



RESPECTFULLY



DEDICATED TO



ALL COLLEGE



FRATERNITIES



# ERAT

MARCH TWO STEP



By

JOHN E. BARTH

AS



PUBLISHED

SAM FOX PUB CO.

CLEVELAND, O.

ARTCRAFT CLEVELAND

# FIVE SOUSA MARCHES



Five notable compositions by the famous March King, John Philip Sousa. They possess the martial swing and rhythmic tempo characterizing his most popular marches. Every home should have all of these stirring marches.

## “NOBLES OF THE MYSTIC SHRINE”



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## “THE GALLANT SEVENTH”



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## “ON THE CAMPUS”



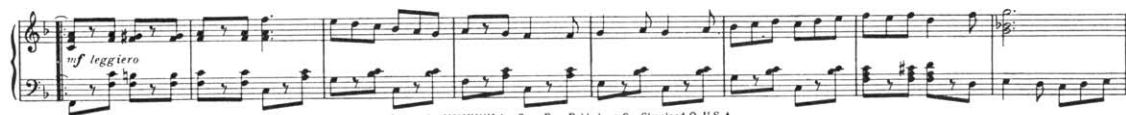
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All Marches Published for Piano Solo, Band and Orchestra  
Also on Phonograph Records and Player Rolls

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CLEVELAND NEW YORK

Respectfully Dedicated to all College Fraternities.

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# "FRAT"

## MARCH-TWO-STEP

GET THIS NUMBER  
FOR YOUR PLAYER PIANO  
OR TALKING MACHINE

By JOHN F. BARTH.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The second system continues the melody and accompaniment. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system concludes with a first ending (marked '1.') and a second ending (marked '2.').

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First system of piano accompaniment. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Dynamics include *f* and *mf*.

Second system of piano accompaniment. The right hand continues with chords and melodic fragments. Dynamics include *f*.

Third system of piano accompaniment. It includes first and second endings. Dynamics include *sf*.

TRIO.

Vocal line for the first part of the Trio section. Lyrics: Here's to the good old Frat boys Here's to our

Vocal line for the second part of the Trio section. Lyrics: col - lege days Bring out the good old

Vocal line for the third part of the Trio section. Lyrics: songs boys Sing out the good old lays

Here's to the good old Profs boys

Pa - tient and kind al - ways Here's to the

good old Frat boys Here's to our col - lege

days

days

cres. . . . .

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 3/4 time signature. It begins with a forte (*ff*) dynamic marking. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand features a long, expressive slur over several chords, with a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a series of chords, some with accents (*>*). The left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand plays chords with various dynamics, including piano (*p*) and forte (*f*). The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. Similar to the second system, it features a long slur in the right hand and piano (*p*) dynamics. The left hand accompaniment is consistent.

Sixth system of musical notation, concluding the piece. It features a final chord with a fermata in the right hand and a *rit.* (ritardando) marking. The left hand accompaniment ends with a few final notes.

# "FRAT"

MALE QUARTETTE

JOHN F. BARTH.

\*  
Tenors  
Basses

Here's to the good old Frat, boys Here's to our col-lege days

Bring out the good old songs, boys Sing out the good old lays

Here's to the good old Profs, boys Pa-tient and kind al-ways

Here's to the good old Frat, boys Here's to our col-lege days

\* For piano acc. play  clef an octave lower.