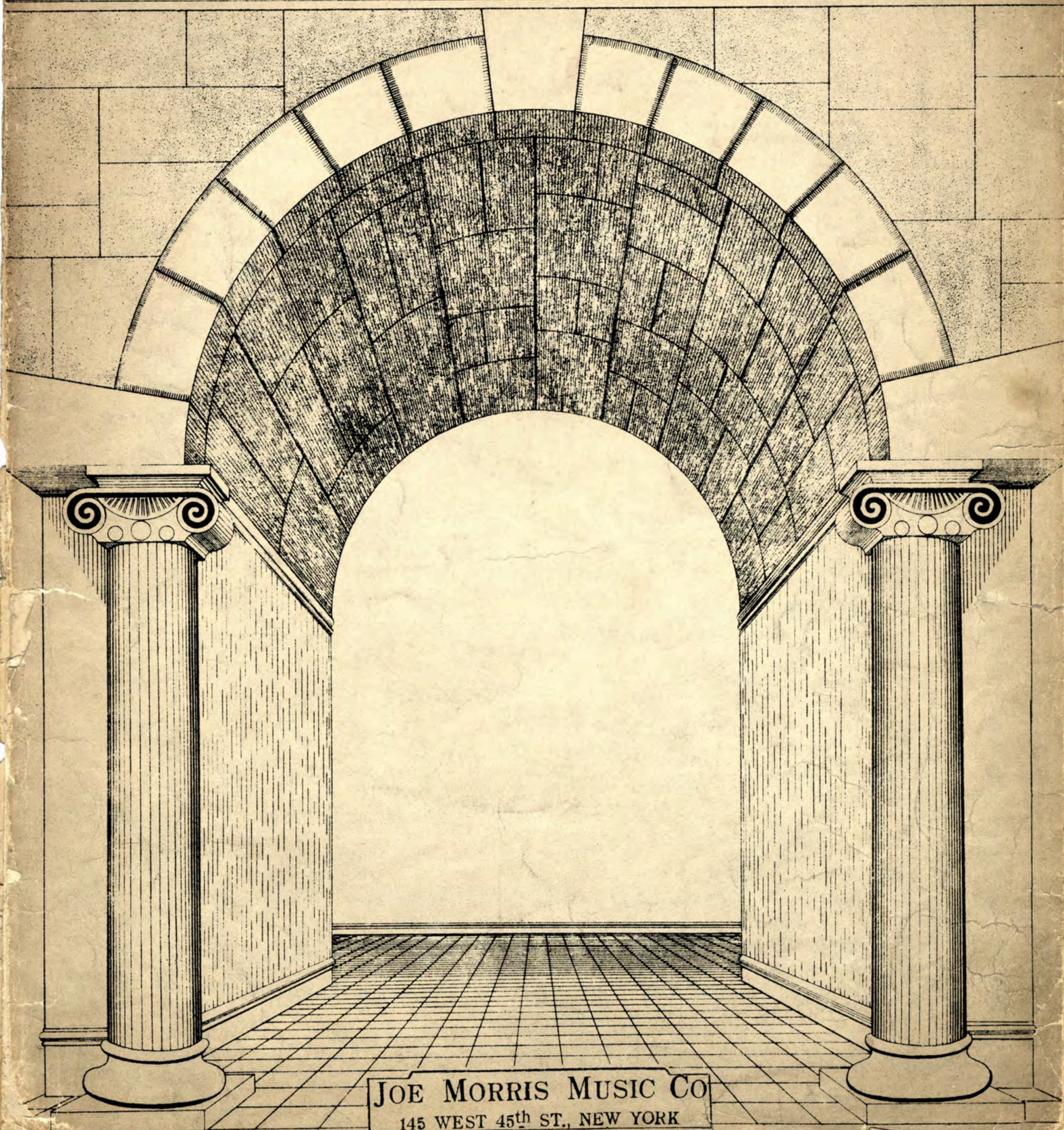


ON THE SQUARE

DEDICATED TO
JOHN C. FREW

MARCH

BY
FRANK PANELLA



JOE MORRIS MUSIC CO
145 WEST 45th 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♭

Poem by
BERNARD GROSSMAN

Music by
ALFRED SOLMAN

Andante con moto

Voice

Piano

mf *mp* *p*

p *mf* *p*

mf *p*

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

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

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ON THE SQUARE

MARCH

By FRANK A. PANELLA

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (*ff*) dynamic and includes a repeat sign. The second system continues the melody with a mezzo-forte (*mf*) dynamic. The third system features a repeat sign and a mezzo-forte (*mf*) dynamic. The fourth system concludes with a first and second ending, marked with a forte (*ff*) dynamic.

This musical score is for a piano and trio ensemble, page 4 of a piece titled "On The Square - 3". The score is written in B-flat major (two flats) and 4/4 time. It consists of six systems of music.

The first system features a piano part with a forte (*ff*) dynamic and a staccato marking. The piano part includes complex chords and arpeggiated figures. The bass line is simple, with some notes marked with a staccato (*staccato*) and a half note rest.

The second system continues the piano part with similar complex textures. The bass line remains simple, with some notes marked with a staccato (*staccato*) and a half note rest.

The third system introduces a first ending (1) and a second ending (2) for the piano part. The piano part includes complex chords and arpeggiated figures. The bass line is simple, with some notes marked with a staccato (*staccato*) and a half note rest.

The fourth system is labeled "TRIO" and features a piano part with a piano (*p*) dynamic. The piano part includes complex chords and arpeggiated figures. The bass line is simple, with some notes marked with a staccato (*staccato*) and a half note rest.

The fifth system continues the piano part with similar complex textures. The piano part includes complex chords and arpeggiated figures. The bass line is simple, with some notes marked with a staccato (*staccato*) and a half note rest.

The sixth system continues the piano part with similar complex textures. The piano part includes complex chords and arpeggiated figures. The bass line is simple, with some notes marked with a staccato (*staccato*) and a half note rest.

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The musical score consists of six systems of staves. The first system has a measure number '5' at the end. The second system continues the melody. The third system includes first and second endings, with a dynamic marking 'p' (piano) in the first ending and 'fff' (fortissimo) in the second. The fourth system features a 'fff' dynamic marking. The fifth system continues the complex melodic and harmonic development. The sixth system also includes first and second endings, with a 'ffv' (fortissimo) dynamic marking in the first ending. The notation is complex, with many beamed notes and slurs.

Try This On Your Piano.

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

Words by
MAX C. FREEDMAN

In The Heart Of A Fool

Music by
HARRY D. SQUIRES

Piano

Valse Lento

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 on a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a half note G3, a quarter note A3, and a half note B3. The piece is marked with a forte 'f' dynamic and ends with a 'rall.' (rallentando) marking.

Voice

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

The vocal melody 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 on a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment is in the bass clef, marked 'mf' (mezzo-forte).

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

The vocal melody continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a half note G3, a quarter note A3, and a half note B3.

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

The vocal melody continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a half note G3, a quarter note A3, and a half note B3.

Chorus (with expression)

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

The chorus is in 3/4 time, marked 'Chorus (with expression)'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment is in the bass clef, marked 'p-f' (piano-forte).

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MOST POPULAR BALLAD

~BY~

A. H. EASTMAN and FRED HELTMAN

Come To Me

Words by
A. H. EASTMAN

Music by
FRED HELTMAN

REPEAT

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

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