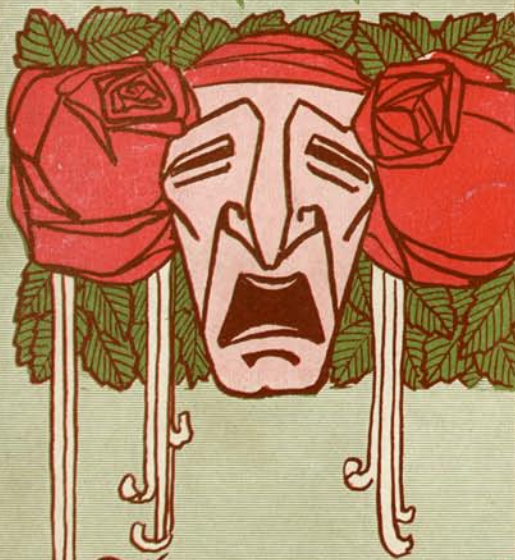


ANNA IN HELD



Management of

F. ZIEGFELD, JR.

The PARISIAN MODEL

BOOK AND
LYRICS BY
**HARRY B.
SMITH**

KISS, KISS, KISS

MUSIC
BY
**MAX
HOFFMANN**

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Kiss-Kiss-Kiss.

"If you want to learn to Kiss:"

Words by
Harry B. Smith.

Music by
Gertrude Hoffman.

Allegretto.

Piano. *f* >

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth notes and triplets, marked with a forte dynamic (*f*) and an accent (>). The left hand provides a harmonic accompaniment with chords and single notes.

Voice.

(He.) Ev' - ry
(She.) I

The first vocal line is on a single staff, with lyrics "(He.) Ev' - ry" and "(She.) I". The piano accompaniment continues below, featuring a melodic line with triplets and a bass line with chords. The dynamic is marked *p* (piano).

lit - tle girl like you must have a lot of things to learn (She.) That is
of - ten feel so in - no - cent, it makes me rath - er tired, (He.) What a

The second vocal line continues the melody with lyrics "lit - tle girl like you must have a lot of things to learn (She.) That is of - ten feel so in - no - cent, it makes me rath - er tired, (He.) What a". The piano accompaniment provides a steady harmonic support.

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so, _____ as I know; _____ (He.) If I
shame _____ who's to blame? _____ (She.) For such

un_der_take to teach you will you love me in re_turn? (She.) Well may
in_no_cence as mine I know is nev_er much ad_mired (He.) Not by

be, _____ I will see. _____ (He.) Though you
me, _____ I a_gree. _____ (She.) I could

go to school they do not, teach you all you ought to know, *(She.)* That's too
nev - er learn to kiss you, too much prac - tice it would take, *(He.)* I'm re -

bad, _____ real - ly sad; _____ *(He.)* And the
signed, _____ I don't mind. _____ *(She.)* I would

rall.
sweet girl grad - u - ate is _____ al - ways up - to - date, *(Both.)* She's an
rath - er take my chance, and re - main in ig - no - rance *(Both.)* What an
rall.

aw - ful lot to learn. _____ *(He.)* If you
aw - ful lot to learn. _____ *(She.)* If I

Chorus.

want to learn to kiss me, I will
had to learn to kiss you, I'm a -

p-f

give you les - sons cheap, You must place your hand in
fraid I'd have to laugh, I would rath - er get my

mine dear, And your eyes up - on me keep. — With your
prac - tice With my sweet heart's pho - to - graph. — Don't you

lips up - turned so sweet - ly, Do not dodge or I might
think his face is hand - some? I a - dore him, Oh, what

miss, ——— You must think, "How much I love him," As we
 bliss: ——— I'm so hap - py when I'm with him, And we

1. kiss, kiss, kiss. ——— If you kiss.
 2. kiss, kiss, kiss. ——— If I kiss.

Encore.

If you want to learn to kiss me, I will
 If I had to learn to kiss you, I'm a -

give you les - sons cheap You must place your hand in
 fraid I'd have to laugh I would rath - er get my

mine dear, And your eyes up on me keep With your
 prac - tice With my sweet_heart's pho_to - graph Don't you

lips up - turned so sweet - ly Do not dodge or I might
 think his face is hand - some? I a - dore him Oh, what

miss, You must think, "How much I love him," As we
 bliss! I'm so hap - py when I'm with him, And we

1. kiss, kiss, kiss. If you kiss.
 2. kiss, kiss, kiss. If I kiss.

TEDDY BEARS' PICNIC

By JOHN W. BRATTON

Composer of "In a Cosey Corner," "Laces and Graces," etc. etc.

The Greatest Instrumental Success since the "MOSQUITOES' PARADE"

Every Band and Orchestra in the country is playing it

The Teddy Bears Picnic.

Characteristic Two Step.

JOHN W. BRATTON.

The musical score is written for piano and includes a variety of dynamics and articulations. It begins with a forte (f) dynamic and features a trill in the right hand. The score includes a piano (p) section, a mezzo-forte (mf) section, and a section with a first and second ending. The piece concludes with a piano (p) dynamic.

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