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# Tripoli : on the shores of Tripoli

Paul Cunningham  
*Unknown*

Al Dubin  
*Unknown*

Weill  
*Composer*

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# Tripoli

On the  
Shores of  
Tripoli

Waltz  
Ballad

*M. E. Dunbar*



Lyric by  
PAUL CUNNINGHAM  
and  
AL DUBIN

Music by  
IRVING WEILL

POPULAR  
60  
STANDARD

M. Witmark & Sons  
NEW YORK

Vp. 005770

1920

Tri



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A ros - a - ry I wrought for you, Each pearl a mem - o - ry Of  
 hap - pi - ness my heart once knew, Of love you had for me. Each ros - a - ry must  
 have its cross To bear un - to the end, And mine is just my bro - ken heart, Which  
 on - ly you can mend. My ros - a - ry will

*p* *rit.* *a tempo* *a little animated* *poco rit.* *mf*

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# TRIPOLI

(On The Shores Of Tripoli)

Lyric by  
PAUL CUNNINGHAM  
& AL DUBIN

Music by  
IRVING WEILL

Moderately with expression

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line with sustained notes and some rhythmic movement. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4.

The vocal line begins with a whole rest, followed by a melodic phrase: "O - pen the por - tals of mem - o - ry, Just like a beau - ti - ful mel - o - dy,". The melody is simple and expressive, fitting the "Moderately with expression" tempo.

O - pen the por - tals of mem - o - ry,  
Just like a beau - ti - ful mel - o - dy,

The piano accompaniment for the first lyric features a steady bass line in the left hand and a more active right hand with chords and some melodic lines. The dynamics are marked with a piano (*p*) and a crescendo (*Ch.*).

The vocal line continues with the lyrics: "Let the old hon - ey - moon glow; Take me a - gain to old Haunt - ing me all the day through, So I am haunt - ed by". The melody is consistent with the first line.

Let the old hon - ey - moon glow; Take me a - gain to old  
Haunt - ing me all the day through, So I am haunt - ed by

The piano accompaniment for the second lyric continues with a steady bass line and a more active right hand with chords and some melodic lines. The dynamics are marked with a piano (*p*) and a crescendo (*Ch.*).

Tri-po-li, \_\_\_\_\_ Bring back the sweet long a - go. \_\_\_\_\_  
 Tri-po-li, \_\_\_\_\_ When I am dream-ing of you. \_\_\_\_\_

REFRAIN *Tenderly*

Float - ing on the bay at Tri - po - li, Sweet - hearts,

*p-f*

you and I Just a lit-tle par - a -



dise for two 'Neath I - tal - ian sky.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "dise for two 'Neath I - tal - ian sky." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a mix of chords and moving lines, with some notes beamed together.

Ves - per bells were a - ring - ing, Choir - voic - es were

The second system continues the musical score. The vocal line has the lyrics "Ves - per bells were a - ring - ing, Choir - voic - es were". The piano accompaniment continues with similar harmonic and melodic patterns, including some sustained chords and moving bass lines.

sing - ing; While the moon a - bove just spoke of love,

The third system of the score features the lyrics "sing - ing; While the moon a - bove just spoke of love,". The vocal line has a more active melodic line with some eighth notes. The piano accompaniment provides a steady harmonic support.

On the shores of Tri - po - li. li.

The fourth system concludes the piece with the lyrics "On the shores of Tri - po - li. li.". The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord and a fermata. There are first and second endings marked with "1" and "2" above the vocal line.



# STARLIGHT LOVE

Lyric by ARTHUR A. PENN

Music by LUCEIN DENNI

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### REFRAIN *Bravissimo*

Stars shine high a - bove, In this hour of love;—

Here 'neath the star-light I hear your voice a whis - pring, Tell - ing a - gain that you

love mel Ev - - ry lit - tle star Shin - - ing

from a - far, Match - es the love - light that in your eyes is beam - ing, - My own, my

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