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1914

# Same Sort Of Girl : And The Same Sort Of Boy

Jerome Kern  
*Composer*

Harry Bache Smith  
*Lyricist*

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# SAME SORT OF GIRL (AND THE SAME SORT OF BOY)

CHARLES FROHMAN PRESENTS

# THE GIRL FROM UTAH



JULIA SANDERSON



DONALD BRIAN



JOSEPH CAWTHORN

SONG  
INTERPOLATIONS  
BY

HARRY B. SMITH

AND

JEROME D. KERN

### VOCAL

Molly Dear, It's You I'm After.....	60
Alice In Wonderland.....	60
We'll Take Care Of You All.....	60
You Never Can Tell.....	60
At Our Tango Tea.....	60
Same Sort Of Girl (And The Same Sort Of Boy) ..	60
Why Don't They Dance The Polka Anymore..	60
Florrie The Flapper.....	60
Gilbert The Filbert.....	60
They Didn't Believe Me .....	60
The Girl In The Clogs And Shawl.....	60
The Land Of "Let's Pretend".....	60

### INSTRUMENTAL

One or Two-Step.....	60
A Medley Of Interpolated Songs From "The Girl From Utah".....	1.00

Vp. 009355  
1914  
SAME

T. B. HARMS  
AND  
FRANCIS DAY & HUNTER  
NEW YORK

THE BALLAD OF LOVE AND GLADNESS  
THE SUNSHINE OF YOUR SMILE

Words by  
Leonard Cooke.

Music by  
Lilian Ray.

Refrain.

*mf*

Give me your smile, The love - light in your eyes,

*mf*



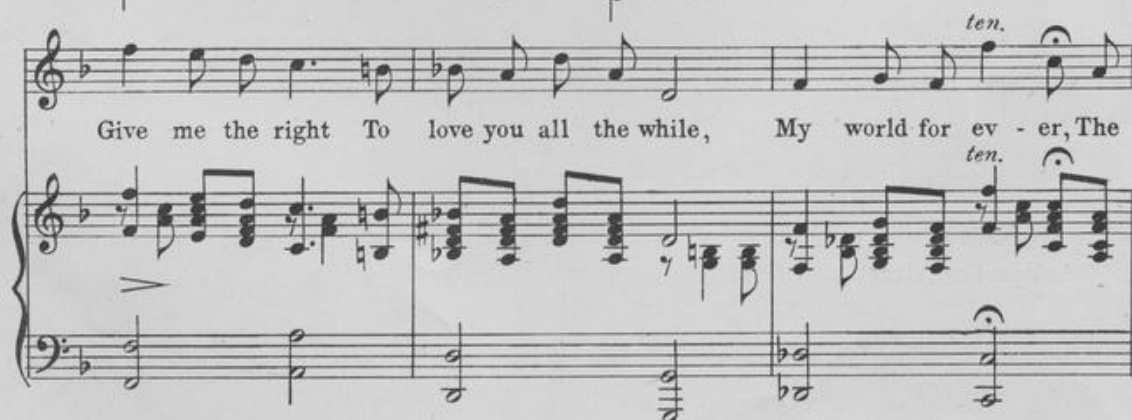
Life could not hold A fair - er Par - a - dise!



Give me the right To love you all the while, My world for ev - er, The

*ten.*

*ten.*



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## Same Sort Of Girl.

Words by  
HARRY B. SMITH.

Music by  
JEROME KERN.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The melody is simple and catchy, setting the tone for the song.

(HE) I won't de - ny that I've had fan-cies ga - lore  
(SHE) I've been a sum-mer girl and met two or three

The first vocal line is in 2/4 time, key of B-flat major. The melody is simple and catchy, with a clear emphasis on the lyrics. The piano accompaniment is in 2/4 time, key of B-flat major, with a steady bass line and a rhythmic pattern in the right hand. The dynamics are marked *mf* and *fz*.

say three or four Well, may be more  
who I a - gree Looked nice to me

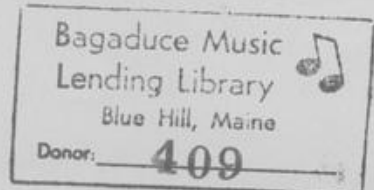
The second vocal line is in 2/4 time, key of B-flat major. The melody is simple and catchy, with a clear emphasis on the lyrics. The piano accompaniment is in 2/4 time, key of B-flat major, with a steady bass line and a rhythmic pattern in the right hand.

I've of - ten thought: This one I tru - ly a - dore  
Each one I fan - cied my i - de - al might be

The third vocal line is in 2/4 time, key of B-flat major. The melody is simple and catchy, with a clear emphasis on the lyrics. The piano accompaniment is in 2/4 time, key of B-flat major, with a steady bass line and a rhythmic pattern in the right hand.

5046 - 3

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Then in a min-ute I'd find there was noth - ing in it.  
Then I'd a - wak - en and find I had been - mis - tak - en.

**Refrain.**  
*Slow and well marked.*

Same sort of girl and the same sort of boy, —

Same sort of whirl in the same round of joy, —

Same "making eyes" and the same ten - der sighs, — same moonlight walk,

*legato.*

same sil-ly talk, — Same old du - et sung by

Ad - am and Eve, — Same sort of fibs that no one can be - lieve, —

I thought the old game was one that I knew.  
I thought that sto - ry could nev - er be new.

*f*  
*legato.*

But it's so dif - rent with you. — you. —

1 2

THE CHARMING BALLAD SUCCESS OF THE SEASON

# THEY DIDN'T BELIEVE ME

Words by  
HERBERT REYNOLDS

Music by  
JEROME KERN.

Refrain. *Andante moderato.*

And when I told them — how beau-ti-ful you are  
And when I told them — how won-der-ful you are

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Andante moderato'. The lyrics are written below the vocal line.

— They did-n't be - lieve / me! — They did-n't be - lieve me —  
— They did-n't be - lieve me! — They did-n't be - lieve me —

The second system continues the musical score with the same vocal and piano parts. The lyrics are written below the vocal line.

— Your lips, your eyes, your cheeks, your hair are in a  
— Your lips, your eyes, your cur - ly hair are in a —

The third system concludes the musical score with the same vocal and piano parts. The lyrics are written below the vocal line.

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