

In the Eternal City

Tilzer, Harry von
arr: Smith, Maurice F.

In the Eternal City

by: Harry von Tilzer
arr: Maurice F. Smith

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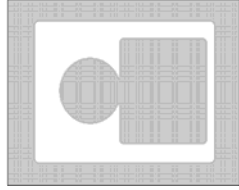
Tilzer, Albert von

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.¹



Smith, Maurice

DOB: unknown

DOD: unknown

No information has been found on William Schulz at this point.

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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 http://en.wikipedia.org/wiki/Albert_Von_Tilzer

In the Eternal City.

Piccolo.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score for Piccolo is written in 12/8 time and consists of seven staves. The first staff begins with a *mf* dynamic and features several triplet markings. The second staff includes a *p* dynamic and a 4-measure rest. The third staff starts with a *rall.* marking and a *mf* dynamic. The fourth staff begins with a *ff* dynamic and includes *rall.* and *mf* markings. The fifth staff continues with *mf* dynamics. The sixth staff concludes with a *rall.* marking. The seventh staff is labeled 'Coda.' and begins with a *rall.* marking, followed by a *a tempo* instruction.

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Oboe.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *f*

mf *p*

rall. 6 4

rall. *mf* 12

rall. 6

Coda. *rall.* *a tempo*

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E♭ Clarinet.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *f*

mf *rall.* *rall.* 19 12/8

f

ff *rall.* 19 12/8

mf *rall.* *rall.* 19 12/8

Coda. *rall.* *a tempo* 12/8

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1st B♭ Clarinet.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *p* *rall.* *mf* *rall.* *ff* Solo Obligato *mf* *rall.* *a tempo* *rall.*

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In the Eternal City.

2d Bb Clarinet.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score is written for a 2d Bb Clarinet in 6/8 time. It consists of 14 measures. The first measure is marked *mf*. The second measure is marked *p*. The third measure is marked *mf*. The fourth measure is marked *rall.* and *mf*. The fifth measure is marked *f*. The sixth measure is marked *ff*. The seventh measure is marked *rall.*. The eighth measure is marked *mf*. The ninth measure is marked *mf*. The tenth measure is marked *rall.*. The eleventh measure is marked *mf*. The twelfth measure is marked *rall.*. The thirteenth measure is marked *rall.*. The fourteenth measure is marked *a tempo*. The score includes a Coda section starting at measure 14. The score also includes a section marked *mf* and *rall.* at the beginning of the piece.

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Bassoon.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *Solo* *mf*

p

rall. *1* *mf* *f* *ff*

rall. *12* *mf*

p *Solo* *rall.*

Coda. *rall.* *a tempo*

In the Eternal City.

E♭ Cornet.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *f* *mf*

20 8

f

Solo Cor. *ff*

20

rall. *mf*

Coda. *rall.* *a tempo*

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Solo B♭ Cornet.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

7
p

8
rall. *mf*

8
cresc. *rall.*

3
rall. *p*

8
rall.

Coda. *rall.* *a tempo* Bass. Clar.

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In the Eternal City.

1st B♭ Cornet.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *f* *mf*

20 § 8

cresc. *ff*

2 2 20 §

mf

Coda. *rall.* *a tempo* Bass. Clar.

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In the Eternal City.

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

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score is arranged in six staves. The first staff is in treble clef with a common time signature. It begins with a series of triplets marked 'mf' and 'f', followed by a section marked 'mf'. The second staff is in bass clef with a common time signature, featuring a section marked 'p' and 'rall.' with a first ending bracket labeled '7' and a second ending bracket labeled '11'. The third staff is in treble clef with a common time signature, marked 'f'. The fourth staff is in treble clef with a common time signature, marked 'ff' and includes a 'Solo' section. The fifth staff is in bass clef with a common time signature, marked 'mf' and 'p', with first and second ending brackets labeled '7' and '11' respectively. The sixth staff is in treble clef with a 12/8 time signature, marked 'rall.' and 'a tempo'. The score includes various musical notations such as dynamics (mf, f, ff, p), articulation (accents, slurs), and performance instructions (rall., a tempo, Solo).

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1st Eb Alto.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score is written for the 1st Eb Alto part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff contains the initial melody with dynamic markings of *mf* and *f*, and includes triplet and doublet markings. The second staff continues the melody with *mf* dynamics. The third staff features a section marked *rall.* and *mf*, with a section symbol (§) at the end. The fourth staff continues with *rall.* and *f* dynamics. The fifth staff includes a section marked *ff* and *Solo*. The sixth staff has *rall.* and *mf* dynamics. The seventh staff continues with *mf* dynamics. The eighth staff features a section marked *rall.* and a section symbol (§). The ninth staff is the beginning of the Coda section, marked *rall.* and *a tempo*. The final staff concludes the piece with *a tempo* dynamics.

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2d Eb Alto.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *mf* *p* *rall.* *mf* *rall.* *p* *rall.* *mf* *rall.* *a tempo*

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3d Eb Alto.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score is written for a 3rd Eb Alto. It begins in 6/8 time with a key signature of one sharp (F#). The first staff starts with a *mf* dynamic and includes triplets. The second staff begins with a *p* dynamic and contains first, second, and third endings. The third staff features a *rall.* marking and a *mf* dynamic, with a section marked with a double bar line and a percentage sign. The fourth staff continues with a *rall.* marking. The fifth staff starts with a *f* dynamic. The sixth staff begins with a *ff* dynamic and includes a *rall.* and *mf* dynamic. The seventh staff starts with a *p* dynamic. The eighth staff includes a *rall.* marking. The ninth staff is the beginning of the Coda, marked with a double bar line and a percentage sign, and includes a *rall.* and *a tempo* marking. The final staff concludes the piece.

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Solo Trombone
or Baritone.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

4 3 Solo
Clar.
p
mf
cresc. rall. f
ff
rall. Solo
Clar.
p
rall.
Coda. rall. a tempo 2

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Trombone $\text{B}\flat$

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *f* *p* *rall.* *rall.* *f* *ff* *p* *rall.* *mf* *rall.* *rall.*

Coda. *rall.* *Solo* *a tempo*

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1st & 2d Trombone ♭

HARRY VON TILZER.
Arr. by Maurice F. Smith.

mf *f* *mf* *p rall.*

rall. *f* *f*

ff

rall. *mf* *rall.*

Coda. *rall.* *Solo* *a tempo*

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In the Eternal City.

Trombone 

HARRY VON TILZER.
Arr. by Maurice F. Smith.



The musical score for Trombone consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. It features a melodic line with triplet markings and a dynamic change to *f*. The second staff starts with a piano (*p*) dynamic. The third staff includes a section marked *rall.* and a key signature change to one sharp (F#). The fourth staff continues with a *mf* dynamic. The fifth staff has a *rall.* marking and a dynamic change to *f*. The sixth staff features a fortissimo (*ff*) dynamic with a crescendo hairpin and a *rall.* marking. The seventh staff begins with a piano (*p*) dynamic. The eighth staff includes a *rall.* marking. The ninth staff is marked *rall.*. The tenth staff, labeled "Coda.", includes a *rall.* marking, a *Solo* instruction, and a return to *a tempo*. The score concludes with a double bar line.

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1st & 2d Trombone

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features dynamic markings of *mf*, *f*, and *mf*, and includes a first ending bracket labeled '19'. The second staff starts with a repeat sign and a measure number '7', followed by a *rall.* marking and a *f* dynamic. The third staff features a *ff* dynamic and ends with a double bar line and a repeat sign. The fourth staff includes a *rall.* marking, a *mf* dynamic, and a second ending bracket labeled '19'. The fifth staff, labeled 'Coda.', begins with a treble clef, a 12/8 time signature, and a *rall.* marking, followed by a 'Solo' section marked *a tempo*.

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Baritone 

HARRY VON TILZER.

Arr. by Maurice F. Smith.



The musical score is written for Baritone in treble clef. It begins with a *mf* dynamic and features several triplet markings. The piece includes a *Solo* section marked with *f* and *mf*. The score contains various dynamics including *p*, *mf*, *f*, *ff*, and *rall.*. There are repeat signs and a section marked *Coda* at the end. The piece concludes with a *rall.* marking and a *♩* symbol.

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In the Eternal City.

Baritone ♯*)

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score is written for Baritone in bass clef with a key signature of one flat and a common time signature. It consists of ten staves of music. The first staff begins with a *mf* dynamic and features triplet markings. The second staff has a *p* dynamic. The third staff includes a section marked *rall.* and a *mf* dynamic. The fourth staff has a *rall.* and *f* dynamic. The fifth staff starts with *ff* and *rall.* markings. The sixth staff has a *mf* dynamic. The seventh staff includes a *Solo* marking and a *rall.* marking. The eighth staff begins with *Goda.* and a *rall.* marking. The ninth staff has a *a tempo* marking. The score concludes with a double bar line and repeat signs.

*) When Baritone plays the Solo, give this part to one of the Trombones.

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Basses.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score for Basses is written in bass clef with a key signature of two flats and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and includes triplet markings. The second staff continues the melody with various dynamics. The third staff features a *rall.* marking and a section marked with a double bar line and a repeat sign. The fourth staff includes a *ff* marking and a crescendo. The fifth staff has a *rall.* marking and a triplet. The sixth staff includes a *mf* marking and a *p* marking. The seventh staff continues the melody. The eighth staff is marked *Solo* and includes a *rall.* marking. The ninth staff is marked *a tempo*. The final staff is marked *Coda.* and includes a *rall.* marking.

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Drums.

HARRY VON TILZER.
Arr. by Maurice F. Smith.

The musical score for drums is written on five staves. The first staff is a bass clef staff with a common time signature (C). It begins with a *mf* dynamic and features triplets of eighth notes, followed by a measure with a '2' above it, and another with a '3' above it. The dynamic then changes to *f* and then *pp*. A double bar line is followed by a section of sixteenth notes. A measure rest for 19 measures is indicated. The second staff is a snare clef staff with a common time signature. It starts with a *pp* dynamic and a section of sixteenth notes. A measure rest for 7 measures is indicated, followed by a section of sixteenth notes with a *f* dynamic. The third staff continues the sixteenth-note pattern. The fourth staff features a section of sixteenth notes with a *tr* (trill) marking and a measure rest for 19 measures. The fifth staff is labeled 'Coda.' and contains a section of sixteenth notes with a *tr* marking and a final measure with a '2' above it.

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