



Misery Rag

A RAGTIME TRAVESTY ON
THE FAMOUS MISERERE FROM

'Il Trovatore



B. D. MYERS

For Orchestra by

CARLETON L. COLBY

Alford Colby
Music Library
Chicago, Ill.



H. C. Beilman

MISERY RAG

B. D. MYERS

PIANO Acc.

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

CARLETON L. COLBY

Brass

f

mf

1

f

2

f

"Misery Rag"

B. D. MYERS

2

The musical score is written for piano accompaniment in 2/4 time, featuring a key signature of one flat (B-flat major or D minor). It consists of six systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *f*. The second system continues the piece. The third system includes a section for Trombone, marked with *1* and *2*, and ends with a *ff* dynamic and the instruction *Fine*. The fourth system is marked *p* and includes the instruction *Anvil Cho.*. The fifth system continues the accompaniment. The sixth system concludes with a *ff* dynamic marking.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music features a complex, rhythmic melody in the treble staff with many beamed eighth and sixteenth notes, and a supporting bass line with chords and single notes. There are several slurs and accents throughout the system.

The second system continues the musical piece with similar rhythmic complexity. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a steady accompaniment with chords and single notes.

The third system includes a dynamic marking of *ff* (fortissimo) in the middle of the system. The word "Brass" is written above the treble staff, indicating a section for brass instruments. The music continues with intricate rhythmic patterns in both staves.

The fourth system shows the continuation of the piece. The treble staff features a melodic line with many slurs and accents, and the bass staff provides a steady accompaniment with chords and single notes.

The fifth system continues the musical piece with similar rhythmic complexity. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a steady accompaniment with chords and single notes.

The sixth system is the final system on the page. It concludes the piece with a melodic line in the treble staff and a supporting bass line. The music features intricate rhythmic patterns and slurs.

D. C. al Fine

H. C. Beckwith



MISERY RAG

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

Flute

B. D. MYERS

CARLETON L. COLBY

D. C. al Fine



DOLORES

HABANERA

HARRY L ALFORD

1st Violin

The musical score for 'Dolores' is presented in two parts. The top part is for the 1st Violin, starting with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bottom part is for the Trio, starting with a bass clef and a key signature of one sharp. It consists of a steady, rhythmic accompaniment. Various performance markings such as 'Dolce', 'poco rit', 'dim', 'D. S. al Fine', and 'poco a poco' are included throughout the score.

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

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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.



H. C. Baird
MISERY RAG

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

1st Clarinet in B \flat

B. D. MYERS

CARLETON L. COLBY

The musical score is written for 1st Clarinet in B-flat and consists of 11 staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various dynamics such as *f*, *mf*, *fz*, *p*, and *ff*. It features numerous articulations including accents (^), slurs, and trills (tr). There are also first and second endings marked with '1' and '2'. The piece concludes with a double bar line and the instruction *fz Fine*. A final measure at the bottom right is marked *D. C. al Fine*.



1st. Violin

ALMAH

Egyptian Sketch

CARLETON L. COLBY

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FEW musicians have any conception of the beautiful effects that can be obtained by a small orchestra. We are apt to think of the term "tone color" only in connection with organizations of symphonic proportions. There is a very good reason for this too. Possibly you have attempted to play some of the heavier standard numbers with a small combination and have been discouraged at the result, usually a feeble mockery of the composer's intentions, not realizing that an old style arrangement, made when conditions were far different than at the present, was more to blame than the limited number of men or their lack of ability.

☛ In this day, when every leader faces the possibility of playing a varied concert program with a very small number of instruments at some time or other, selections arranged to meet the requirements in this country at the present time are extremely valuable.

☛ Take for example the quaint Oriental number presented on this page. It is one of the characteristic type always welcomed by hotel or theatre orchestras and absolutely indispensable to moving picture orchestras who aim to interpret the photo-plays with really appropriate music. Though simple in melody and form, it is absolutely modern in harmony and orchestration, and the weird effects obtained by the clever placing of the instruments are as practical with four men as forty, owing to the careful "cueing" of all the parts.

☛ If you are on the lookout for high grade novelties you will do well to try this over with your orchestra, as you will undoubtedly be agreeably surprised at the "real music" that can be produced by a limited number of men.



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14 " " "75
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Piano accompaniment15
Separate parts05
Band50

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H. C. Beilstein

MISERY RAG



2^d Clarinet
in B \flat

A Ragtime Travesty on the Famous

Miserere from "Il Trovatore"

B. D. MYERS

CARLETON L. COLBY

f *mf* *f* *fz Fine* *p* *ff* *ff* *ff* *ff* *D.C. al Fine*

H. P. P. 1043



MISERY RAG

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

B. D. MYERS

CARLETON L. COLBY

Horns in F

Soli

f *mf* *f* *fz Fine* *p* *ff* *ff*

1 *2* *1* *a2* *2* *1* *1* *1*

D. C. al Fine



H. C. B. *Buildings*
MISERY RAG

2d Cornet
in B \flat

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

B. D. MYERS

CARLETON L. COLBY

Solo

f *mf* *f* *f* *f* *fz Fine* *p* *ff* *ff*

GLANCES
 1st VIOLIN Moderato (slow) GAVOTTE HARRY L ALFORD

The musical score for 'Glances' is presented in a multi-staff format. It includes parts for the 1st Violin, Woodwind (Flute and Clarinet), Horns, Wood (Trumpet and Trombone), Strings, and Piano. A Trio section is also indicated, featuring Cello, Clarinet, Viola, and Piano. The score is annotated with various performance directions such as 'staccato', 'poco rit.', 'dim', 'Broad', 'pizz', 'arco', 'poco', 'rit', 'molto', 'D. S.', 'Con espress', and 'Fine'. The copyright notice at the bottom of the score reads 'Copyright MCMXIV by Alford-Coby Music Library, Chicago, Ill.'



11 Parts and Piano55
14 " " "75
Full Orchestra95
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.



H. A. Beibstem
MISERY RAG

A Ragtime Travesty on the Famous

B. D. MYERS

Trombone

Miserere from "Il Trovatore"

CARLETON L. COLBY

Solo MYERS *gliss.* *gliss.*

f *mf*

6 3 3 6 3

12^d Horn

gliss.

Solo *fz*

6 *f (sempre gliss.)*

6 3 5 1 2

fz Fine

p

Solo *ff*

Solo *fz*

ff

ff

The musical score is written for Trombone in 2/4 time. It begins with a solo section marked 'Solo MYERS' and 'gliss.'. The first staff has a dynamic of 'f' and includes a triplet of eighth notes. The second staff continues with a dynamic of 'mf' and features a sixteenth-note triplet. The third staff is marked '12^d Horn' and 'f'. The fourth staff has a dynamic of 'fz' and includes a sixteenth-note triplet. The fifth staff is marked 'Solo' and 'f (sempre gliss.)'. The sixth staff has a dynamic of 'fz Fine' and includes a sixteenth-note triplet. The seventh staff has a dynamic of 'p'. The eighth staff has a dynamic of 'ff' and includes a sixteenth-note triplet. The ninth staff has a dynamic of 'Solo fz'. The tenth staff has a dynamic of 'ff'. The eleventh staff has a dynamic of 'ff'. The score concludes with a 'D.C. al Fine' instruction.

H. C. Beibstein



MISERY RAG

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

Drums

B. D. MYERS

CARLETON L. COLBY

1 *trm*
Gong (let vibrate) B.Dr. *mf*

S.Dr!
on wood

2
Gong on wood 1st. time Gong Gong Gong

Marcato
Bells *p*

Cymb. *fz* Fine

Drs.

ff Cym. Cym.

Gong B.Dr. *ff* Anvil ad lib.

Cymb. *D.C. al Fine*

LUCY'S SEXTETTE

A Ragtime Travesty
on the "SEXTETTE from LUCIA"

1st Violin HARRY L. ALFORD

This ending in place of 24 for concert use

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

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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.

H. Q. Beibstein



MISERY RAG

A RagtimeTravesty on the Famous
Miserere from "Il Trovatore"

1st Violin

B. D. MYERS

CARLETON L. COLBY

Brass

f *mf*

1 1

f

2

f Tromb. gliss.

1 2 8

fz Fine

Lightly

4 ANVIL CHO.

p Cello, Wood & Bells

fz *ff*

8

Brass

ff

D. C. al Fine



DID YOU EVER SEE OR HEAR OF AN OFFICE OF THIS KIND BEFORE?

*An Entire Floor of a Centrally Located City Building
Devoted to Arranging, Copying and
Transposing Music.*

THIS is the day of specialists. In the music world but few of the popular composers arrange their own melodies; they are **Specialists in melody writing** and prefer to entrust the orchestration and harmonization of their productions to people who have made a life study of these branches—in other words, who are **Specialists in arranging**.

Owing to the strong competition in the music publishing business it is necessary to have the **best possible** arrangements procurable for every number placed on the market, as live leaders will no longer waste their time on mediocre orchestrations and it stands to reason that **really high grade work** can only be obtained from men with original ideas, a thorough knowledge of the capabilities of the various instruments, and who have had years of practical experience.


This is the reason that this establishment has met with such success. Among the arrangers regularly employed here are several whose names are familiar to every musician in the country as experts in the various branches of this work, and the fact that we number among our regular patrons many of the leading vaudeville stars, the most successful publishers and many of the popular composers, **several of whom are no mean arrangers themselves**, is sufficient evidence of the quality of our work.

SPECIAL MUSIC PAPER

We use a vast quantity of music paper in this office and finding it impossible to obtain a stock of the proper texture and durability, decided to have a special paper made for us. After considerable experimenting, we succeeded in producing what we consider a perfect music paper, and having had many calls for it from persons using manuscripts from this office, decided to share our good fortune with our brother musicians.

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H. C. Baird

MISERY RAG

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



2d Violin

B. D. MYERS

CARLETON L. COLBY

2d Cornet



ADMIRATION

Valse Poétique

CARLETON L. COLBY

1st VIOLIN

Valse lente

p

pizz *poco arco* *rall*

Clar & Cello (not lower)

p a tempo

pizz

poco arco *rall* *arco* *rif*

a tempo

pizz

poco arco *rall* *a tempo* *arco* *pizz*

animato

f *poco rit*

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1st VIOLIN

P a tempo

Tempo I

pizz *arco* *rit* *mf* *rall*

a tempo

mf

poco arco *con moto* *accelerando* *rit*

rull *pizz* *arco* *f* *Brass 2d tim*

Brass

arco

1 *2* *3*

pizz *arco* *pp* *Al Coda*

CODA

Le solo

pp *ppp*

NO matter what kind of an audience you cater to, you will always find someone that will be intensely interested in a composition of this sort. Did you ever watch the faces of your audience when you were playing a melody that has a beautiful construction? You will always see some smile, some very serious, and so on. You can almost pick the ones that are in trouble, also the ones that are care free.

Well, in this number "Admiration" is the one that tells the story. If that first melody ever gets away from you, I'll miss my guess. The second movement brightens things up, and has a wonderful obligato against the main theme. The third movement is an original idea entirely and is something new in melody building; when the counter melody comes against the main theme on the repeat with the brass, the effect is very striking. It is very nearly impossible to describe this number on paper. It has to be played to be appreciated.

Now Mr. Leader, this is not a waste of money in purchasing a number of this kind. You are taking no chances whatsoever. I'll bet money after you have played this number you will write and ask if we have any more like it. It is properly "cued" down so that it can be played with most any small combination.

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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PANAMA PACIFIC

1st VIOLIN MARCH & TWO STEP HARRY L. ALFORD

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11 Parts and Piano55
14 " " "75
Full Orchestra95
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 "swingy-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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11 Parts and Piano55
14 " " "75
Full Orchestra95
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 absolutely startling effects and a hair-raising climax.

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



H. C. Beikstein

MISERY RAG

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

Bass

B. D. MYERS

CARLETON L. COLBY

Tromb.

f

1 1

f

f

1 2

fz Fine

p

ff

Cello

ff

1

SALOME COMMANDRY

1st Violin MARCH HORACE O PRELL

The musical score is arranged in three systems. The first system is for the 1st Violin, Trombone, and Trio. The second system continues the 1st Violin and Trombone parts, with dynamic markings like *mf* and *cresc.* The third system is for the Trio, with a tempo marking 'Small notes 2d time marc.' and dynamic markings *p* and *ff*. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

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Band50

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WHEN a performance is over at a place of amusement and the orchestra is playing the "exit march," did you ever notice the people in going out, hum the melody the orchestra is playing? Mr. Leader, do you always select this kind of a melody for this purpose, or do you select some crooked affair that is not interesting?

Just as soon as you strike the trio of "Salome Commandry" you have got them sure. The melody goes right where you think it's going. The flute and clarinet work in this trio is immense: in fact, the arrangement of the entire march is great. Look for the monogram and then you will not have to bother with a rehearsal to see whether the parts are correct or not.

Did you ever play a piece of music by some of the arrangers and composers now-a-days and when it is over the different members of the orchestra will look at each other and wonder "What it's all about?" This is not that kind of number. It is one of those much-sought-after marches that sound like a full band when played by the average small orchestra, the arrangement being so complete for a few instruments. The effect is so rich and full that studious musicians will invariably look over the different parts in an endeavor to discover how so much brilliancy can be obtained with so little effort on the part of the players.