

SM 5323

LET'S KISS

Lyric by
JOSEPH Mc CARTHY

(ALICE, AL, ELLA & FRANK)

Music by
HARRY TIERNEY

Moderato

Piano introduction in 3/4 time, marked Moderato. The music is written for piano with a treble and bass clef. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord of F#4 and C5. The second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The tenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eleventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twelfth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirteenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fourteenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifteenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixteenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventeenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighteenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The nineteenth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twentieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The twenty-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirtieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The thirty-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fortieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The forty-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fiftieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The fifty-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixtieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The sixty-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The seventy-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eightieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-first measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-second measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-third measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-fourth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-fifth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-sixth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-seventh measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-eighth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The eighty-ninth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The ninetieth measure contains a half note chord of F#4 and C5, followed by a quarter rest. The hundredth measure contains a half note chord of F#4 and C5, followed by a quarter rest.

(Alice) Some-one's been a ver - y bad boy (Al) I've a - pol - o - gized.
 (Ella) Some-one's been a tri - fle too bold (Al) Quarre-ling is un - wise.

Musical notation for the first vocal line, including piano accompaniment. The piano part is marked *p* and includes a section labeled *L.H.* (Left Hand).

(Ella) Some-one's killed our in - no - cent joy. (Frank) We should be chas - tised.
 (Ella) Think them six or sev - en years old. (Frank) Quite young for our size.

Musical notation for the second vocal line, including piano accompaniment.

(Alice) What has been im - pell - ing you? (Al. & Frank) Just in fun we're tell - ing you,
 (Alice) You've been act - ing cu - ri - ous (Ella) E - - nough to make us fu - ri - ous.

Musical notation for the third vocal line, including piano accompaniment.

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(Ella) Soon they'll be dis - pell - ing you, (Al & Frank) Ev - 'ry - bod - y's sor - ry, So! (Boys) Oh
 (Al & Frank) Why be so pe - nur - i - ous? (All) Ev - 'ry - bod - y's hap - py So!

REFRAIN

(Girls)hm

(Girls)huh

(Boys) let's kiss, don't you think we ought to make up? I do!

(Girls)hm

Let's kiss; ev - 'ry - bod - y's sor - ry, sweet-heart, what say you?

(Girls)We're im - pressed

when you're nice a - while

legato

(Boys)You're your best

when your dim - ples are smil - - ing.

ff

(Girls) What? (Girls) huh!

(Boys) Sweet-heart, don't you think you ought to let me? Oh my!

(Boys) hm

(Girls) Sweet-heart, do you want to make a - mends? (All) Let's be

joy - ful, huh! ev - ry - bod - y is for - giv - ing, So

let's kiss hm! and we'll be the best of friends.

friends. hm, hm, hm, hm, hm, hm.

dim. *pp* *fz* *fz* *fz*

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