

The University of Maine
DigitalCommons@UMaine

Vocal Popular Sheet Music Collection

Public domain (may be downloaded in full)

1913

Suppose I Met You Face To Face

Chas. K Harris

Composer

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-vp>

Recommended Citation

Harris, Chas. K, "Suppose I Met You Face To Face" (1913). *Vocal Popular Sheet Music Collection*. Score 1935.
<https://digitalcommons.library.umaine.edu/mmb-vp/1935>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Vocal Popular Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

SUPPOSE I MET YOU FACE TO FACE



By
CHAS. K. HARRIS
COMPOSER OF
A THOUSAND HITS



PUBLISHED BY
CHAS. K. HARRIS
New York - Chicago - Toronto
ALBERT & SON, SYDNEY
B. FELDMAN & CO., LONDON



Vp. 007268

1913

SUP

N.Y.

2 Suppose I Met You Face To Face.

Words and Music by
Chas. K. Harris.

Moderato Andante.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Moderato Andante' and the dynamics start with a forte 'f'.

Sup-pose I met _____ you face to face, love, — And gazed once
Sup-pose I met _____ you face to face, dear, — Per-haps the

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part is marked with a piano 'p' dynamic.

more _____ in - to your eyes, — Would you be
old _____ love would re - turn, — There still may

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a 'Ped.' (pedal) marking and an asterisk '*'.

glad _____ to see me darl-ing, — Or would you show _____ the least sur-
be _____ a small spark burn-ing, — Of that old love _____ for which I

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a 'Ped.' (pedal) marking and an asterisk '*'.

Copyright MCMXIII by Chas. K. Harris.
Rights for Mechanical Instruments Reserved.
International Copyright Secured.

2155-4

Bagaduce Music
Lending Library
Blue Hill, Maine
Bonor: 737

prise?— I won-der if you have for-got our part-ing, — Those burn-ing
yearn, — Who knows per - haps your heart is filled with long-ing, — To crush me

kiss - es in your last em - brace, — I won - der if your heart has turned a -
mad - ly in one fond em - brace, — The thought a - lone it drives me most to

gainst me, — Sup - pose I met you face to face. —
mad - ness, — Sup - pose I met you face to face. —

Refrain.
Sup - pose I met — you face to face, — And tears up - on — my cheeks you'd

trace, — I won-der if — your heart would beat, — And would your

smile — be just as sweet, — Sup-pose I'd plead — for one kind

word, — Would you then turn, — from me un - heard, — Or would you

take me in your arms once more, dear, If I should meet — you face to face. —

rit.
Ad.

Suppose I Met You Face To Face.

Male Quartett.

5

Mod^{to} And^{te} Suppose I met — you face to face, — And tears up-on —

Tenor I. & II. Suppose I met — you face to face, — And tears up-on — my cheeks you'd

Bass I. & II. Suppose I met — you face to face, — And tears up-on —

my cheeks you'd trace, — I won-der if — your heart would beat, —

Trace, — I won-der if — your heart would beat, — And would your

my cheeks you'd trace, — I won-der if — your heart would beat, —

And would your smile be just as sweet, be just as sweet, — Sup pose I'd plead —

smile — be just as sweet, — Sup pose I'd plead — for one kind

And would your smile be just as sweet, be just as sweet, — Sup pose I'd plead —

for one kind word, — Would you then turn — from me un-heard,

word, — Would you then turn — from me un - heard, — "Or would you

for one kind word, — Would you then turn — from me un-heard,

If I should meet face, face.

take me in your arms once more, dear," If I should meet — you face, to face.

If I should meet face, face, you face to face.

Copyright MCMXIII by Chas. K. Harris.
Rights for Mechanical Instruments Reserved.
International Copyright Secured.

TWO NEW HARRIS SONG HITS WHICH ARE CREATING A TREMENDOUS FUROR

Don't You Wish You Were Back Home Again?

Words and Music by
CHAS. K. HARRIS.

**DONT YOU WISH YOU
WERE BACK HOME AGAIN?**

WORDS & MUSIC BY
CHAS. K. HARRIS

COMPOSER OF "AFTER THE BALL," "PLEASE MISS CENTRAL FIND MY AMMA,"
"CLIMB A TREE WITH ME," "NOT TILL THEN WILL I CEASE TO LOVE YOU"



CHAS. K. HARRIS

Chorus.



Don't you wish, dear old pal, you were back home a-gain, Where fond hearts, they are
years-ago for you? Don't you wish you could see the old red ap-ple
tree, With it's blossoms all covered with dew? Don't you wish for a
day, you could hide in the hay, Far a-way from all sor-row and pain, Don't you

Copyright MCMXXI by Chas. K. Harris
Rights for Mechanical Instruments Reserved
International Copyright Secured

7019-2

No One Else Can Take Your Place.

Words by Music by
Chas. K. Harris.

Refrain.



No one else can take your place, dear, No one else can win my
heart. No one else can ev-er teach me,
How to love like you, sweet heart. No one else can be as
gen-tle. Love me with such ten-der-ness.

Copyright MCMXXI by Chas. K. Harris
Rights for Mechanical Instruments Reserved
International Copyright Secured.

NO ONE ELSE CAN TAKE YOUR PLACE



WORDS AND
MUSIC BY
**CHAS. K.
HARRIS**

COMPOSER OF
"AFTER THE BALL,"
"PLEASE MISS CENTRAL"
"CLIMB A TREE WITH ME,"
"NOT TILL THEN WILL I
CEASE TO LOVE YOU"

CHAS. K. HARRIS

PUBLISHED AND
COPYRIGHTED BY

CHAS. K. HARRIS, COLUMBIA THEATRE BLDG. NEW YORK

Broadway and 47th Street

MEYER COHEN, Manager