

*Tommy & friend
John Cassie & Hermann
Albert von Tilzer
After
Refuse*



IN OLD MOROCCO

VALSE
INTERMEZZO
By
ALBERT VON TILZER



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HARRY VON TILZER
MUSIC PUBLISHING CO.
42 West 28th Street.
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TRY THIS ON YOUR PIANO.

Dedicated to my esteemed friend Monroe H. Rosenfeld.

I'll Be There, I'll Be There, Mary Dear.

Words by
ANDREW B. STERLING.

Music by
HARRY VON TILZER.

Andante.



1. "Good-bye, Ma-ry, I must go," said a lad, Now don't grieve so; for stern
2. See a lad with emp-ty sleeve, of a com-rade tak-ing leave, they were

The vocal melody is written on a single staff with a treble clef. It begins on G4 and follows the lyrics. The piano accompaniment is written for a grand piano in G major, 4/4 time, with a treble and bass clef. It provides a harmonic support for the vocal line.

du-ty calls me far a-cross the sea; "Take this
home a-gain, the trans-port had come back; "If she

The vocal melody continues on a single staff with a treble clef. The piano accompaniment continues on a grand piano staff with treble and bass clefs, maintaining the harmonic structure.

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To my Life Long friend A. Bernhard Nierman.

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IN OLD MOROCCO.

VALSE INTERMEZZO.

And^{te} Sostenuto.

By ALBERT VON TILZER.

Arr. by Alfred J. Doyle.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a tempo marking of *And^{te} Sostenuto.* The second system features a mezzo-forte (*mf*) dynamic. The third system is marked *Allo Mod^{to}* and begins with a forte (*f*) dynamic. The fourth system includes a piano staccato (*p stacc.*) marking. The fifth system concludes with a piano (*p*) dynamic. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

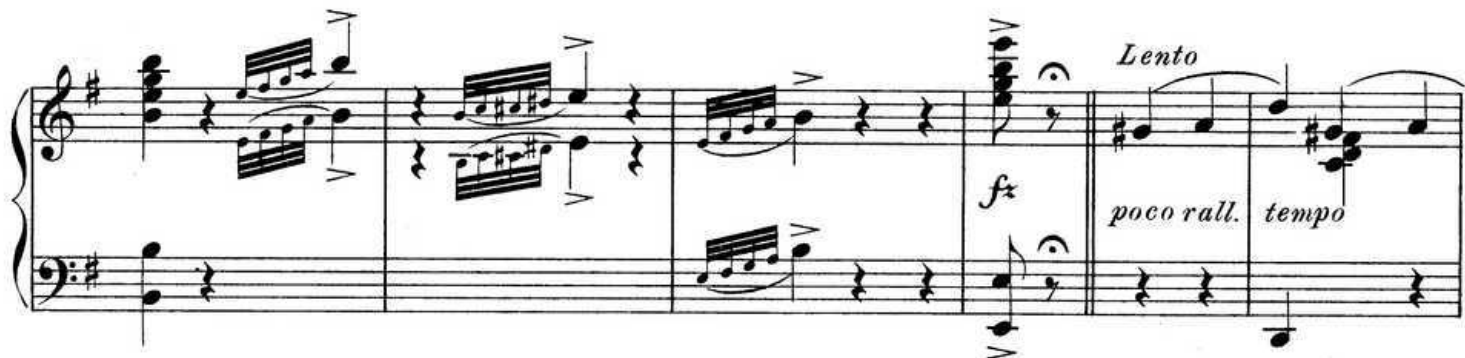
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First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features complex chords and arpeggios. A *rall.* (rallentando) marking is present in the middle of the system. The system ends with a double bar line.

Second system of the musical score. It begins with the tempo marking *Tempo primo* and a dynamic marking *p* (piano). The music continues with complex chords and arpeggios. There are two asterisk symbols (*) in the bass line. The system ends with a double bar line.

Third system of the musical score. It continues the complex chordal texture. A *rall.* (rallentando) marking is present in the middle of the system. The system ends with a double bar line.

Fourth system of the musical score. It begins with a dynamic marking *ff* (fortissimo). The music features complex chords and arpeggios. The system ends with a double bar line.

Fifth system of the musical score. It begins with the tempo marking *poco a poco accel. e cresc.* (poco a poco accelerando e crescendo). The music continues with complex chords and arpeggios. The system ends with a double bar line.

First system of the musical score. The right hand (R.H.) is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains eighth and sixteenth notes, with trills marked with a '3' and a slur. The left hand (L.H.) is in bass clef, playing a steady eighth-note accompaniment. The system is marked with a piano (*p*) dynamic and a staccato (*stacc.*) instruction for the left hand.

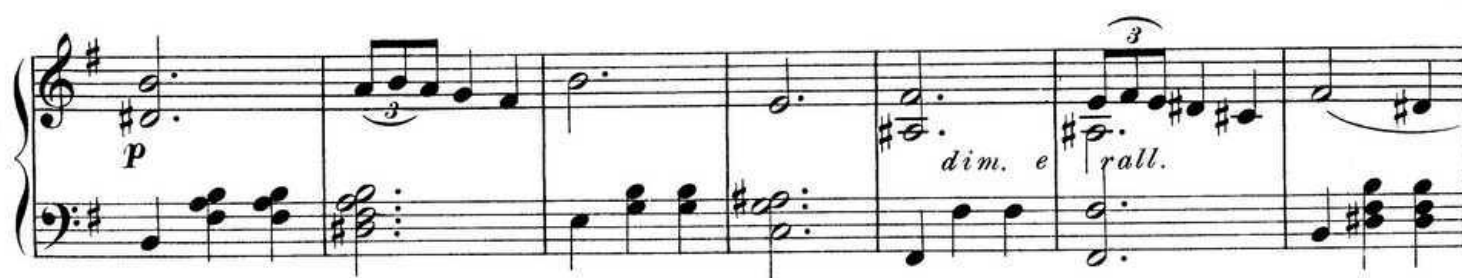
Second system of the musical score, continuing the melody and accompaniment from the first system. It features similar rhythmic patterns and trills in the right hand.

Third system of the musical score. The right hand (R.H.) is marked *dolce* (sweet). The left hand (L.H.) is marked *stacc.* (staccato). The system includes trills in the right hand and a steady eighth-note accompaniment in the left hand.

Fourth system of the musical score, continuing the musical themes established in the previous systems.

Fifth system of the musical score. The right hand (R.H.) begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The left hand (L.H.) is marked *stacc.* (staccato). The system features a change in the right hand's melody and a consistent eighth-note accompaniment in the left hand.

Sixth system of the musical score, concluding the piece with a final melody in the right hand and accompaniment in the left hand.



In Old Morocco. 7.

TRY THIS ON YOUR PIANO

When Kate and I Were Comin' Thro' the Rye.

Words by ANDREW B. STERLING.

Music by HARRY VON TILZER.

When Kate and I were coming thro the rye..... The sun shone down up-on us from on

8va.....

pp
very slow.

high..... How she trem-bled when I kissed her, How she dropped her eye,.... and

8va... loco.

whispered "yes," When Kate and I were com-ing thro' the rye....

Interlude.

p

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