

Yankee Boy

Alford, Harry L.

Yankee Boy

by: Harry L. Alford

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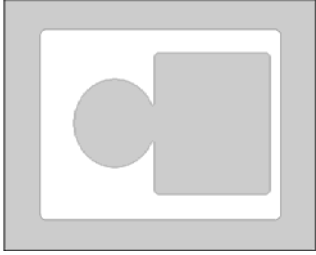
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Alford, Harry L.

DOB: August 3, 1875 (Hudson, Michigan)

DOD: March 4, 1939 (Elmhurst, Illinois)

Harry LaForrest Alford, for many years one of America's best known and busiest band and orchestra arrangers, was born in Hudson, Michigan, on August 3, 1875.

By the early 1890's, Alford decided to make music his career, despite parental disapproval. He moved to Toledo, Ohio, finding employment as a trombonist in a theater orchestra. There, he soon became aware of deficiencies in his training, and he resolved to learn the "grammar of music" at Dana's Musical Institute in Warren, Ohio. Upon completion of these studies, Alford embarked on the life of an itinerant trombonist, playing with many small bands and orchestras that accompanied touring minstrel shows, wild-west extravaganzas, and theatrical troupes.

Alford elevated the arranger's role to that of a creative artist: his ingenious and quirky orchestrations were a sensation. By 1910, his clientele, particularly in the field of vaudeville, was enormous. He arranged and orchestrated the music of many of America's leading popular composers and songwriters, including Scott Joplin, W.C. Handy, Irving Berlin, Charles L. Johnson, and many others. In addition, bandmasters John Philip Sousa, Patrick Conway, Arthur Pryor, Albert Austin Harding, and Merle Evans were loyal customers for not only Alford's arrangements but his original band compositions as well. From 1904-1924, the Harry L. Alford Studio (which continued operations until 1940) produced over 34,000 separate arrangements.

Today, Alford is best remembered as a composer of excellent marches (his most enduring being The Purple Carnival and Glory of the Gridiron), as well as for his Hungry Five folios for little German band. He was a pioneer in both the school band movement and in the development of the football game half-time show.

From 1927 until his death, Alford conducted the Knights Templar Band of the Siloam Commandery in Chicago. A devoted family man and a musician known and admired throughout the nation, Alford suffered a fatal heart attack in his sleep on March 4, 1939. He was buried at Mt. Emblem Cemetery in Elmhurst, Illinois.¹

Yankee Boy (march and two-step) was published in 1905 by the Thompson Music Publishing Company (Chicago, Illinois). The dedication was to *J. Bodewalt Lampe*, composer of Yankee Girl.

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

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¹ Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005). CD, used with permission.

Yankee Boy.

HARRY L. ALFON

Piccolo.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for a Piccolo instrument and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *f*, *ff*, *fz*, *mf*, *cresc p*, *p-f*, and *p*. There are also performance instructions like *triumphant* and a section labeled **TRIO** starting on the fourth staff. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. A handwritten signature is visible on the fifth staff.

The Thompson Music Co., Chicago Ill.

Yankee Boy.

HARRY L. ALFORD.

Oboe.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for Oboe and consists of seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is marked with dynamics such as *f*, *ff*, *fz*, *mf*, and *p*. The second staff continues the melody with dynamics *f*, *mf*, and *p-f*. The third staff is marked *p* and includes a section labeled "TRIO" starting at measure 10. The fourth staff features a *ff* dynamic. The fifth staff is marked *p-f*. The sixth and seventh staves continue the piece with various dynamics and articulations. The score includes first and second endings, indicated by "1" and "2" above the notes.

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Yankee Boy.

HARRY L. ALFORD.

E♭ Clarinet.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for E♭ Clarinet in 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The music is marked with dynamics such as *f*, *ff*, *fz*, *mf*, *cresc p*, *f*, and *mf*. A *tr* (trill) is indicated above the first staff. The second staff contains first and second endings. The third staff is marked *p-f* and includes a section labeled "TRIO" with a key signature change to two flats (B♭, E♭) and a time signature change to 3/4. The fourth staff is marked *p*. The fifth staff ends with a double bar line and repeat signs. The sixth staff continues the melody. The seventh staff is marked *p-ff* and begins with a second ending bracket. The eighth staff concludes the piece with a final cadence.

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1st B♭ Clarinet

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for a 1st B♭ Clarinet in 2/4 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes markings for *ff*, *fz*, *mf*, *cresc. p*, and *f*. The second staff starts with *mf* and features a first ending bracket with a repeat sign. The third staff is marked *p* and includes the word **TRIO**. The fourth staff is marked *p* and includes the word **Picc**. The fifth staff is marked *ff* and includes the word **Picc**. The sixth staff is marked *p ff*. The seventh and eighth staves continue the melodic line with various dynamics and articulation marks.

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Yankee Boy.

HARRY L. ALFORD.

2^d & 3^d
B \flat Clarinet.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for B \flat Clarinet and consists of ten staves. The first staff is the melody, starting with a treble clef and a 2/4 time signature. It includes dynamic markings such as *f*, *ff*, *fz*, *mf*, *cresc. p*, and *f*. The second staff is a harmonic accompaniment, starting with a bass clef and a 2/4 time signature, featuring dynamic markings *mf* and *p*. The third staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature, featuring dynamic markings *p* and *p-f*. The fourth staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The fifth staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The sixth staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The seventh staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The eighth staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The ninth staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The tenth staff is a rhythmic accompaniment, starting with a bass clef and a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. The word "TRIO" is written above the third staff. The word "E \flat Clar." is written above the sixth and seventh staves. The number "2" is written above the eighth staff.

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Yankee Boy.

HARRY L. ALFORD.

Bassoon.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for Bassoon in 2/4 time. It begins with a dynamic of *f* and includes various articulations such as accents and slurs. The score is divided into sections with first and second endings (labeled 1¹ and 1²). Dynamics range from *ff* to *mf*. A section labeled "TRIO" begins with a dynamic of *p*. The score includes several triplet markings (labeled 3) and concludes with a dynamic of *ff*.

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E♭ Cornet.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for E♭ Cornet and consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B♭). The music is in 2/4 time. The first section is a 'CHARACTERISTIC MARCH' with dynamics ranging from *ff* to *p*. The second section is a 'TWO STEP' marked 'TRIO.' with a key signature change to two flats (B♭ and E♭) and a dynamic of *p*. The third section is a 'Pice.' (Pizzicato) section with a dynamic of *ff*. The fourth section is another 'Pice.' section with a dynamic of *Pff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Inscribed to J. Bodewalt Lampe, Composer of the Yankee Girl.

Solo
B♭ Cornet.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is arranged in eight staves. The first staff is for the Solo B♭ Cornet, starting with a dynamic of *f* and including markings for *ff*, *fz*, *mf*, and *p*. The second staff is for the Clarinet, with dynamics *f*, *mf*, and *p-f*. The third staff is for the Piccolo & E♭ Clarinet, with dynamics *p* and *ff*. The fourth staff is for the Basses, with a dynamic of *p*. The fifth staff is for the Cymbal and Bass Drum, with a dynamic of *ff*. The sixth staff is for the Basses, with a dynamic of *p-f*. The seventh and eighth staves continue the bass line. The score includes a 'TRIO' section starting in the third staff, marked with first and second endings. The key signature has one flat (B♭), and the time signature is 2/4.

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1st B \flat Cornet.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The first three staves of the 1st B \flat Cornet part are written in 2/4 time. The first staff begins with a dynamic of *f* and includes markings for *ff*, *fz*, *mf*, and *cresc*. The second staff includes *f*, *mf*, and *pf*. The third staff includes *pf* and first/second endings. The music features a mix of eighth and sixteenth notes with various articulations.

TRIO.

The TRIO section begins on the fourth staff, marked with a dynamic of *p*. The music is in 4/4 time and features a steady eighth-note accompaniment with occasional melodic lines. The fifth staff continues this texture.

E \flat Clar.

The E \flat Clarinet part begins on the sixth staff, marked with a dynamic of *p-f*. The music is in 4/4 time and features a mix of eighth and sixteenth notes. The seventh staff includes a first ending marked with a '2'. The eighth staff continues the melodic line.

2^d & 3^d
B \flat Cornet.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for B \flat Cornet, 2^d & 3^d parts. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B \flat). The music is in 2/4 time. The score includes various dynamic markings such as *f*, *mf*, *p*, and *ff*. There are also performance instructions like accents (>) and slurs. The score is divided into sections: the first two staves are the main melody, the third staff is a rhythmic accompaniment, and the fourth staff is labeled 'TRIO'. The fifth and sixth staves continue the main melody with first and second endings. The seventh and eighth staves are a more complex rhythmic accompaniment with double accents (>>) and slurs. The ninth and tenth staves are a final melodic section with a *ff* marking.

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1st & 2^d Aito.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is arranged in ten staves. The first staff is a treble clef melody with dynamics *ff*, *fz*, *mf*, and *cresc. p*. The second staff is a bass clef accompaniment with dynamics *mf* and *p-f*. The third staff is a bass clef accompaniment for Reeds with dynamics *ff*. The TRIO section begins on the fourth staff with a bass clef accompaniment and dynamics *p*. The fifth and sixth staves continue the TRIO accompaniment. The seventh and eighth staves are bass clef accompaniment with dynamics *p* and *ff*. The ninth and tenth staves are bass clef accompaniment.

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3^d & 4th Altos.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for 3^d and 4th Altos in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The score consists of ten staves of music. The first staff contains the main melody with dynamic markings *ff*, *mf*, and *cresc. p*. The second staff includes the word *Reeds.* and dynamic markings *mf* and *p-f*. The third staff is marked *TRIO* and *p*. The fourth staff has a *p* marking. The fifth staff has a *ff* marking. The sixth staff has a *p ff* marking. The seventh, eighth, and ninth staves continue the accompaniment. The score includes various musical notations such as slurs, accents, and repeat signs.

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1st & 2^d Tenors.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for 1st and 2nd Tenors in 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked with dynamics such as *f*, *ff*, *fz*, *mf*, *cresc.*, and *p*. The second staff continues the melody with similar dynamics. The third staff features a *TRIO.* section, marked with *p* and *ff*. The fourth staff includes first and second endings, indicated by '1' and '2' above the staff. The fifth staff is marked with *ff* and contains rhythmic patterns with slurs. The sixth staff is marked with *p ff*. The seventh and eighth staves continue the piece with various rhythmic and melodic patterns.

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1st & 2^d Trombone.

Yankee Boy.

CHARACTERISTIC MARCH & TWO STEP.

HARRY L. ALFORD.

The musical score is written for two trombones in bass clef, 2/4 time. It consists of eight staves of music. The first staff begins with a dynamic of *f* and includes markings for *ff*, *fz*, *mf*, *cresc p*, *f*, and *mf*. The second staff continues with *f*, *p*, *f*, and *mf*. The third staff features a *p f* marking. The fourth staff is the start of the TRIO section, marked with *p*. The fifth staff has a *ff* marking. The sixth staff has a *p f* marking. The seventh and eighth staves continue the piece with various dynamics and articulations. The score includes first and second endings, repeat signs, and various musical notations such as slurs, accents, and dynamic hairpins.

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Yankee Boy.

HARRY L. ALFORD.

3^d Trombone.

CHARACTERISTIC MARCH AND TWO STEP.

The musical score is written for a 3^d Trombone in bass clef, 2/4 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes dynamic markings of *ff*, *f*, *mf*, *res*, *p*, *f*, and *mf*. The third staff includes *f*, *res*, and *mf*. The fourth staff includes *p-f* and the word **TRIO**. The fifth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The sixth staff includes a triplet of eighth notes labeled '3' and another triplet labeled '3'. The seventh staff includes a dynamic marking of *p-ff*. The eighth staff concludes the piece with a final cadence.

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Baritone. **Yankee Boy.** HARRY L. ALFORD.
CHARACTERISTIC MARCH & TWO STEP.

The musical score is written for Baritone and Reeds in 2/4 time. The Baritone part is on a single treble clef staff, and the Reeds part is on a single bass clef staff. The score includes various dynamic markings such as *f*, *ff*, *mf*, *p*, *cres*, and *ff*. It also features performance instructions like *Reeds*, *TRIO*, and repeat signs with first and second endings. The music is characterized by a mix of eighth and sixteenth notes, with some triplet patterns in the Reeds part.

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Baritone.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH AND TWO STEP.

The musical score is written for Baritone and consists of ten staves. The first staff begins with a dynamic marking of *f*. The second staff includes markings for *ff*, *fz*, *mf*, *cres*, *p*, and *f*. The third staff starts with *mf* and includes *f* and *cres*. The fourth staff is marked *Reeds* and includes *p* and *f*. The fifth staff is marked *TRIO* and includes *p*. The sixth staff has a *2* marking. The seventh staff has a *1* marking. The eighth staff includes *ff* and *p ff*. The ninth and tenth staves continue the melodic line.

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Yankee Boy.

Basses.

CHARACTERISTIC MARCH & TWO STEP.

HARRY L. ALFORD.

The musical score is written for basses in a 2/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes markings for *ff*, *fz*, *mf*, and *cres p*. The second staff has a *p f* marking. The third staff has a *p* marking. The fourth staff has a *p ff* marking. The fifth staff has a *p ff* marking. The sixth staff has a *p ff* marking. The seventh staff has a *p ff* marking. The eighth staff has a *p ff* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also first and second endings marked with *1* and *2* in the first two staves, and a triplets section marked with *3* in the fifth staff.

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B \flat Bass.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH AND TWO STEP.

The musical score is written for Bass in B-flat major and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features various dynamics including *f*, *ff*, *fz*, *mf*, *cres p*, *f*, and *mf*. The second staff includes a *cres p* marking. The third staff has a *p* marking and a first ending bracket labeled '1'. The fourth staff is the start of the 'TRIO' section, marked with a *p* dynamic and a first ending bracket labeled '1'. The fifth staff continues the trio with a *ff* dynamic and a first ending bracket labeled '2'. The sixth staff features a triplet of eighth notes marked with a '3' and a *p* dynamic. The seventh staff has a *p ff* dynamic. The eighth staff concludes the piece with a *ff* dynamic and a final flourish.

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Drums.

Yankee Boy.

HARRY L. ALFORD.

CHARACTERISTIC MARCH & TWO STEP.

f *mf* *sf* *mf* *pf* *p* *B.D.* *Cym. 1st D.*

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