

1913

## The Aeroplane

Jack Glogau

Follow this and additional works at: <https://scholarsjunction.msstate.edu/cht-sheet-music>

---

### Preferred Citation

[Physical ID#]: [Title], Charles H. Templeton, Sr. sheet music collection. Special Collections, Mississippi State University Libraries.

This Sheet Music is brought to you for free and open access by the Charles H. Templeton, Sr. Music Collection at Scholars Junction. It has been accepted for inclusion in Sheet Music Collection by an authorized administrator of Scholars Junction. For more information, please contact [scholcomm@msstate.libanswers.com](mailto:scholcomm@msstate.libanswers.com).

# THE AEROPLANE

RAG AND TWO-STEP



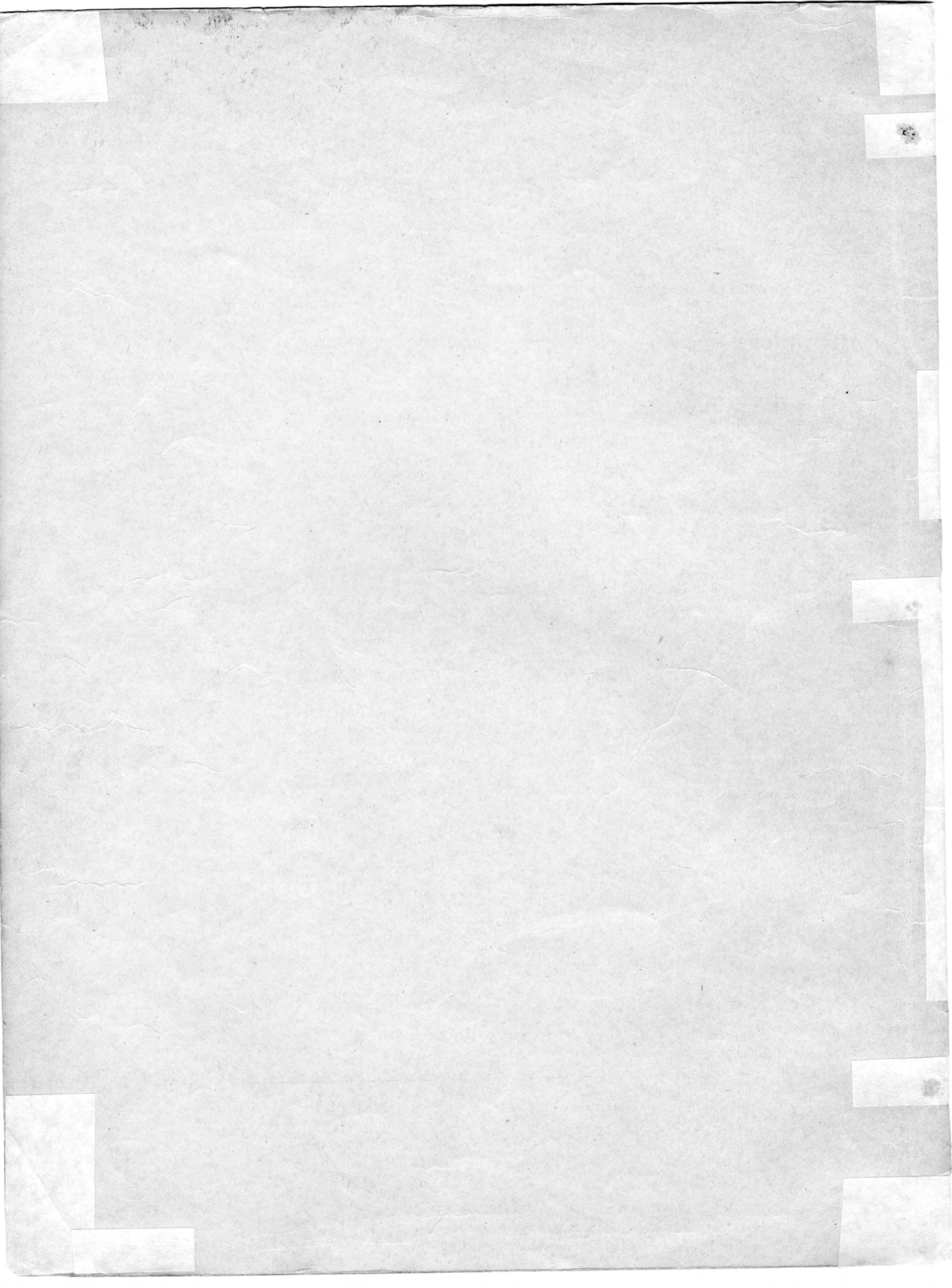
by  
**JACK GLOGAU**

Composer of "KING SOL" March,  
"GOLDEN KNIGHT" March,  
"THE PACE THAT KILLS" ETC.

**WILL ROSSITER**  
THE CHICAGO PUBLISHER  
136 W. LAKE ST. CHICAGO, ILL.  
ALBERT C. SON SYDNEY AUSTRALIA.  
COPYRIGHT MCMXIMBY WILL ROSSITER.

5

PUBLISHED FOR  
BAND AND ORCHESTRA



# THE AEROPLANE

(RAG and TWO-STEP).

JACK GLOGAU.

Tempo Rag (*not too fast*)

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a forte (*f*) dynamic and features a triplet in the right hand. The second system starts with a mezzo-forte (*mf*) dynamic. The piece concludes with a first and second ending in the final system.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The melody in the treble clef includes eighth notes and rests, while the bass clef continues with a steady accompaniment. There are some accents over notes in the final measure of this system.

Third system of musical notation, showing a continuation of the melodic and harmonic lines. The treble clef has a more active melody with eighth notes, and the bass clef provides a consistent accompaniment.

Fourth system of musical notation, including first and second endings. The treble clef features a melodic line with a first ending bracketed and a second ending bracketed. The bass clef has a corresponding accompaniment. The first ending leads to a repeat, and the second ending concludes the section.

**Trio** (*not too fast*)

Start of the Trio section, marked "Trio (*not too fast*)". The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The melody in the treble clef is characterized by eighth notes and rests, while the bass clef has a rhythmic accompaniment with eighth notes.

Continuation of the Trio section. The treble clef features a melodic line with a triplet of eighth notes. The bass clef continues with a rhythmic accompaniment. The music maintains the "not too fast" tempo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The bass line provides a steady accompaniment with similar rhythmic patterns.

The second system continues the piece and includes first and second endings. The upper staff has a treble clef and the lower staff has a bass clef. The first ending is marked with a '1' and the second ending with a '2'. The music concludes with a double bar line and repeat signs. The bass line continues with a simple accompaniment.

The third system of the score features two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes, maintaining the key signature of one flat.

The fourth system is marked with the tempo instruction *grandioso* and the dynamic marking *mf* (mezzo-forte). The upper staff is in treble clef and the lower staff is in bass clef. The music features a more pronounced and powerful sound, with a focus on rhythmic drive and harmonic support.

The fifth system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music maintains its rhythmic intensity and harmonic structure.

The sixth and final system of the score concludes the piece. It features two staves in treble and bass clefs. The music ends with a final chord and a double bar line. The bass line has a more active role in the final measures.

# THE "BIGGEST" SELLING "HITS" of the YEAR

## "I'D LOVE TO LIVE IN LOVELAND"

Words and Music by **W. R. WILLIAMS** Author of "When the Moon Plays Peek-a-boo." "Gee! But There's Class to a Girl Like You." "Roses of Love." "I Never Knew a Happy Day 'til I Met You."

Chorus.

Copyright, MCMX, by Will Rossiter



*p-f*

Id love to live in love-land with a girl like you — And

**IN THIS SONG** we have one of those that will pass the "Million copy" mark. W. R. Williams has been writing song "hits" for over twenty years. He knows what the people want and he has the ability to give it to them. "I'd Love to Live in Loveland With a Girl Like You," is a beautiful song and so simple, sweet and pretty that a child can sing it. Within the year it will be hummed, sung and whistled from Coast to Coast, making millions of hearts beat lighter—the

greatest boon to humanity. Have you ever known that indescribable joy—making others happy? If not, you have not lived. A song like this "I'd Love to Live in Loveland With a Girl Like You," is positively part of the world's sunshine that does so much good in the world. **RIGHT AT THIS MOMENT** there are more real big theatrical stars singing this song than any other song in America. They are all taking countless encores and being cheered to the echo. "I'd Love to Live in Loveland With a Girl Like You," will reach a million and maybe more. You love and appreciate good songs, and your copy that you buy and play and sing from will help to make this grand total. No matter what kind of a theatre you go to to-day, this year, 1912, you'll almost be sure to hear "I'd Love to Live in Loveland With a Girl Like You," as no show is complete without it. Be a "Good Song Booster" and get a copy to-day and you will be just as enthusiastic about this song as we are. Get a copy for yourself and tell your friends about it. You simply can't resist it! It's wonderful! It's haunting! It's Heavenly! Inspiring! Remember! the one big song for 1912 is "I'd Love to Live in Loveland With a Girl Like You." If your local dealer can't supply you, send 25 cents in stamps to Will Rossiter, 136 W. Lake St., and receive a complete copy by return mail; also new catalogue.

THE GREAT "SONG RIOT" OF 1912

## "O-U CIRCUS DAY"

CHORUS

Copyright MCMXI, by Will Rossiter

*p-f*

On cir-cus day — just see that mule — dressed up in



You've all heard of Weber & Field's? You know their reputation for Big successful Shows—Well! just at this moment the biggest success is a Show called "Hanky Panky" playing to packed houses at the Broadway Theatre, New York. The biggest "hit" of the Show is this song "O-U-CIRCUS DAY"—sung and danced by "Those Royal Favorites" **Montgomery and Moore**—one of the greatest comedy teams in the Show business. This couple, Billy Montgomery and Florence E. Moore, are on the stage over half an hour singing and dancing "O-U-CIRCUS DAY"—They take so many encores that they simply have to quit from absolute exhaustion—and bow and bow to the audience before they'll let them get away. This song "O-U-CIRCUS DAY" is also being sung wonderfully by many other big Stars in Vaudeville; the biggest being known as the "Queen of Song"—Maud Lambert—who right now is the happy possessor of over \$50,000.00 worth of contracts, to be a headline attraction in Vaudeville the coming year, to feature "O-U-CIRCUS DAY." We mention just a few of these interesting facts to convince you that "O-U-CIRCUS DAY" is a most wonderful song, and if you don't get it—you are not keeping up with the "live ones." "O-U-CIRCUS DAY" will outsell "ALEXANDER'S BAND," so that's "going some." See that you get a copy from your local dealer, or send 25c to Will Rossiter, "The Chicago Publisher," 136 W. Lake St., Chicago, and receive a copy by return mail.



## "WE'LL ALWAYS BE THE SAME SWEETHEARTS"

Valse moderato

Copyright MCMXI, by Will Rossiter

*p-f*

We'll al-ways be the same sweet-hearts, just you and I — We'll

Just as the title suggests—this is a very interesting little song. The lyric tells a good little story from life, and the music is, by your favorite writer W. R. Williams, whose melodies are sung and hummed by the millions. We print just a "tiny bit" from the chorus, but it's market very long—just a few months—and already it is considered one of the "best" sellers on the market. "Best" seller means it's what the public want—it's not trash—but a tuneful and little song that makes us feel good—and even better every time we play and sing it. That's the kind of song we all like, and that's the kind of a song that lives forever. If your local dealer does not have it in stock—that's his fault—not yours—and you can mail twenty-five cents to the Publisher, Will Rossiter, 136 W. Lake St., Chicago, and receive a copy by return mail—also don't forget to write for our catalogue.