A Varied Selection of Compositions for
SAXOPHONE BAND

With Drums and Piano ad lib
Arrangements by R. E. HILDRETH

INSTRUMENTATION

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N.B. Transposed parts and relations are indicated by small superscript.

All essential instruments are also available in the columns marked with an asterisk.

Printed in U.S.A.


MELODY for the Photoplay Musician and the Musical Home

AUGUST, 1926

Volume X, No. 8

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"AMERICAN BRAVERY" March by R. Beck Ballard
"CAPRICIOUS OREAD" a Woodland Episode by Frank E. Hersom
"FLOWER OF YOUTH" Waltz by Frank R. Bertram
"LA MORENITA" Moment Tangoesque by Norman Leigh

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A Suite by
Cady C. Kenney

1. The Flower Girl
2. In the Floating Garden
3. Serenade

 Nets for Orchestra

The Tyranny of Noise

This expression, the tyranny of noise, is used advisedly and after due consideration. It may be justly said that the noise is the "age of steel" or the "age of mechanical improvements." It is just as likely to be referred to future and more definitely balanced expressions as the "age of noise." It may be that noise is to the world what the noise of war is to the present time. The particular sort of noise that makes itself heard is that noise of great specialized mechanical devices that we enjoy, with its development of highly specialized mechanical devices to save us time, labor, and even thought, has naturally enough brought itself into this age an immense number of noise producers.

Schoedens, a somewhat pessimistic philosopher, was once shocked out of his reflective ruminations by the clattering of iron wheels over smooth pavement and wrote with the bile and bitterness that he knew all well how to use, against the makers of noise. He insisted in 1810 that noise could find happiness in the midst of a violent racket and that wrathful thought could not exist during a violent assault upon the sense of hearing. Of course, we do not know exactly how noisy the time was in which Schopenhauer lived, thought, and wrote, but we do know that noise is a part of it and now.

The ubiquitous clatter of steel, an absolute necessity, forced to live amid the clutter of a modern city, would probably seem to have a greater and death while running around in circles and trying to listen to himself in the left ear.

Just consider for a moment the various sorts and kinds of noises that assault us daily. There is that particularly efficient noise-maker affected to every automobile and known either sarcastically or poetically as a horn. There are loud horns, first and second, electric, siren, siren, siren, and some whose register does not come under any musical classification known. None of them escape the frightened cockroaches in the cotton belt during a conference of all the ministers of the colored churches in existence. Some of them snarl with an abandonged viciousness that seems nothing less than a throwback to the primitive habits of those mighty chemists and reptiles who used to rake the rest to bits with each other a few million years ago. Some of them scream with the incomparable carefulness and intensity of a hungry tiger making a saleable endeavor to scare the everlasting wits out of a well-mannered, tidy little tramp. In the intervals between horn toots, every automobile of the lot seems bent on finding a house unoccupied and clattering noisily across it. Large numbers of motor cars leave briskly back and forth, up and down, carrying, heavily ricking kinds of iron bars, pipes, barrels, tin suitcases, anything in fact that will make a most notable racket when tossed already on any of the large or small bunks which every city pavement is so sure to possess. All kinds of motors and engines pant, struggle, clank, wheeze or rattle through their various and assorted circuits, making their sort of racket according to their tonsorial capacity, volume of sound, and the carelessness or pendency of their owners.

Here is the wild tumult of fire apparatus hastening in a most erratic manner in every direction; bells of various sorts ringing clangorously; rumblings of all kinds pealing vigorously; shrill groans on rocky and uneven surfaces; underground trains rumbling slowly; ambulances clanging importantly; heavy pieces of iron dropping with a ringing thud on whatever hard surfaces are available; pneumatic rippers tearing out their就是 our piercing chatter; the crash of splintering wood; the determined cries of drivers and excited taxi drivers, policemen, newsboys, janitors, big-butt and egg men, garbage men, and millers—all adding their cacophonies determinedly to the din. Street cars and the elevated trains travel along nasally on their unyielding rails; a thousand more or less different sorts of whistle, taking in everything from ferry boats, omnibuses, and railroad trains to dog whistles and traffic-police's horns, gape holleringly or blaringly or blitheringly. Indescribable. The tumult made tumult from outside invades our privacy and is ably subdued by slamming doors, clicking typewriters, muttering nasal radios, out of time and tune pianos,shufflehhetahs, sassy-board saxophones, and a thousand and one other sorts of racket. Any small, unimportant clicking is this almost imperceptible barrier of noise that is thrown round us, are ably filled by somebody boasting something or other, or making efforts, so silently as they are, and so do not affect us. The answer to the problem is simplicity itself. Fifty per cent of the noise will be absolutely unnecessary. It is the result of confusion, lack of understanding of the objection to it or an inability to appreciate its destructiveness; yet these noises can be absolutely done away with and the mechanical efficiency of the machinery that produces them will be no wise interfered with. The other fifty per cent of noise we may assume to be necessary, but it would be very easy to substitute for it a clamorous ugliness the seductive melodies of street and harmonious sounds.

A solution of this noise problem is an inevitability. It is bound to come some day. The time of its coming depends on just how soon there develops a general appreciation of the expense and inconvenience of noise and a greater appreciation of the constrictiveness and pleasure in beautiful sounds. The growth and expansion of popular appreciation of music, even popular music of the so-called jazz type, will lead inevitably to a condition where the public appetite toward noise will be as it is toward its elimination. The method of elimination would be simplicity itself as far as we are concerned. The mere cessation of all possible noise and the substitution of musical sounds for the noise that cannot be rendered could be very easily arranged.
Mistakes or What Have You

In our job as editor, we are often reminded of the importance of small things, especially such small things as punctuation marks, misspelled words, and missed commas. We have nothing but sympathy for fellow editors who, by a slip of the pen, sometim...s get us into trouble. We have nothing but sympathy for fellow editors who, by a slip of the pen, sometimes get us into trouble. We have nothing but sympathy for fellow editors who, by a slip of the pen, sometimes...
By Lloyd G. del Castillo

What's Good in New Music

The market appears a title drill this month, but the quality is three if the quantity isn’t. New works by Hadley and Fisher, and work-related additions to the photography collections by Bowen and Herbert represent poetically additional to the contemporary publications list. On the other hand, several numbers of aural division from these events, these aesthetic endings, several season ending, and two because they are east to be inner, explicitly paired, and thus the final was on one of the characters, flared, and sash seated Casa, keeping in mind the further presentation of the music; and the further presentation of the music.
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Music Mart Page

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A Woodland Episode

Frank E. Hersom

PIANO

Andante

Dur: poco a poco

Delicato con moto

Mezzoioso ma non troppo e più legato

We're a band of Uncle Sam's soldiers,

And we're true to him on land and sea,

We will fight for God and right and freedom

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Flower of Youth
WALTZ

FRANK R. BERTRAM

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Men in masque e legato

Let us all together then press onward,

Never, never fail nor lag:

And her en-sam-bles where er-

found we'll conquer. Hail to thee, Our de-

Old Flag.
IT'S FLYING HIGH

By Dippy Timmins

I see as Miss Dicky Zoogblos, or whatever the name is, better known as Dicky Cup, is fronting the Pages again. If she isn't in one kind of trouble she's in another. She gets paired for dancing and saving the Cup, and now they get her hairdo for not being the name of Mayor of Chicago. Gosh, they could put me in the cooler for the same thing. I think it was Denny Keene, like Kipling used to, but I'm not sure.

She says as how she's a New Yorker anytime and how she should know who was Mayor in a Rock of Flying Pigeon. That's all right, but it ain't a Bad Attitude to that.

MORE ABOUT MREADER, like Chicago is, ain't a New Yorker anyway. And how do you know who was Mayor in a Rock of Flying Pigeon?

Alfred Godwin can't say what they want to shoot them. What is a good Crippic if he can't hold out on an Applejack. What is the Publicity going to do when they find out the Crippics is passing flowers out on the Bum shacks and the Good shacks too, instead of Pinching the Good Oans and Cracking up the Bum ones, so as the Publicity will know which.

And what do you know the Publicity won't go to any of them, just as soon as they find up against a Stacked Card, and they won't say what the devil they know of all they won't be any Crippics, and I will have to go back to roving the Elevator. So I'm for Free Speech every time.

The more I see of the courts the less I think of em, anyway, particularly since I got fined Five Bucks for roving Thirty miles a hour down a hill, which is the only time the Elevator will go that fast. I say to the Judge I thought it was Thirty miles a hour, but he didn't have none more than the Cup that pinned me.

And yet to prove what I believe about judges I see where in one New York last month says Who's a President, in a case where they were one driving in a street reserved for Presidents and Victors. Well, I know some folks that I'm sure to be in, but I must say that it is one of this kind of old car that it's a bum deal, and that the judge out that is nobody that was ever in one ever said it wasn't a President.

But I'm ageing all too, in a court, and the secret is that everybody is One anyway. Some other fellows is no more equal than Crippice and to be in a court, and they lock em up. Now look what said at some Lewis, who turned down the Foolish Prize for writing Armes.

2. WESTERN AND SPANISH MUSIC

I am in receipt of an inquiry from Miss Rose Royce Bright, who is a fine musician for Spanish and Western pictures. Inasmuch as my struggle with mechanical construction has exhausted me, I shall not rate in the coding this hot weather, I do not feel strong enough to cope adequately with these two new topics, and for the present will simply suggest that Miss Royce's Encyclopaedia of Music for Pictures published by Belwin, 701 Seventh Ave., New York City, presents long lists of the 988 other classes of music, I find 47 numbers listed under Western exclusive of the kindred subjects referred to by cross-reference, and under Spanish there is an eleven page list with twenty-two subdivisions. Let me ex- pulsively again that I consider this Encyclopaedia invaluable for the beginner, and wish it well for everyone. I don't get any commission on any of the book.

The list to which Miss Rose refers, that I presented in Madison for April, 1904, was very sketchily. Next month I plan to bring a series of analyses of the requirements of various types of music, many of which are not included in the two types mentioned above. In the meantime the present offer, no matter what, remains here but to add a period.

THE PHOTOGRAPIR ORGANIZON AND PIANIST

By Lorrucel Del Castello

Continued from page 6

source of a run is obviously that the wiring of one note has jumped to the wiring of another. It follows that the trouble is most apt to be the place where these wires are apt to break, — that is, in the transducers, relays, or at the junction board. The latter is an insubility similar in layout to the speaker layout and on it appear the lines for the actions and several other miscellaneous actions. Where the cross is of two adjacent notes, the chances are that two of the speaker transducers have caused this, and of the others, having been caused through one of the contacts having become twisted over to touch the springs, or through a piece of solder which accomplishes the same purpose. In any case, first locate the trouble by identifying the pipe that is causing the trouble equal to counting the room. Remember, though, in locating the speaker contact, to count from the lowest pipe of the rank instead of the stop, according to the explanation given above, discovering the pipe that is causing the trouble. If the pipe is not already supplied with an end, find the number to this pipe, if the number is, say, middle C on the 9' flute, bear in mind that this is the number of the lowest pipe of the rank instead of the octave. This advice is not for novices, it is for serious, and it is for professionals to do just that very thing.

For any further information on general organ work, I refer you to the available books and treatises, and I would suggest that anyone who is interested in obtaining literature on this or any other subject connected with the organ write the Organ Library, Inc., 867 City Hall, New York City.

WESTERN AND SPANISH MUSIC

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A SONG OF THE TIMES

ANKOLO BANN, concert artist of Pasadena, California, gave a very interesting organ recital in the Masonic Auditorium, Beverly, on May 18th, on April 10th.

BENJAMIN KERMS, organist at the Liberty Theatre, Great Falls, Montana, is now being featured in various church and public concerts, and on Sunday afternoon, he was heard in the Masonic Auditorium. He played the organ in a most artistic manner, and his playing was a treat to the ear.

WILLIAM DUNN, the theatre manager and conductor, was in town. He is expected to have been on the stage sometime during the summer months.

EDWARD SELLS and Geo. Sarnicci, both of the famous artists, are appearing in various parts of the country and are giving very interesting recitals.

BERNARD BURKE, organist at the St. Louis, Missouri, is now giving a series of concerts in the various cities of the United States. He is expected to be in town about the middle of the month.

HENRY FRANCIS PARKER of Toronto, St. John's, Nfld., is now giving a series of concerts in the various cities of the United States. He is expected to be in town about the middle of the month.

EDWARD CLIFFORD, formerly of the Blue Moon Theatre, New York, is now giving a series of concerts in various cities of the United States. He is expected to be in town about the middle of the month.

E. R. JONES, formerly of the Blue Moon Theatre, New York, is now giving a series of concerts in various cities of the United States. He is expected to be in town about the middle of the month.

The new organ at the Toronto Theatre has been completed and is ready for use.

WALTER JACOBS, Inc., BOSTON

MELLODY FOR AUGUST NINETEEN TWENTY-SIX

Speaking of Photoplay Organists

Concerted for July 6

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