

THERE'S NOTHING SWEETER THAN  
A KISS FROM A BEAUTIFUL GIRL

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PRESENTS

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*In*

TILLIE'S NIGHTMARE



There's Nothing Sweeter Than a Kiss from a Beautiful Girl	60
Old Gentleman Jazz	60
I Like You, I Do	60
How Could You Expect Me to Know?	60
Here's the Latest Thing	60
Bon Jour Marie	60
Sweethearts of Yesterday	60
Selection	1.00

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BOOK BY EDGAR SMITH  
LYRICS BY ALEX. GERBER  
MUSIC BY A. BALDWIN SLOANE

STAGED BY  
LEWIS HOOPER

M. WITMARK & SONS.  
NEW YORK



SM 4503

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# There's Nothing Sweeter Than A Kiss From A Beautiful Girl

Lyric by  
ALEX GERBER

Music by  
A. BALDWIN SLOANE

Moderato

The piano introduction is written in G major, 2/4 time, and consists of four measures. The first measure is marked *mf* and features a series of chords in the right hand and a simple bass line in the left hand. The second and third measures continue with similar chordal textures, with some melodic movement in the right hand. The fourth measure is marked *ffz* and features a more active right hand with sixteenth notes and a final chord. The piece concludes with a fermata over the final chord.

I love su-gar in my tea, I love hon-ey from a bee,

The piano accompaniment for the first line of lyrics consists of four measures. It begins with a *p* dynamic. The right hand plays chords and some melodic fragments, while the left hand provides a steady bass line. The music concludes with a fermata over the final chord.

I love sweet things you can see, My sweet tooth is both-er-ing me.

The piano accompaniment for the second line of lyrics consists of four measures. The right hand features more complex chordal textures and melodic lines, while the left hand continues with a simple bass line. The piece ends with a fermata over the final chord.

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Per-fume of the ros-es rare Sweet-ens up the sum-mer air;

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of quarter notes: F4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady harmonic accompaniment with chords and moving lines in both hands.

Of the sweet things ev-'ry-where, There's one be-yond com- pare.—

The second system continues the musical score. The vocal line starts with a quarter rest, followed by quarter notes: F4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with similar harmonic support, including some trills and grace notes in the right hand.

REFRAIN (*Slowly with expression*)

There's noth- ing sweet- er than a kiss from a beau- ti- ful girl;

The refrain section begins with a double bar line and a repeat sign. The key signature changes to one flat (F major/D minor), and the time signature is common time (C). The vocal line starts with a quarter rest, followed by quarter notes: F4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment starts with a *p-f* dynamic marking and features a more expressive accompaniment with a prominent melody in the right hand.

Each kiss just thrills you And it sets your brain in a whirl.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Each kiss just thrills you And it sets your brain in a whirl."

Beau - ty has fas - ci - na - tion, And so has

The second system continues the melody. The lyrics are: "Beau - ty has fas - ci - na - tion, And so has".

os - cu - la - tion; Oh, what a great sen - sa - tion When you find this

The third system continues the melody. The lyrics are: "os - cu - la - tion; Oh, what a great sen - sa - tion When you find this".

com - bi - na - tion! Two lips can tempt a man in al - most ev - e - y

The fourth system concludes the melody. The lyrics are: "com - bi - na - tion! Two lips can tempt a man in al - most ev - e - y".

case; Who can re - sist a girl who has a pret - ty

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

face? You feel so good and you can't for - get her,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Seems her kiss - es taste much bet - ter; There's noth - ing sweet - er than a

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes a prominent chordal texture in the right hand and a simple bass line in the left hand.

kiss from a beau - ti - ful girl. girl.

The fourth system concludes the piece with two endings. The first ending leads back to the beginning of the phrase, and the second ending provides a final resolution. The piano accompaniment includes dynamic markings: *rit.* (ritardando) and *ffz* (fortissimo zingando).

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THE COLLECTION OF  
Gene Blakely

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Valse lento

Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft - ly a - bove; Ros-es in  
bloom, waft-ed per-fume, Sleep-y birds dream-ing of love. Safe in your arms, far from a -  
larms, Day-light shall come but in vain. Ten-der-ly pressed close to your breast,

*ppp molto espress.* *pp* *pp* *ten.*

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