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# I'll make a Man of You

Lyrics by  
ARTHUR WIMPERIS

Music by  
HERMAN FINCK



Monte Luke  
Piano

Miss  
Minnie Love

Sung with the Greatest Success by

## MISS MINNIE LOVE

in J. C. Williamson's Stupendous Extravaganza Pantomime,  
"CINDERELLA"

Staged by Chas. Wenman

By Special Arrangement  
with FRANCIS,  
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Try this over on your Piano.

Sung by Leslie Gaze in J. C. Williamson's Pantomime, "Cinderella."

# GILBERT, THE FILBERT.

Written by  
ARTHUR WIMPERIS.

Composed by  
HERMAN FINCK

CHORUS.

The musical score is presented in a standard format with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into several systems. The first system includes the vocal line with lyrics: "Gil . bert, the Fil . bert, the Knut with a 'K,' The" and the piano accompaniment starting with a *mf ben marcato* marking. The second system continues the vocal line: "pride of Pic - ca - dil - ly, the bla - sé rou - é. Oh, ." and the piano accompaniment. The third system has the vocal line: "Ha - des! the la - dies who leave their wood - en - huts For" and the piano accompaniment with a *p* marking and *cresc.* instruction. The fourth system contains the vocal line: "Gil - bert, the Fil - bert, the Col 'nel of the Knuts, Knuts," and the piano accompaniment with a *f* marking and *Fine.* instruction. The final system is a piano solo piece starting with a *p* marking and ending with a *D.C.* (Da Capo) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

Gil . bert, the Fil . bert, the Knut with a "K," The  
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,  
*f* *Fine.*  
*p*  
*D.C.*



# I'LL MAKE A MAN OF YOU.

(Recruiting Song.)

Words by  
ARTHUR WIMPERIS.

Music by  
HERMAN FINCK.

Tempo di Marcia.

PIANO.

The piano introduction is in 2/4 time, marked 'Tempo di Marcia'. It features a melody in the right hand with a strong accent on the first note of each measure, and a bass line in the left hand with a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

KEY E $\flat$ .

1. The ar - my and the na - vy need at - ten - tion, — The out - look is - nt  
2. I teach the ten - der - foot to face the pow - der — That adds an ad - ded

The vocal melody is in the treble clef, with lyrics written below it. The piano accompaniment is in the grand staff. The first line of music corresponds to the first two lines of lyrics. The piano part features a steady accompaniment with some chordal textures.

health - y, you'll ad - mit, — But I've got a per - fect dream of a new re - cruiting  
lus - tre to my skin, — And I show the raw re - cruit how to give a chaste sa -

The vocal melody continues in the treble clef, with lyrics written below it. The piano accompaniment continues in the grand staff. The second line of music corresponds to the last two lines of lyrics. The piano part features a steady accompaniment with some chordal textures.

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The image shows a page of a musical score for the song "I'll make a man of you". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are as follows:

scheme, Which I real-ly think is ab - so - lute - ly it. If  
lute, So when I'm pre - sent - ing arms he's fall - ing in. It

on - ly oth - er girls would do as I do I be - lieve that we could man - age it a -  
makes you almost proud to be a wom - an When you make a strapping sol - dier of a

lone, For I turn all suit - ors from me but the sail - or and the  
kid, And he says, "You put me thro' it and I did - n't want to

Tom - my I've an ar - my and a na - vy of my own. On  
do it But you went and made me love you, so I did." On

The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The score is presented on a single page with a black border.



CHORUS.

The image shows a musical score for the chorus of the song 'I'll make a man of you'. It is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Sun-day I walk out with a Sol-dier, On Sun-day I walk out with a Bo'-sun, On Mon-day I'm tak-en by a Tar, On Tues-day I'm Mon-day, a Ri-ple-man in green, On Tues-day I out with a ba-by Boy Scout, On Wednes-day, a Hus-choose a "sub" in the "Blues," On Wednes-day, a Ma-sar; On Thurs-day I gang oot wi' a Scot-rine; On Thurs-day, a Ter-ri-er from Toot'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics like 'p' and 'f' are indicated. The score ends with a double bar line and repeat dots.

Sun-day I walk out with a Sol - - dier, On  
Sun-day I walk out with a Bo' - - sun, On

Mon-day I'm tak-en by a Tar, On Tues-day I'm  
Mon-day, a Ri-ple-man in green, On Tues-day I

out with a ba-by Boy Scout, On Wednes-day, a Hus -  
choose a "sub" in the "Blues," On Wednes-day, a Ma -

sar; On Thurs-day I gang oot wi' a Scot -  
rine; On Thurs-day, a Ter-ri-er from Toot -

The image shows a page of a musical score for the song "I'll make a man of you". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are as follows:

tie, On Fri-day, the Cap-tain of the crew; But on  
ing, On Fri-day, a Mid-ship-man or two, But on

Sat-ur-day I'm wil-ling, if you'll on-ly take the shil-ling, To make a man of  
Sat-ur-day I'm wil-ling, if you'll on-ly take the shil-ling, To make a man of

an-y one of you. On you.  
an-y one of you. On you.

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *Fine.*. The piano part features a steady bass line and chords that support the vocal melody. The piece concludes with a double bar line and a repeat sign.

Try this over on your Piano.

Price 2/- Posted, 2/1.

# YOU'RE HERE AND I'M HERE.

Written by  
HARRY B. SMITH.

Composed by  
JEROME D. KERN.

REFRAIN.  
Andante moderato.

*a tempo.*  
*P-mf*  
*con tenerezza.*

You're here and I'm here, so what do we care? The time and  
place do not count; it's the one who is there. Now all I  
ask is room for two, ——— And to be there with  
on - ly you, It would be hea - ven, When two hearts are

The musical score consists of four systems. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes dynamic markings such as *P-mf* and *con tenerezza*, and performance instructions like *Andante moderato* and *a tempo*. The lyrics are written below the vocal line, with some words underlined or connected by a long dash to indicate a breath or a long note.



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