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1909

Come After Breakfast : Bring 'Long Your Lunch And Leave 'Fore Supper Time.

J. Tim Brymn
Composer

Jim Burris
Composer

Smith
Composer

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THE BIG SURPRISE COMIC COON SONG HIT
INTRODUCED BY THE FAVORITE COMEDIAN

IN **S.H. DUDLEY**
"HIS HONOR THE BARBER"

(Direction - BARTON & WISWELL)

**COME AFTER
BREAKFAST
BRING 'LONG YOUR LUNCH
AND
LEAVE 'FORE SUPPER TIME**

WRITTEN BY

BRYMN
JAMES TIM

BURRIS
JAMES

SMITH
CHRIS

60/4-

Published by **JOS. W. STERN & CO** 102-104 W. 38TH ST. N.Y.

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1909

Com

"Come After Breakfast"

3

(Bring 'Long Your Lunch And Leave 'Fore Supper Time.)

by
BRYMN, SMITH and BURRIS.

Moderato.

f

Vamp.

p

3. The Pres - i - dent while trav - el - ing, once came to Dix - ie -

1. Old Jas - per Green, the dea - con of — a church down South Car -

2. The wo - men's Chris - tian tem - p'rance u - nion met last Tues - day

mp

land The folks they flocked for miles a - round, to

'line, He had a way — of vis - 'ting folks a -

night Aunt Man - dy said — if she could join — that

shake him by the hand; Aunt Man - dy she pushed


long 'bout eat - ing — time The oth - er day — while

she'd feel out of — sight They wrote Aunt Man - dy

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through the crowd and said "who can it be? Why all the folks are
 on the street he met Aunt Man-dy Lou And said "Some-time to-
 tell-ing her- that "We ac-cept your hand, We al-so think a

cheer-in' more than for our Book-er T;" The
 mor-row I'm gwine to call on you." She
 meet-ing now at your house would be grand." Aunt

Pres-i-dent said, "I may call on all be-fore I go," Aunt
 said "Call 'round most an-y day it makes no dif-fer-ence, But
 Man-dy said "You're just as wel-come as the flow'rs in May, But

Man-dy said, "be-fore you call at my house you must know:"
 these few words I've got to say right here in self de-fence:"
 as the food is so high now these words I'm forced to say:"

Chorus. (slow)

Come af-ter breakfast, bring'long your lunch and leave fore sup-er time. — If

p-f

you do that. I'm pos-i-tive that I will treat you fine; For

ev-'ry body's wel-come at my house whe-ther in rain or shine, If they

come af-ter breakfast bring'long their lunch and leave fore supper time. — time.

1 2

f

NEW POPULAR WALTZES BY

PAUL LINCKE

Under Love's Window

Musical score for 'Under Love's Window' in 3/4 time, key of G major. The piece begins with a piano (*p*) dynamic. The right hand features a simple melody with eighth and quarter notes, while the left hand provides a steady accompaniment of chords. The piece concludes with a mezzo-forte (*mf*) dynamic.

Love's Fancies

Musical score for 'Love's Fancies' in 3/4 time, key of G major. The piece starts with a piano (*p*) dynamic. The melody in the right hand is characterized by flowing eighth and sixteenth notes. The left hand accompaniment consists of chords and eighth notes.

Fresh Flowers

Musical score for 'Fresh Flowers' in 3/4 time, key of G major. The piece begins with a piano (*p*) dynamic. The right hand features a melody with eighth notes and rests, while the left hand provides a rhythmic accompaniment of chords.

Lysistrata Waltz

Musical score for 'Lysistrata Waltz' in 3/4 time, key of G major. The piece starts with a piano (*p*) and *dolce* dynamic. The right hand has a melody with eighth notes and rests, and the left hand provides a simple accompaniment of chords.

Venus on Earth

Musical score for 'Venus on Earth' in 3/4 time, key of G major. The piece begins with a piano (*p*) dynamic. The right hand features a melody with eighth notes and rests, while the left hand provides a steady accompaniment of chords.

That Fascinating Waltz

Musical score for 'That Fascinating Waltz' in 3/4 time, key of G major. The piece starts with a piano (*p*) dynamic. The right hand has a melody with eighth notes and rests, and the left hand provides a steady accompaniment of chords.

Ninetta Waltz

Musical score for 'Ninetta Waltz' in 3/4 time, key of G major. The piece begins with a *f rit.* (ritardando) dynamic, then returns to a piano (*p*) dynamic. The right hand features a melody with eighth notes and rests, while the left hand provides a steady accompaniment of chords.

Autumn Voices

Musical score for 'Autumn Voices' in 3/4 time, key of G major. The piece starts with a piano (*p*) dynamic. The right hand features a melody with eighth notes and rests, while the left hand provides a steady accompaniment of chords.

The Novelty Song Success of 1910.

I'VE GOT THE TIME, I'VE GOT THE PLACE, BUT IT'S HARD TO FIND THE GIRL.

A
Song
Suitable
for
Parlor
or
Concert.
Written
in
the
Popular
Schottische
Rhythm

I've Got The Time - I've Got The Place
But
It's Hard To Find The Girl.

Lyric by BALLARD MACDONALD. Music by S. R. HENRY.

Chorus.

I've got the time I've got the place. Will some-one kindly in-troduce me to the
girl? She need-n't be so-ve-ry pret-ty, I don't care much for a face, And I don't
give a jot if her pet-ti-coats and things are trimmed with lace, She may be tall, she may be
small, She may be an-y, an-y, an-y kind at all Gee!

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