRY FILLMORE (page 27) was the first to feature this number on his programs. Quote: "Bands using this number will find many surprising effects. It is different. The chromatic harmony is what got me. It is cleverly arranged."

MUTINY An Argument

Here is a REAL, HONEST-TO-GOODNESS NOVELTY. Just study the thematic (page 8) and you'll

(Continued on page 19)



★
**Captain
 Howard C. Bronson**
 Director Kable Bros.
 129 Infantry Band
 Mt. Morris, Ill.
 President U. S. Army
 and Navy Bandsmen's
 Association
 Mt. Morris, Ill.

The Haunted House

SOLO B-TRUMPET
CONDUCTOR

Descriptive Fantasia

CARLETON L. COLBY

SCENARIO

The Town Cut-up, being well primed with Liquid Courage, accepts a wager that he dare not spend a night in the Haunted House. Jauntily proceeds on his way, merrily whistling to accentuate his indifference. Enters the house at the stroke of 12; makes himself comfortable; everything serene. Heavy Footsteps—"Just Imagination!" back to sleep. A Diabolical Scream—Fiendish Laughter—Doors Slamming. (Paralyzed with Fear) Sepulchral Groans. Dim Figures of Flitting Phantoms. The Weird Wail of the Wailing Wraiths. Reinforcements of Mysterious Creatures out of Nightmares accompanied by Peep. Exhibits from the D. T. Zoo decide on our Hero's immediate Destruction. Making a superhuman effort, he escapes from the room. Groping in the dark. Hears the Unholy Horde stealthily approaching. Cantorized doom Threats on his heels. Jumps through window pursued by an Army of Goblins. Reaches the Street; greeted by the laughter of his Friends. Signs the Pledge.

The musical score is written for a solo B-Flat trumpet in C major and 2/4 time. It consists of seven numbered sections:

- Adagio (J. 52)**: Muted Trombone. Starts with a *mf* dynamic and includes markings for *acc'd e cresc*, *p Bari*, and *mf Bari*.
- Slow (J. 72)**: Mod^o (J. 80). Includes *poco cresc* and *Bari (5th lower)* markings.
- Picc solo**: Piccolo solo section.
- Adagio (J. 52)**: Second adagio section.
- From Basses 5th lower**: Section marked with **6**, featuring *Muted*, *5th Cl 5va*, *5th Cl*, *1st Cor*, and *Chimes*.
- Slow (J. 52)**: Section marked with **8**, featuring *Wind Whistle* and *Sax or Cl*.
- Alleg. Agitato (J. 120)**: Section marked with **7**, featuring *Wind Whistle*.

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GREATEST OF ENTERTAINMENT VALUE

This is the first announcement of a new set of books, entitled "HUNGRY FIVE IN IRELAND." It has new clever arrangements of the good old familiar Irish melodies. Up-to-the-minute wise-cracks, instrumental solos, sentimental ballads, a complete radio skit, introducing comedy, dialogue, and songs, such as MINSTREL BOY, KILLARNEY, COME BACK TO ERIN, WEARIN' OF THE GREEN, ROCKY ROAD TO DUBLIN, THE LANDING OF PADDY WHACK, THREE LITTLE IRISH MAIDS, THE KERRY DANCE, LAND OF THE SHAMROCK, THE HARP THAT ONCE THROUGH TARA'S HALL, BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS, OLD ERIN SHORE, IRISH WASHERWOMAN, LONDONDERRY AIR, I'LL TAKE YOU HOME AGAIN KATHLEEN, OH, OH, OH, OH, BELLS OF KILDARE, MICKEY BOY, IRISH COPS ON PARADE, and MOTHER MACHREE, overture.

Suppose you want a sure fire novelty encore, such as BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS, to be used as a cornet solo—you have it! An arrangement that sounds like a PIPE ORGAN. And listen to this! As the majority of High School Bands or Orchestras have either a girl or boy soprano, just put on OLD ERIN SHORE—and watch the result! If this is not a REAL NOVELTY—we'll miss our guess.

Here is another idea for a real novelty: Costume your players as Irish policemen, and call them the FIVE MUSICAL COPS. Open this little skit with MINSTREL BOY. Give the audience a few comedy wise-cracks; then go into KILLARNEY—marching off stage on the last few measures. Of course, there will be an encore.

When the players are downstage, use a few more wise-cracks, finishing with WEARIN' OF THE GREEN, again marching off stage on the last few measures.

The radio skit in the back of the books can be used for broadcasting, concerts, banquets, and any home talent entertainment.

The Manuscripts were played, before they were engraved, by the famous original HUNGRY FIVE BAND—HERR LOUIE and the WEASEL (pictures page 16 & 17) and were enthusiastically received.

Order this new set today.

Price \$2.50 per set of five books. Sold separately. Fifty cents each, including wise-cracks and radio skit.

SHARPS & FLATS

These Parts to be Cut Out and Played to Give You an Idea of the Simplicity

Nowhere will you get such entertainment value—instrumental solos, duets, trios, comedy songs, ballads, wise-cracks, radio skits, and dance encores. Each set is

crowded with novelties; cash in at the various Clubs, Stags, Hotel Floor Shows, Taverns, and Home Entertainments. Simple to play. Costume your players.



The Wensel



Herr Louie

BASS **Kommt ein Vogel geflogen**
 LOVE'S MESSAGE
 Tempo di Waltz *Liebes Brief*

10

TRIO

TROMBONE **Kommt ein Vogel geflogen**
 LOVE'S MESSAGE
 Tempo di Waltz *Liebes Brief*

10

TRIO

1st B♭ CLARINET **Kommt ein Vogel geflogen**
 LOVE'S MESSAGE
 (Sop. Sax.) Tempo di Waltz *Liebes Brief*

10

TRIO

B♭ TRUMPET **Kommt ein Vogel geflogen**
 LOVE'S MESSAGE
 Tempo di Waltz *Liebes Brief*

10

TRIO

2d B♭ CLARINET **Kommt ein Vogel geflogen**
 LOVE'S MESSAGE
 (Sop. Sax.) Tempo di Waltz *Liebes Brief*

10

TRIO

HUNGRY FIVE IN GERMANY

Complete set of
Five Books
\$2.50
Each Book 50c
Including Wise
Cracks.



Cut out the parts
on pages 16 & 17.
Play them over.
This will give you
an idea of the
simplicity.

CONTENTS

Jetzt Gehts Los; Um Die Ecke Rum; Nacht Le-
ben; Bier Her, Bier Her!: Lustig und Zufrieden;
Ein Rundgesang; Wir Sind Die Sanger Vom
Schwartzwalde; Student Auf Einer Reis'; Hi-Le-
Hi-Lo; Kommt Ein Vogel Geflogen; Die Lorelei;
Grad Aus Dem Wirtshaus; Auf, Singet und
Trinket; Lauterbach; Trink Mir Noch a
Tropfche; Im Tiefen Keller Sitz Ich Hier; Die
Wacht Am Rhein.

INSTRUMENTATION

1st B \flat Clar., 2nd B \flat Clar., B \flat Trumpet, Trombone,
E \flat Bass.

HUNGRY FIVE IN SPAIN

Complete set of
Five Books
\$2.50
Each Book 50c



A vocal score is
added to this set,
which contains
songs, comedy,
plays, guitar
chords, etc. —
75c extra.

CONTENTS

Finale to William Tell (Overture); Down in a
Valley in Spain; Toreadore; Let's Go; Santiago;
Comedy Song and Dance; La Sorella; Gig-o-Lo;
That's Me; Adios; Marbella (Waltz); Tortosa
(March); Espana (Waltz); Estudiantina (Waltz);
Granada (March); La Rosa (Serenade); The
Pirate (March); La Paloma; Carmen (Waltz).
Habanera (From Carmen); Cardova (March);
Sobre Las Olas (Waltz); Sirena (Vamp); Navarre
(Folk Dance); Matadore; Valverde (Overture).

INSTRUMENTATION

1st B \flat Clar., 2nd B \flat Clar., B \flat Trumpet, Trombone,
Bass.

see for yourself that this is a mas-
terpiece. See how those three well-
known melodies are woven together
for the finish in rhythm. Most of the
big name bands use it with wonder-
ful success.

Don't wait till you have heard it.
You be the first to use it locally.

WILLIAM D. REVELLI, (page 28)
Director of Bands at Ann Arbor
University, was the first to use it.
Quote: "If you have any more num-
bers like MUTINY, put me down for
six copies. Such novelties are not
published every day."

CLOWNETTE Novelty

You'll be surprised at this number.

Look at the Introduction (page 20)
and at A. Here is a melody you
CAN'T forget. At C—the accompani-
ment is somewhat different.

In the thematic it does not show.
D—a work-out for horns and trom-
bones in syncopated form.

(Continued on page 21)



A. R. McAllister
President National High
School Band Association
Director Joliet High
School Band
Joliet, Ill.

SOLO B♭ TRUMPET **Clownette** Novelty HARRY L. ALFORD

Allegro Moderato $\text{♩} = 132$

Class B-20

Class B-20

A $\text{♩} = 108$

B $\text{♩} = 126$

C $\text{♩} = 108$

D $\text{♩} = 116$

E *Lightly*

F $\text{♩} = 108$

cresc. *poco rall. Cym.* *poco roll Reeds* *Bari. Ob. lig.* *Cym.*

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E—baritone variations with stop accompaniment; and then the finish in C♭.

This was written for Merle Evans, bandmaster of the BARNUM AND BAILEY CIRCUS, as a feature for one of the headline acts. Harold Bachman was the first to play it.

You should have this novelty. Order it today and don't forget our money back guarantee.

Sorry we have no picture of Mr. Evans—but, next time.

FLIRTING SHADOWS Entr' Acte

Look over this thematic carefully (page 26). It is one of those simply constructed melodies that is very pleasing, and the arrangement is well-balanced.

It has been broadcast many times, especially by LIEUT. CHARLES BENTER, (page 25) U. S. Navy Band. Quote: "The novelty numbers you arranged for me, especially FLIRTING SHADOWS, BITS OF HITS OF

(Continued on page 23)



★
John Barabash
Director Harrison High
School, Prize Winners
of Chicago
Chicago, Ill.

NERO The Burning of Rome

Solo B♭ Trumpet
(Conductor)

FANTASIA

CARLETON L. COLBY

At the Palace of the Emperor Nero. Preparations for the Festival. Fanfare announcing the arrival of the guests. March of the Praetorian Guards. Entrance of the Pantomime and Dancers. Dance of the Ethiopian Slaves. Dance of the Flower Maidens. The Alarm of Fire. The Festivities continue and Nero recites a dramatic ode of his own composition as Rome burns.

Mod.^o Maestoso (♩ = 78)

Horns, Sax's, Clarinet

Class 8 25

Trumpet's Basses

(or muted Trump) Clarinet

add Fl. & Ob.

cresc.

Slower (♩ = 66)

rit.

3

accel.

Animato (♩ = 100)

1st Trpt

Horn

1st & 2d Trpt

Marcia (♩ = 92)

rit.

6

cresc.

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OTHER DAYS, and HERE COMES A SAILOR, are just what I expected them to be—fine! Am going to use them on my next tour of the United States."

UNCLE TOM'S CABIN A Radio Movie

FRANK SIMON (page 23) has broadcast many of Mr. Alford's arrangements. The outstanding one was UNCLE TOM'S CABIN.

Mr. A. N. Benn, Secretary and Treasurer of the South Shore Country Club, (one of Chicago's most exclusive clubs) complimented MR. SIMON on his broadcast. Mr. SIMON'S reply was: "I am glad that you enjoyed Harry L. Alford's UNCLE TOM'S CABIN. Mr. Alford is a very good friend of mine, and I need not tell you—is a very excellent musician. I always enjoy playing compositions and arrangements by Mr. Alford, as do all the members of my organization."

(Continued on page 25)



★
Frank Simon
Past President A.B.A.
Director Armco Band
Middletown, Ohio

The Message Of The Chimes

A Tone Poem

The Weary Wanderer rests for a moment on the banks of a wide river. The sound of distant chimes brings memories of the quiet Sunday mornings of his own youth, - the solemn procession of church-goers, the inspiring music of the great organ and the voices of the choir. He thinks with bitterness how he has disregarded the teachings of his youth, and as

"Old Hopes which long in the dust have lain
Old dreams come thronging back again,"

with a sudden resolve, he rises and turns in the direction of his home-town, while the chimes still ring out their message of hope and cheer.

Solo B♭ Trumpet (Conductor)

CARLETON L. COLBY

Largo (♩: 60)
Clar. Sax's, Horns

Class C-28

pp

1 *mf*

pp *circ.*

Chimes *f* *p*

2 *rit.* *p a tempo*

p.

3 **BOLDLY** Tromb's Bar. Bases *p rit.* *ff a tempo* Clar's

4 Horn QUIETLY *pp* *p a tempo*

ff *rit. e dim.*

poco accel. *f* *a tempo*

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CIRCUS DAYS Descriptive Overture

This is a great seller—a Descriptive Overture. How the "little ones" enjoy this, as well as the "grown-ups."

Look at the SYNOPSIS. A complete CIRCUS DAY told in music. The drum part contains the BAL-LYHOO CONDUCTOR—(Page 12.)

JOHN BARABASH (page 21) gave a wonderful reading of CIRCUS DAYS on one of his programs. Quote: "I have played several of your novelties with my Harrison High School Band, and found them excellent for all balanced programs. I find that the novelties go over bigger with the audiences than any other kind of numbers. I appreciate your service in enriching the literature of band music, and I hope that you will continue this work for a good many years."

(Continued on page 27)



Lieutenant
Charles Benter
Director U.S. Navy Band
Washington, D. C.

SHARPS AND FLATS

Flirting Shadows

ENTR' ACTE

Solo B \flat Trumpet

THEODORE RUHL

Moderato

Class C-23

mp *mf* *rit* *a tempo* *p* *a tempo* *rall* *mp*

Più mosso *Cl.* *Bar.* *mf* *mp* *rall* *a tempo* *Primo tempo* *Bar.* *mp* *rall* *a tempo* *mf* *D. S. al \diamond*

CODA

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SHARPS AND FLATS

THE WEDDING OF HEINIE AND KATHRINA

Humoresque

This is a GREAT comedy. You can't go wrong — "no-how"; and what a seller!

Study the thematic carefully, and you will quickly see its possibilities.

We suggest that you use it at the end of your program, and have in mind that old saying, by that great showman, GEORGE M. COHAN: "Always leave them laughing, when you say goodbye."

RAY DVORAK (page 11) was the first to play this Comedy. Quote: "The Bandmaster's Folio, which contains the 'real' hits from the Big Ten Universities, that you arranged and which is published by Melrose Bros., is the LAST WORD in College March Songs. The instruments are so placed that they are playable from 8 to 60 players. I also want to congratulate you on the number MY HERO, which we used here as a Massed Band Number with nearly 700 players. That WEDDING OF HEINIE number is a scream."

(Continued on page 28)



★

Henry Fillmore
Director Cincinnati Band
bearing his name
Cincinnati, Ohio

THIS AND THAT

If you have melodies of your own that have merit, Mr. Alford will be glad to arrange them for various combinations of instruments or voices for publication or exclusive use. The cost is nominal, being regulated by the length and construction of the material.

Pictures of yourself and your organization are always welcome. Wrap them carefully.

If you have friends who would be interested in receiving SHARPS & FLATS, their addresses would be appreciated.

Good musicians are made by the music they play. A good novelty on every program is always acceptable, especially if humorous.



★
Wm. D. Revelli
 Director of Bands
 Ann Arbor University
 Ann Arbor, Michigan

The OFFICIAL March. Adapted by the Convention Committee.

Solo B♭ Cornet **Call of the Elk** MARCH HARRY L. ALFORD

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SOLO B♭ TRUMPET **Law and Order** MARCH HARRY L. ALFORD

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MISERY RAG

A Ragtime Travesty on the Famous
Miserere from "Il Trovatore"

CARLETON L. COLBY

Solo or 1st B♭ Cornet

Horns & Trumpeters

Musical score for Miserie Rag, featuring a solo or 1st B♭ Cornet part. The score includes various musical notations such as notes, rests, and dynamics like *mf* and *f*. It also contains performance instructions like "1. First Fl. Horn" and "Wood".

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D. S. al Fine

LUCY'S SEXTETTE

A Ragtime Travesty on the
"Sextetto from Lucia"

HARRY L. ALFORD

Solo or 1st B♭ Cornet

Conductor

Musical score for Lucy's Sextette, featuring a solo or 1st B♭ Cornet part. The score includes various musical notations such as notes, rests, and dynamics like *mf* and *f*. It also contains performance instructions like "Horns, Cors. & Trumpeters", "Solo with Metal Mute", "Mourfully", and "This ending for Concert use".

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HARRY L. ALFORD, State-Lake Bldg., Chicago, Ill.

PANAMA PACIFIC

MARCH

(Band 60)

(Published For Piano)

Published for
Orchestra
HARRY L. ALFORD
Composer of
"Lucia"
"Misere"
"Panama Pacific"

Solo B♭ Cornet

(Conductor)

Musical score for Panama Pacific March, featuring a solo B♭ Cornet part. The score includes various musical notations such as notes, rests, and dynamics like *mf* and *f*. It also contains performance instructions like "C. Bar & H. R. S.", "TRIO", and "D. S. al Fine".

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To All Sweet who gave the Title

Roll 'Em Up (DRUM SOLO)

One Step or Fox Trot

HARRY L. ALFORD

Solo B♭ Cornet

Musical score for Roll 'Em Up (Drum Solo), featuring a solo B♭ Cornet part. The score includes various musical notations such as notes, rests, and dynamics like *mf* and *f*. It also contains performance instructions like "cresc.", "C. Bar & H. R. S.", "Solo with Metal Mute", "Mourfully", and "D. S. al Fine".

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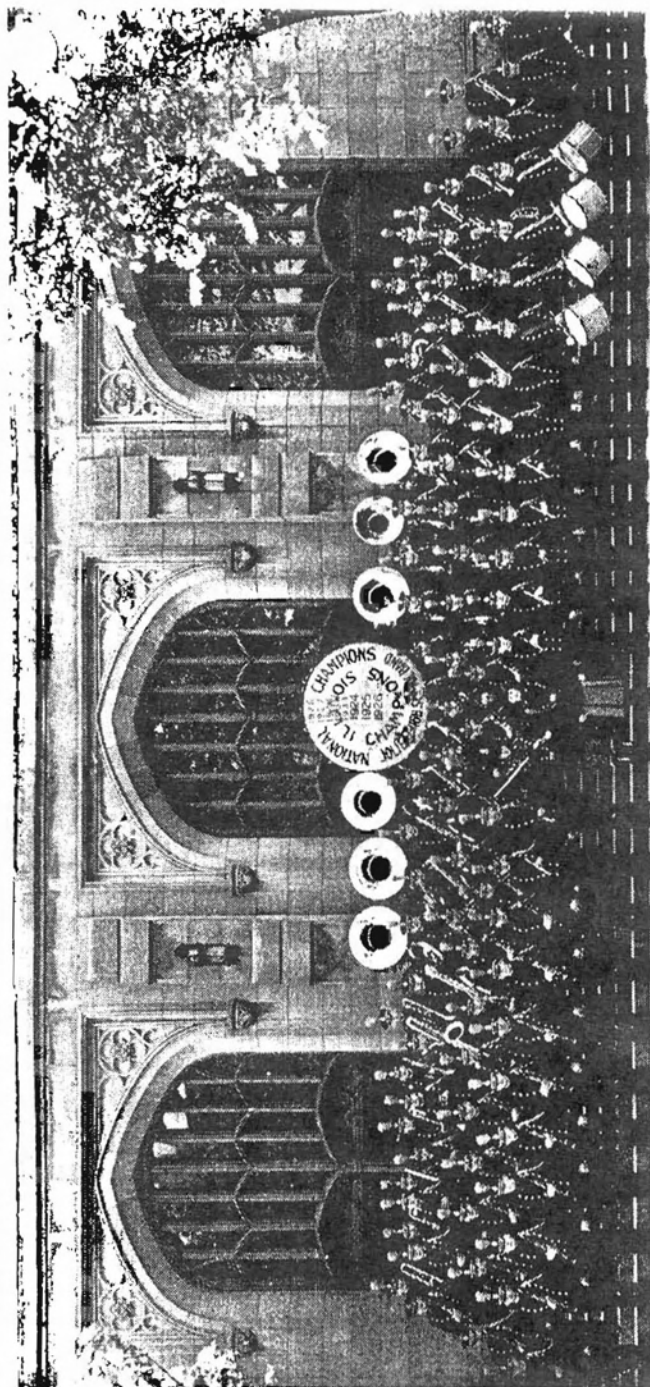
HERBERT L. CLARKE, Past President of the American Bandmasters' Association, is a celebrated name in the history of American band music. His sensational performances as coract soloist with John Philip Sousa won for him the title of "World's Premier Cornet Soloist." He was Sousa's assistant conductor for twenty-five years, and is now conductor of the Long Beach (California) Municipal Band, which plays daily concerts the year around, free to the public.

We quote a letter received from Mr. Clarke.

"Dear Harry:

Your Novelty March, CIRIBIRIBIN (published by Neal Kjos), reached me safely for which I thank you. It will be programmed later on, as we make out our weekly programs two weeks in advance for the radio and press. Played it at rehearsals, and all the boys liked it. The arrangement is, as usual, an 'Alford,' which cannot be beat. It will be broadcast over station KGBR, Long Beach, California. I will let you know the date.

Herbert."



THE FAMOUS JOLIET TOWNSHIP HIGH SCHOOL BAND—Director A. R. McAllister, President of the National High School Association. This band has amazed band masters and music critics with performances that could hardly be surpassed by the finest professional bands.