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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

SONG  
INTERPOLATIONS  
BY

HARRY B. SMITH

AND

JEROME D. KERN



DONALD BRIAN



JOSEPH CAWTHORN

### 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

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

Vp. 009355

1914

SAME



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*



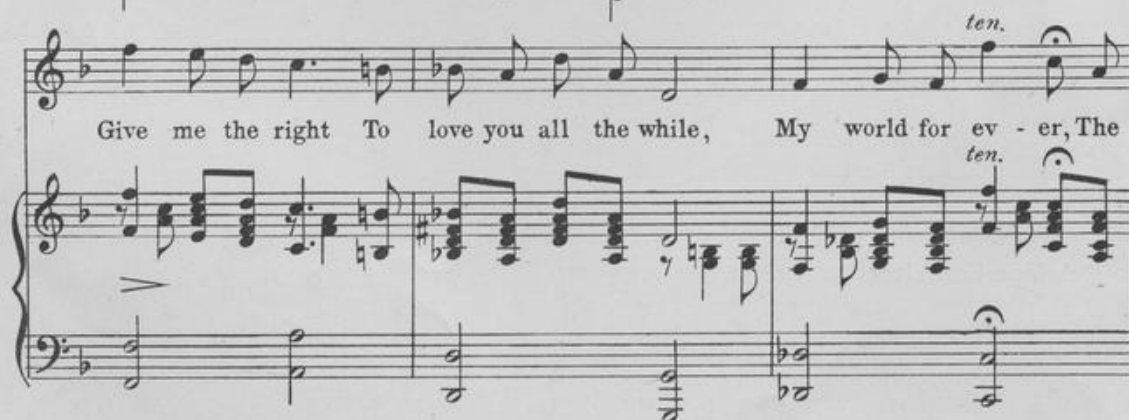
Life could not hold A fair - er Par - a - dise!



*ten.*

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

*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 melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The accompaniment consists of chords and single notes in the left hand.

(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 line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes dynamic markings: *mf* (mezzo-forte) and *fz* (forzando). The melody is in 2/4 time, key of B-flat major.

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

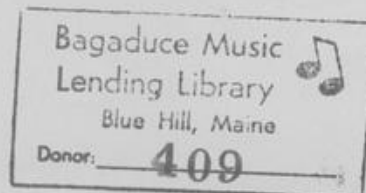
The second line of the song continues the vocal melody and piano accompaniment. The piano part includes dynamic markings: *fz* (forzando) and *f* (forte). The melody is in 2/4 time, key of B-flat major.

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 line of the song concludes the vocal melody and piano accompaniment. The piano part includes dynamic markings: *f* (forte) and *fz* (forzando). The melody is in 2/4 time, key of B-flat major.

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



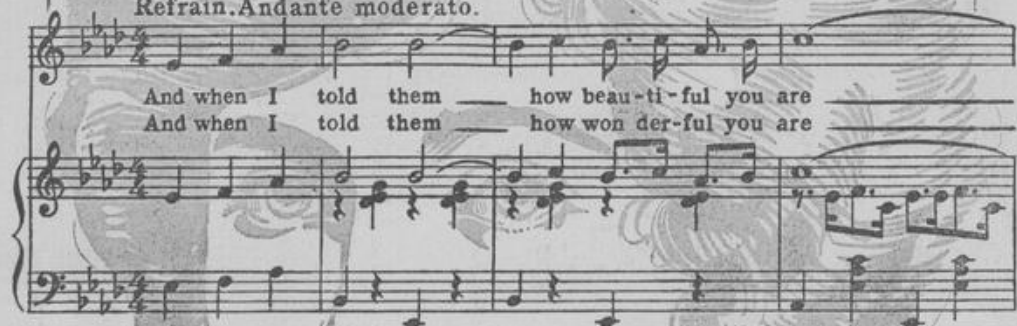
THE CHARMING BALLAD SUCCESS OF THE SEASON

# THEY DIDN'T BELIEVE ME

Words by  
HERBERT REYNOLDS

Music by  
JEROME KERN.

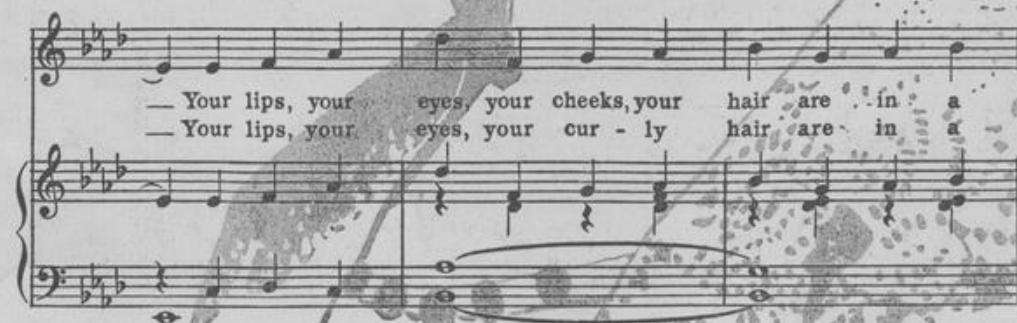
Refrain. Andante moderato.



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



— They didn't be-lieve me! — They didn't be-lieve me —  
— They didn't be-lieve me! — They didn't be-lieve me —



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

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