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## On The Square

Frank Panella

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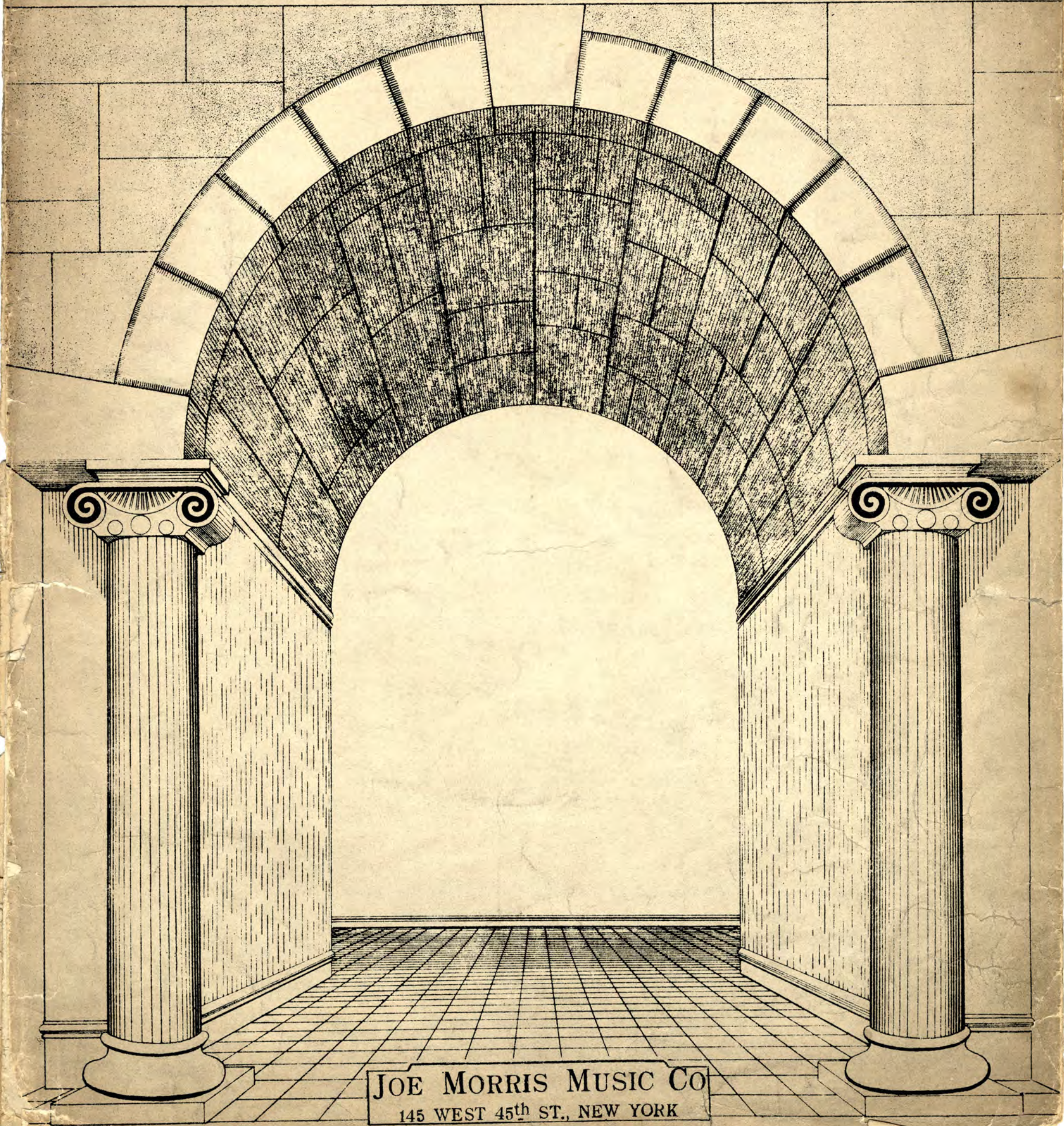
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# ON THE SQUARE

DEDICATED TO  
JOHN C. FREW

MARCH

BY  
FRANK PANELLA



JOE MORRIS MUSIC CO  
145 WEST 45<sup>th</sup> ST., NEW YORK

# Try This On Your Piano.

Respectfully dedicated to Mrs. W.C. Abbott Rochester, N.Y.

## The House At The End Of The Lane

Medium Voice in E $\flat$

Poem by  
BERNARD GROSSMAN

Music by  
ALFRED SOLMAN

Andante con moto

Voice

Piano

*mf* *mp* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

I've been a ro - ver, all the world ov - er, com - ing and go - ing at

*p* *mf* *p*

Ped. \*

Dame For - tune's call; All thro' life's high - ways, in - to its by - ways

*mf* *p*

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Respectfully dedicated to John C. Frew

# ON THE SQUARE

## MARCH

By FRANK A. PANELLA

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a piano dynamic marking of *ff*. The second system features a dynamic marking of *fz mf*. The third system includes a *Ped \** marking under the bass staff. The fourth system contains first and second endings, with a *ff* dynamic marking in the second ending. The score includes various musical notations such as accents, slurs, and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a double bar line and a repeat sign. The first measure has a forte (ff) dynamic marking. The piece features complex chordal textures with many beamed notes and slurs. A 'staccato' marking appears in the fourth measure of the upper staff. There are also some 'v' markings (accents) above notes in both staves.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature. The notation is dense with chords and slurs, characteristic of a complex piano texture. There are several 'v' markings above notes in both staves.

The third system of music features two staves. It includes first and second endings, indicated by '1' and '2' above the notes. The first ending leads back to an earlier section, while the second ending concludes the system. The notation continues with complex chordal patterns and slurs.

TRIO

The TRIO section begins with two staves. The key signature changes to two flats (Bb and Eb), and the time signature is common time (C). The music is marked with a piano (p) dynamic. The texture is more rhythmic and features prominent chords with slurs. There are 'a' markings below notes in the bass staff.

The fourth system continues the TRIO section with two staves. The key signature remains two flats. The music features a mix of chords and moving lines, with a forte (fz) dynamic marking in the upper staff.

The fifth system concludes the TRIO section with two staves. It features complex chordal textures and slurs, with a forte (fz) dynamic marking in the upper staff and a piano (p) dynamic marking in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff* and *p*.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both hands.

Third system of musical notation, including first and second endings. It features a dynamic marking of *fff* and a *p* marking.

Fourth system of musical notation, characterized by a *fff* dynamic marking and a series of accented chords and notes.

Fifth system of musical notation, showing intricate chordal patterns and melodic fragments.

Sixth system of musical notation, concluding the page with first and second endings. It includes a *ff* dynamic marking.

# Try This On Your Piano.

By the writers of "Some Day I'll Make You Glad"

## In The Heart Of A Fool

Words by  
MAX C. FREEDMAN

Music by  
HARRY D. SQUIRES

Piano

Valse Lento



*f* *rall.*

The piano introduction is in 3/4 time, marked 'Valse Lento'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a 'rall.' (ritardando) marking.

Voice

Just like the fool in the sto - ry ——— And like the  
Just like a fool I still want you ——— With out you



*mf*

The first system of the vocal line is in 3/4 time. The melody is written on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: 'Just like the fool in the sto - ry ——— And like the Just like a fool I still want you ——— With out you'. The piano part features a consistent eighth-note accompaniment.

fool in the, play, ——— I let you take the  
I can - not live, ——— If you would say for -



The second system of the vocal line continues the melody. The lyrics are: 'fool in the, play, ——— I let you take the I can - not live, ——— If you would say for -'. The piano accompaniment remains consistent.

soul of me To play with then cast it a - way. ———  
- get the past In time I could learn to for give. ———



The third system of the vocal line concludes the verse. The lyrics are: 'soul of me To play with then cast it a - way. ——— - get the past In time I could learn to for give. ———'. The piano accompaniment continues with the same accompaniment.

Chorus (with expression)

In the heart of a fool that is brok - - en, And tossed like a



*p-f*

The chorus is marked 'Chorus (with expression)'. It begins with a treble clef and a key signature of one sharp. The melody is written on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics are: 'In the heart of a fool that is brok - - en, And tossed like a'. The piano part features a consistent eighth-note accompaniment.

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~BY~

A. H. EASTMAN and FRED HELTMAN

## Come To Me

Words by  
A. H. EASTMAN

Music by  
FRED HELTMAN

REFRAIN

Come to me, — oh comey dar-ling, Put your lit - tle hand in mine. — Tell me  
that — you'll always love me, And for - ev - er I'll be thine — For the  
world — is full of sweet-ness, And for us — shall ever be — Just a  
par - adise for lov-ers; Come to me, — oh cometo me. — me.

*mp-f*

*rit*

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