

I've Got Your Number



WORDS BY

Alfred Bryan

MUSIC BY

: Geo. W. Meyer

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1910
I've Got

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1 BUILDING & 37th ST.

e.p.c.

Conversation words

for

Male and Female

1st Verse

He... I like your smile, I like your style
You've got the rest beat by a mile
She.. That may be true- s'pposing you do
What does all this mean to you-
He... Listen now girlie, it's very plain
I want your address, I want your name
She.. You mustn't know, it can't be so
He... Don't be bashful, come be game.

Chorus

He... I've got your number, honest and true
I've got your number, you know it too
She.. Don't know my house, you don't know my flat
Don't know the street where I'm living at
He... But I've got your number and you can bet
If you keep teasing, I'll get you yet
She.. Don't know my address, don't know my name
He... But I've got your number- just the same.

2nd Verse

He... Have you a phone, up at your home?
I'll call sometime when you're alone,
She.. You mustn't call, never at all
You can meet me in the hall.
He... That suits me girlie, when can we meet
What is the number, where is the street?
She.. I thought you knew, it's number "two"
Now I'm going to say to you.

I've Got Your Number

3

Words by
ALFRED BRYAN.

Music by
GEO. W. MEYER.

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note chord, followed by a series of eighth notes. The bass line consists of quarter notes and half notes. The piece ends with a fermata over the final chord.

Vamp.

The piano vamp is in 4/4 time, marked Vamp. It features a melody in the right hand and a bass line in the left hand. The melody is a simple, repetitive eighth-note pattern. The bass line consists of quarter notes and half notes. The piece ends with a fermata over the final chord.

They met by chance—
They talked a - while—

Met at a dance He won her heart Just with a glance
She liked his style, "Girl-ie" he said, I like your smile,

The piano accompaniment for the first verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is a simple, repetitive eighth-note pattern. The bass line consists of quarter notes and half notes.

He said: "My dear When can I call? She just an-swered "not at
Please let me phone, When you're a - lone What's the num-ber of your

The piano accompaniment for the second verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is a simple, repetitive eighth-note pattern. The bass line consists of quarter notes and half notes.

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Three charming ballads by the composer of "The Sweetest Story Ever Told,"
"Let Me Call You Dearie," "Beloved" and "Love Me Again." Don't fail
to secure copies of these beautiful songs.

all!" — "Come now" he mur - murs, "girl - ie ex - plain, —
home?" — "I've got you guess - ing" girl - ie re - plies, —

Give me your ad - dress, give me your name? She mur - murs low —
You think your elev - er, you think your wise. I thought you knew, —

"You must - 'nt know" — But he says "come on be game?" — *poco rit.*
It's num - ber two — Now I'm goin' to say to you. — *poco rit.*

CHORUS.

I've got your num - ber, hon - est and true, — I've got your num - ber, You know it too, —

p-f

I've Got Your Number. 4

"Somebody Else, It's Always Somebody Else," a novelty ballad that is sweeping the Country, the biggest hit we have ever published. Don't fail to secure a copy.

Don't know your house, I don't know your flat, Don't know the street where you're liv-ing at, But

The first system of musical notation for the song, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Don't know your house, I don't know your flat, Don't know the street where you're liv-ing at, But".

I've got your num - ber, and you can bet — If you keep teas - ing,

The second system of musical notation. The lyrics are: "I've got your num - ber, and you can bet — If you keep teas - ing,". The piano accompaniment includes a fermata over the final chord of the system.

I'll get you yet, — Don't know your ad - dress, dont know your name — But

The third system of musical notation. The lyrics are: "I'll get you yet, — Don't know your ad - dress, dont know your name — But".

I've got your num - ber just the same... just the same...

The fourth system of musical notation, featuring a first and second ending. The lyrics are: "I've got your num - ber just the same... just the same...". The piano accompaniment includes a fermata and a dynamic marking of *fz* (forzando) at the end.

I've Got Your Number. 4

TELLER, SONN & DORNER, NEW-YORK.

“You'll Come Back,” a coon song, which is better than “Bill Bailey Won't You Please Come Home,” featured by the best Vaudeville artists on the American stage.

Two Sp.

one A Descriptive Ballad The Other An Irish Song

No. 55

THE TIPPERARY TWIRL



The Tipperary Twirl.

Words by JACK DRISLANE

Music by GEO. W. MEYER

CHORUS

Tip Tip Tip to your part - ner as you glide, glide.

glide Dip Dip Dip as you're danc - ing by her

side, side, side Slip Slip

Slip your arm round her waist, Grip Grip Grip her in your embrace,

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There's A Dixie Girl Who's Longing For A Yankee Doodle Boy

Words by ROBERT F. RODEN

Music by GEO. W. MEYER

Chorus

Marcia

There's a Dix - ie girl who's long - ing for a

Yank - ee Doo - dle Boy There's a Dix - ie Chereh that's

wad - ing Just to ring out bells of joy

Where the Miss - is - sip - ik flow - ing,

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THERE'S A DIXIE GIRL WHO'S LONGING FOR A YANKEE DOODLE BOY



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