

Coming Thro' The Rye

Tilzer, Harry von  
arr: Clark, T.

# Coming Thro' The Rye

by: Harry von Tilzer  
arr: T. Clark

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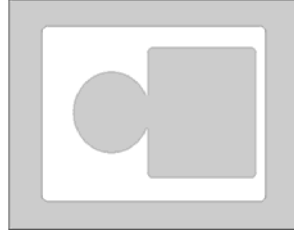


## Tilzer, Albert von

**DOB:** March 29, 1878 (Indianapolis, Indiana)  
**DOD:** October 1, 1956 (Los Angeles, California)

Albert von Tilzer was born in Indianapolis, Indiana and was given the name Albert Gumm (which had been shortened by his parents from Gumbinski (or possibly Guminski). As a young man, he worked briefly at his older brother Harry von Tilzer's publishing company, and Albert's earliest songs were published by Harry. Within a few years Albert formed his own firm, the York Publishing Company, and there appears to have been no further collaboration between Albert and Harry although both of them wrote and published many hundreds of songs.

Tilzer was Albert and Harry's mother's maiden name. When oldest brother Harry began his song writing career, he assumed the professional name von Tilzer, adding the honorific "von" to his mother's maiden name. All the Tilzer boys (Albert, Will, and Jules) added the "von" as well. Albert was a top Tin Pan Alley tune writer, producing numerous popular music compositions from 1900 continuing through the early fifties.<sup>1</sup>



## Clark, Tom

**DOB:** unknown  
**DOD:** unknown

Born in England in 1854, Thomas (Tom) Clark began his music studies in the British Isles at an early age, eventually becoming proficient in theory, counterpoint, and composition. He learned to play many wind instruments, particularly the clarinet and cornet. After moving to the United States in his early twenties, he became a cornetist in Patrick Gilmore's famous 22nd Regiment Band. In 1894, he joined the Frederick Innes Band as its cornet soloist.

A composer of numerous military band marches, Clark lived in the New York area and was employed for more than 20 years as an arranger for G. Schirmer. His band arrangements of classical music were considered to be superior to most others of that period.

Clark, among whose friends was Victor Herbert, retired in 1939 and passed away at his home in Ridgefield Park, New Jersey, on September 29, 1943, following a brief illness. He was survived by his wife, Nora, and a daughter by a previous marriage.<sup>2</sup>

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**Coming Thro' the Rye** (march medley) was published in 1903 by Harry von Tilzer Music Publishing Company and arranged by Tom Clark

Program note researched by Marcus L. Neiman  
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to [marcusneiman@zoominternet.net](mailto:marcusneiman@zoominternet.net)

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<sup>1</sup> [http://en.wikipedia.org/wiki/Albert\\_Von\\_Tilzer](http://en.wikipedia.org/wiki/Albert_Von_Tilzer)

<sup>2</sup> Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005). CD, used with permission.

Piccolo,

# "COMING THRO' THE RYE!" MEDLEY MARCH.

HARRY von TILZER.  
Arr. by T. CLARK.

The musical score is written for Piccolo in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into several systems, each containing two staves. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *mf*, *f*, and *mf-f*. There are also articulation marks like accents and slurs. The piece includes first and second endings, indicated by '1' and '2' above the notes. The score concludes with a final cadence.

Harry Von Tilzer Music Pub. Co. 37 W. 28th St. N.Y.

E♭ Clarinet.

**"COMING THRO' THE RYE"**  
MEDLEY MARCH.

HARRY von TILZER.  
*Arr. by T. CLARK.*

The musical score is written for E♭ Clarinet in 2/4 time. It consists of ten staves of music. The piece begins with a dynamic marking of *ff* (fortissimo) and includes various dynamic changes such as *mf* (mezzo-forte) and *mf-ff*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with first and second endings, indicated by '1' and '2' above the notes. The key signature is one flat (B♭), and the piece concludes with a double bar line and repeat signs.

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1<sup>st</sup> B $\flat$  Clarinet.

“COMING THRO’ THE RYE” HARRY von TILZER.  
MEDLEY MARCH.

Arr by T. CLARK.

The musical score is written for a 1st B $\flat$  Clarinet in 2/4 time. It consists of ten staves of music. The piece begins with a dynamic marking of *ff* (fortissimo) and a key signature of one flat (B $\flat$ ). The first staff contains the initial melody, followed by a series of sixteenth-note passages. The second staff features a dynamic change to *mf* (mezzo-forte). The third and fourth staves continue with intricate sixteenth-note patterns, with the fourth staff marked *mf ff*. The fifth staff introduces a first ending (marked '1') and a second ending (marked '2'). The sixth and seventh staves continue the sixteenth-note passages, with the sixth staff marked *ff* and the seventh staff marked *mf*. The eighth and ninth staves conclude the piece with more sixteenth-note passages, with the eighth staff marked *mf ff*. The final staff includes first and second endings, marked '1' and '2' respectively, and ends with a double bar line.

Harry Von Tilzer Music Pub. Co. 37 W. 2<sup>st</sup> St. N. Y.

2d B $\flat$  Clarinet.

# "COMING THRO' THE RYE."

MEDLEY MARCH.

HARRY von TILZER.

Arr by T. CLARK.

The musical score is written for a 2d B $\flat$  Clarinet in 2/4 time. It consists of ten staves of music. The key signature has two flats (B $\flat$  and E $\flat$ ). The score includes various dynamic markings: *ff* (fortissimo) at the beginning, *mf* (mezzo-forte) in the second measure, *mf* in the fourth measure, *mf* in the sixth measure, and *ff* in the eighth measure. There are also first and second endings marked with '1' and '2'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

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E♭ Cornet.

# "COMING THRO' THE RYE!" MEDLEY MARCH.

HARRY von TILZER.  
*Arr. by T. CLARK.*

The musical score is written for E♭ Cornet in 2/4 time. It consists of eight staves of music. The first staff begins with a *ff* dynamic and a *mf* dynamic. The second staff continues with a *mf* dynamic. The third staff continues with a *mf* dynamic. The fourth staff begins with a *mf-ff* dynamic and includes first and second endings. The fifth staff continues with a *mf* dynamic. The sixth staff continues with a *mf* dynamic. The seventh staff continues with a *mf-ff* dynamic. The eighth staff concludes with a *ff* dynamic and includes first and second endings.

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Solo or 1<sup>st</sup> B $\flat$  Cornet. "COMING THRO' THE RYE" HARRY von TILZER.  
MEDLEY MARCH. Arr by T. CLARK.

The musical score is written for a Solo or 1<sup>st</sup> B $\flat$  Cornet in 2/4 time. It consists of eight staves of music. The key signature has two flats (B $\flat$  and E $\flat$ ). The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *mf-ff*, and *f* (forte). There are first and second endings marked with '1' and '2'. A key signature change to one flat (F major) is indicated by an 'E $\flat$ ' above the staff in the fourth measure of the fourth staff. The piece concludes with a repeat sign and first and second endings.

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2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Cornets. "COMING THRO' THE RYE"  
MEDLEY MARCH. HARRY von TILZER.  
Arr by T. CLARK.

The musical score is written for 2<sup>d</sup> and 3<sup>d</sup> B $\flat$  Cornets. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 2/4 time signature. The piece starts with a *ff* dynamic marking. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. Dynamic markings include *mf* and *mf/ff*. The score features first and second endings, marked with '1' and '2' above the staff. The piece concludes with a final cadence.

Harry Von Tilzer Music Pub. Co. 37 W. 28<sup>th</sup> St. N.Y. *ff*

Solo or 1<sup>st</sup> Eb Alto. "COMING THRO' THE RYE?"  
MEDLEY MARCH.

HARRY von TILZER.  
Arr. by T. CLARK.

The musical score is written for a Solo or 1st Eb Alto part. It consists of eight staves of music in 2/4 time. The key signature has one flat (Bb). The score includes various dynamics such as *ff*, *mf*, *mf:ff*, and *f*. There are also accents and slurs. The piece features a first ending and a second ending, both marked with '1' and '2' respectively. The notation includes eighth and sixteenth notes, rests, and bar lines.

Harry Von Tilzer Music Pub. Co. 37 W. 28<sup>th</sup> St. N.Y. *ff*

2d & 3d Eb Altos.

# "COMING THRO' THE RYE?"

MEDLEY MARCH.

HARRY von TILZER.

Arr. by T. CLARK.

The musical score is written for two parts of Eb Alto instruments. It consists of ten staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is marked with dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also accents and slurs throughout the piece. The score includes first and second endings, indicated by '1' and '2' above the notes. The key signature has one flat (Bb), and the time signature is 2/4.

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1st & 2d Bb Tenors

# "COMING THRO' THE RYE"

MEDLEY MARCH.

HARRY von TILZER.

Arr. by T. CLARK.

The musical score is written for two Bb Tenors in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The music is marked *ff* (fortissimo) and features a series of chords and eighth-note patterns. The second staff continues the piece with similar rhythmic patterns and includes a *mf* (mezzo-forte) marking. The third staff has a *mf* marking. The fourth staff is marked *mf-ff*. The fifth staff includes first and second endings, marked with '1' and '2' above the staff. The sixth staff has a *mf* marking and includes a fourth ending marked '4' above the staff. The seventh staff has a *f* (forte) marking and includes a third ending marked '3' above the staff. The eighth staff is marked *mf*. The ninth staff is marked *mf-ff* and includes a second ending marked '2' above the staff. The tenth staff concludes the piece with a first ending marked '1' above the staff.

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1st & 2d Trombone. "COMING THRO' THE RYE" HARRY von TILZER.  
MEDLEY MARCH. Arr. by T. CLARK.

The musical score is written for two trombones in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of eight staves of music. The first staff begins with a dynamic marking of *ff* (fortissimo) and includes a fermata over the first measure. The second staff has a dynamic marking of *mf* (mezzo-forte). The third staff continues the melody. The fourth staff has dynamic markings of *mf* and *ff*. The fifth staff features first and second endings, with a dynamic marking of *mf*. The sixth staff includes a four-measure rest (marked '4') and a three-measure rest (marked '3'), with a dynamic marking of *mf*. The seventh staff continues the piece. The eighth staff features first and second endings, with a dynamic marking of *mf* and *ff*.

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3<sup>d</sup> Trombone  
or B $\flat$  Bass.

# "COMING THRO' THE RYE!"


MEDLEY MARCH.

HARRY von TILZER.

Arr. by T. CLARK.

The musical score is written for a 3<sup>d</sup> Trombone or B $\flat$  Bass. It consists of eight staves of music. The key signature is B $\flat$  major (two flats), and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *mf-ff* (mezzo-fortissimo). There are also accents (>) and slurs. The score features several repeat signs with first and second endings. The first ending is marked with a '1' and a repeat sign, and the second ending is marked with a '2'. The third ending is marked with a '3' and a repeat sign. The fourth ending is marked with a '4' and a repeat sign. The score concludes with a double bar line and a repeat sign.

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Baritone 

# "COMING THRO' THE RYE"

MEDLEY MARCH.

HARRY von TILZER.  
Arr. by T. CLARK.



The musical score is written for a Baritone instrument in 2/4 time. It consists of eight staves of music. The key signature has one flat (B-flat). The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *mf-ff*, *f* (forte), and *mf-ff*. There are also accents (>) and slurs. The piece features a first ending (marked '1') and a second ending (marked '2') at the end of the eighth staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

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Baritone):

# "COMING THRO' THE RYE"

MEDLEY MARCH.

HARRY von TILZER.

Arr. by T. CLARK.

The musical score is written for a Baritone instrument in a 2/4 time signature. The key signature consists of two flats (B-flat and E-flat). The score is divided into two main sections, each with a first and second ending. The first section begins with a dynamic marking of *ff* (fortissimo) and includes a *mf* (mezzo-forte) marking. The second section also features *mf* and *ff* markings. The notation includes various musical symbols such as slurs, accents, and repeat signs with first and second endings. The piece concludes with a final *ff* dynamic marking.

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Tuba.

# "COMING THRO' THE RYE?"

MEDLEY MARCH.

HARRY von TILZER.  
Arr. by T. CLARK.

The musical score is written for a tuba in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* (fortissimo) and includes a fermata over the first measure. The second staff has a dynamic marking of *mf* (mezzo-forte). The third staff continues the melody. The fourth staff has a dynamic marking of *mf-ff*. The fifth staff features a first ending bracket and a dynamic marking of *ff*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf-ff*. The tenth staff features a first ending bracket and a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Drums.

**"COMING THRO' THE RYE."** HARRY von TILZER.  
MEDLEY MARCH. Arr. by T. CLARK.

The musical score for drums consists of ten staves of notation. The first staff begins with a *ff* dynamic and includes a *mf* dynamic later. The second staff continues with *mf* dynamics. The third staff features *mf* and *ff* dynamics. The fourth staff includes a first ending bracket labeled '1'. The fifth staff has a *f* dynamic and a second ending bracket labeled '2'. The sixth staff includes a *mf* dynamic and a six-measure sequence labeled '2 3 4 5 6'. The seventh staff features a *f* dynamic and a *mf* dynamic. The eighth staff includes a *mf:ff* dynamic. The ninth staff has a first ending bracket labeled '1'. The tenth staff includes a second ending bracket labeled '2' and ends with a *ff* dynamic and an accent mark (>).

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