

The Howard

THE Musical Gem of
the Twentieth
Century. —

Two-Step



JOSEPH CLAUDER.

By

JOSEPH E. HOWARD.



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Milwaukee, Wis.

ALIST

OF

Chas. K. Harris'

POPULAR

WALTZ SONGS AND INSTRUMENTAL

MUSIC.

SONGS.

1. Don't Forget to Tell Me That You Loves Me Honey.....	50	36. There'll Come a Time.....	50
2. Cast Aside.....	50	37. Too Late, Alas, Too Late....	50
3. While the Dance Goes On.....	50		
4. There is One Face I Never Can Forget.....	50		
5. Better Than Gold.....	50		
6. You'll Never Know.....	50		
7. Just a Small Room But It's Home.....	50		
8. Fallen by the Wayside.....	50		
9. I Love You in Spite of All.....	50		
10. Mud-Pie Days.....	50		
11. Kiss and Let's Make Up.....	50		
12. I Wonder, I Wonder.....	40		
13. Is Life Worth Living.....	50		
14. Sitting by the Kitchen Door.....	50		
15. Fifty Years Ago.....	50		
16. After the Ball.....	50		
17. Waiting for Footsteps That Never Came.....	50		
18. Strangers.....	50		
19. Humming Baby to Sleep.....	50		
20. Florence.....	50		
21. What Does the Flower Say.....	50		
22. Creep, Baby, Creep.....	40		
23. I Heard Her Voice Again.....	40		
24. School Bells.....	50		
25. His Only Boy.....	40		
26. Sleep, My Baby Boy.....	40		
27. Can Hearts So Soon Forget.....	40		
28. Little Sweetheart.....	40		
29. Only a Tangle of Golden Curis.....	50		
30. I Was Talking in My Sleep.....	50		
31. After Nine.....	40		
32. It's a Long Time Coming.....	50		
33. Before and After Taking.....	50		
34. Hello, Central, Hello.....	40		
35. Since Katie Rides a Wheel.....	50		

GUITAR SONGS.

38. After the Ball.....	40
39. Kiss and Let's Make Up.....	40

INSTRUMENTAL.

PIANO.

1. Love's Awakening Waltz.....	50
2. While the Dance Goes On Waltz.....	50
3. After the Ball Waltz.....	40
4. My Heart's Delight Waltz.....	50
5. La Grace Schottische.....	40
6. Minnette Polka.....	40
7. Harris' Waltz Medley.....	75
8. American Caprice.....	50

BANJO AND GUITAR.

9. After the Ball Waltz.....	40
10. Kiss and Let's Make Up.....	40

MANDOLIN AND GUITAR.

11. After the Ball Waltz.....	40
12. Kiss and Let's Make Up.....	40

ZITHER.

13. After the Ball Waltz.....	40
14. Kiss and Let's Make Up.....	40

ORCHESTRA.

15. While the Dance Goes On, nine parts with piano.....	1 00
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NOW IN PRESS.

ALL FOR THE LOVE OF A GIRL.....	50
THEN COMES THE SAD AWAKENING.....	50
WHICH SHALL IT BE.....	50
HONEY COME AND SEE ME.....	50

FOR SALE AT ALL MUSIC STORES

THE HOWARD MARCH TWO-STEP.



By JOS. E. HOWARD.

INTRO.



The musical score is written for piano and consists of an introduction followed by five systems of music. The key signature has one sharp (F#) and the time signature is 6/8. The introduction is marked with a piano (*p*) dynamic. The first system of the main piece begins with a piano (*p*) dynamic. The second system continues with piano accompaniment. The third system features a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a forte (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic.

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 music features a series of chords and rhythmic patterns. A *Fine.* marking is present at the end of the system.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various chordal textures. Dynamic markings include *mf* and *fz*.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *sva* (sustained) marking is placed above the first staff. The system concludes with a *loco.* marking.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Dynamic markings include *mf* and *fz*. A *sva* marking is placed above the second staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *loco.* marking is placed above the first staff. A *sva* marking is placed above the second staff.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The system concludes with a final chordal structure.

TRIO.

The musical score is for a piano piece titled "The Howard March Two-Step" (3-3). It is written in G major and 3/4 time. The score is divided into six systems, each consisting of a treble and bass staff. The piece is marked "TRIO." and "p" (piano). The first system begins with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system features a more active melodic line in the treble. The fourth system shows a continuation of the harmonic accompaniment. The fifth system includes a melodic flourish in the treble. The sixth system concludes the piece with a double bar line and the instruction "D. S. al Fine."

TRY THESE ON YOUR PIANO.

THERE'LL COME A TIME.

Words and Music by CHAS. E. HARRIS.

Arr. by JOS. CLAUDE.

CHORUS.

There'll come a time, some day, When I have passed a way,

There'll be no father to guide you from day to day,

Think well of all I've said; Honor to the man you wed.

Copyright 1905 by CHAS. E. HARRIS.

Honey Come and See Me.

Words and Music by CHAS. HORWITZ.

Arr. by FRED. HYLANDS.

CHORUS.

She is what she'll say, I'm in town, Hon-ey come and see me
shoot-'n' die here song.
won't to change my name.

I'm in town, Hon-ey come and see me, My num-ber's for-ty-four, I live

on de second floor, An' I'm walk-in' my hon-ey dere for you, you.

Honey Come and See Me.—3-3

Copyright 1905 by CHAS. HORWITZ.

Too Late! Alas! Too Late!

Words and Music by CHAS. E. HARRIS.

Arr. by JOS. CLAUDE.

CHORUS.

Too late, too late, a-las! too late! The words that now you speak; Your
Too late, too late, a-las! too late! I can not be your bride; Love's

vows so dear, I dare not bear, My love you must not seek! Ad-
 dream is past, the die is cast, I now must leave your side! I've

with-er now, death claims my vow—Why, darl-ing, did you wait! Had
pledged my troth, the sad-der both, Why, darl-ing, did you wait! Had

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There Is One Face I Never Can Forget.

CHORUS.

Words and Music by CHAS. HORWITZ.

Tempo di Valse

There is one face in my heart I never can for-get.

There's a maid- en whom I love, Her eyes are black as jet.

There's a trou- sere that I prize, The sweet- est girl I've met.

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