

# SUPPOSE I MET YOU FACE TO FACE



By  
**CHAS. K. HARRIS**  
COMPOSER OF  
A THOUSAND HITS



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Words and Music by  
Chas. K. Harris.

Moderato Andante.

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

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 system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of 'p' (piano).

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

The second system continues the vocal and piano accompaniment. The piano part includes a dynamic marking of 'p' and a first ending bracket with a repeat sign.

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 system concludes the vocal and piano accompaniment. The piano part includes a dynamic marking of 'p' and a first ending bracket with a repeat sign.

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

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

The second system continues the musical piece. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

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

The third system shows the vocal line with a half note B4, followed by quarter notes A4, G4, and F4, then a half note E4. The piano accompaniment continues with its characteristic eighth-note bass line and melodic right-hand part.

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

The fourth system concludes the piece. The vocal line has a half note D4, followed by quarter notes C4, B3, and A3, then a half note G3. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. The system ends with a double bar line.

# Suppose I Met You Face To Face.

Male Quartett.

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*Mod<sup>to</sup> And<sup>te</sup>* Suppose I met — you face to face, — And tears up-on —

Tenor I. & II. 

Bass I. & II. 

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

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.

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