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1913

Go Get That Guy

Bert Grant

Composer

Harry Williams

Lyricist

Young

Lyricist

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GO, GET THAT GUY

WORDS BY JOE YOUNG AND HARRY WILLIAMS.

MUSIC BY BERT GRANT.

FLORENCE TEMPEST'S

TREMENDOUS SONG HIT



HARRY WILLIAMS MUSIC CO., INC.
154 WEST 46TH STREET
NEW YORK

Vp. 001508
1913

Go, GET

Go Get That Guy.

Words by
HARRY WILLIAMS
and JOE YOUNG.

Music by
BERT GRANT.

Allegro Moderato.

PIANO

VOICE.

Fa-ther, fa-ther, fa-ther cried Miss Car-ter,
Butch-er bak-er groc-er called on Car-ter,

Vamp

I would like to be some-bod - y's wife, Why,
Each one an-xious to col-lect a bill,

I've been think-ing night and day my fa-ther, What kind of man to
Car-ter said, "what's this, an Elk's Con-ven-tion?— I'm sor-ry boys, you'll

take with me through life, _____ I've a man who gives me lots of
 have to wait un - til _____ Daugh-ter dear is read-y to get

lov - ing, _____ But he has-nit got a nick - el in the bank. _____
 mar - ried, _____ And you all will have to help her to de - cide. _____

— And there's an - oth - er one who has mon - ey by the
 Be - tween the rich and poor but the rich one I am

ton, But when it comes to lov-ing he's an aw-ful crank, Then Pa said:
 sure, Will al - ways help to pay my bills, if she's his bride, They all cried:

CHORUS

Go get that guy, (when you get the money evrything is bright and sunny) Go

get that guy, (forget the crank and think of all the money in the bank) Al-ways take a

busi-ness man, — mar-ry on a busi-ness plan, — Love caused man-y fail-ures, take a

look at your old man. Go get that guy (grab him by the collar,

think of that almighty dollar) Go get that guy, (Remember what he's giving,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "think of that almighty dollar) Go get that guy, (Remember what he's giving,". The piano accompaniment is in a grand staff with a key signature of one sharp. It features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

don't forget the cost of living) He'll be hand - y man - y a time_ you bet,
Doc - tors claim that walk - ing is sim - ply great,

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "don't forget the cost of living) He'll be hand - y man - y a time_ you bet, Doc - tors claim that walk - ing is sim - ply great,". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

When you find you're up to your neck_ in debt, Hear my plead - ing and
But they use au - tos when they go to op - er - ate, Lis - ten to reas - on for

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "When you find you're up to your neck_ in debt, Hear my plead - ing and But they use au - tos when they go to op - er - ate, Lis - ten to reas - on for". The piano accompaniment continues with its characteristic eighth-note bass line and melodic right hand.

start a speed ing, Go out and get that guy. guy -
boobs are in seas - on, Go out and get that guy. guy -

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "start a speed ing, Go out and get that guy. guy - boobs are in seas - on, Go out and get that guy. guy -". The piano accompaniment ends with a final chord and a fermata over the last few notes.

EVERYBODY LOVES TO SING

You're The Same Old Girl

Words by
JOE YOUNG
and
HARRY WILLIAMS

Music by
BERT GRANT

REFRAIN. *Moderato con moto.*
a tempo

You're the same old girl, I real-ly must ad-

P-f a tempo
(con Gues basso ad lib.)

mit that you're the same old girl, you have n't changed a

4

bit, Al-tho' to-day you're some-what gray, it's eas-y to be

poco rit. e espressivo

seen, You're sweet-er now at for-ty than you were at sweet six-

poco rit. e espressivo

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