

# GILBERT THE FILBERT

LYRIC BY ARTHUR WIMPERIS      MUSIC BY HERMAN FINCK

CHARLES FROHMAN PRESENTS

# THE GIRL FROM UTAH



JULIA SANDERSON



DONALD BRIAN



JOSEPH CAWTHORN

SONG  
INTERPOLATIONS  
BY

HARRY B. SMITH  
AND  
JEROME D. KERN

### VOCAL

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 Did'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

# Gilbert, The Filbert.

3

Written by  
ARTHUR WIMPERIS.

Composed by  
HERMAN FINCK.

Rather slow and well marked throughout.

Piano. *p*

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a 2/4 time signature, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a simple bass line with quarter notes and rests, starting with a bass clef and the same key signature.

I am known round town as a fear - ful blood, For I  
You may look on me as a was - ter, what? But you

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The lyrics are written below the vocal line. The piano part includes a *p* dynamic marking.

come straight down from the dear old flood, And I know who's who and I  
ought to see how I fag and swot, For I'm called by two, and by

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are on the same staves as the first system. The lyrics continue below the vocal line. The piano part continues with the same accompaniment style.

know what's what, And be - tween the two I'm a tri - fle hot. For I  
five I'm out, Which I could - n't do if I slacked a - bout. Then I

The third system concludes the vocal and piano accompaniment. The vocal line and piano accompaniment are on the same staves. The lyrics conclude below the vocal line. The piano part concludes with the same accompaniment style.

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set the tone, as you may sup-pose, For I stand a-lone when it  
count my ties and I change my kit, And the ex-er-cise keeps me

comes to clo'es, And as for gals, just ask my pals why,  
awf - 'ly fit! Once I be - gin, I work like sin, I'm

ev - 'ry - bo - dy knows. I'm  
full of go and grit.

### Chorus.

Gil - bert, the Fil - bert, the Knut with a "K," The

*mf ben marcato.*

pride of Pic - ca - dil - ly, the bla - sé - rou - é. Oh,

Ha - des! the la - dies who leave their wood - en huts, For

Gil - bert, the Fil - bert, the Col - 'nel of the Knuts. Knuts.

*p* *D.C.*

# MAURICE & WALTON'S

NEW INNOVATION

## VALE NOBLE

Hesitation

Eugene C. Lesser.

Composer of: Autumn Bud Waltz.  
Heart Throb, Waltz etc.

1. Valse lento.

*p rit.* *a tempo espressivo.* *sf* *rit. ad lib* *a tempo*

*sf*

*rit. ad lib* *a tempo*

*rit. ad lib* *a tempo* *sf*

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