

ANY TIME'S KISSING TIME

F. RAY COMSTOCK AND MORRIS GEST PRESENT

A MUSICAL TALE OF THE EAST

CHU-CHIN-CHOW

TOLD BY OSCAR ASCHE AND SET TO MUSIC BY FREDERIC NORTON

VOCAL

ANY TIME'S KISSING-TIME	.60
WHEN A PULLET IS PLUMP	.60
THE COBBLER'S SONG	.60
CLEOPATRA'S NILE	.60
AT SIESTA TIME	.60
CORRALINE	.60

INSTRUMENTAL

SELECTION	1.00
ROBBERS' MARCH	.75
FOX TROT	.60
WALTZ	.75

VOCAL SCORE 2.00

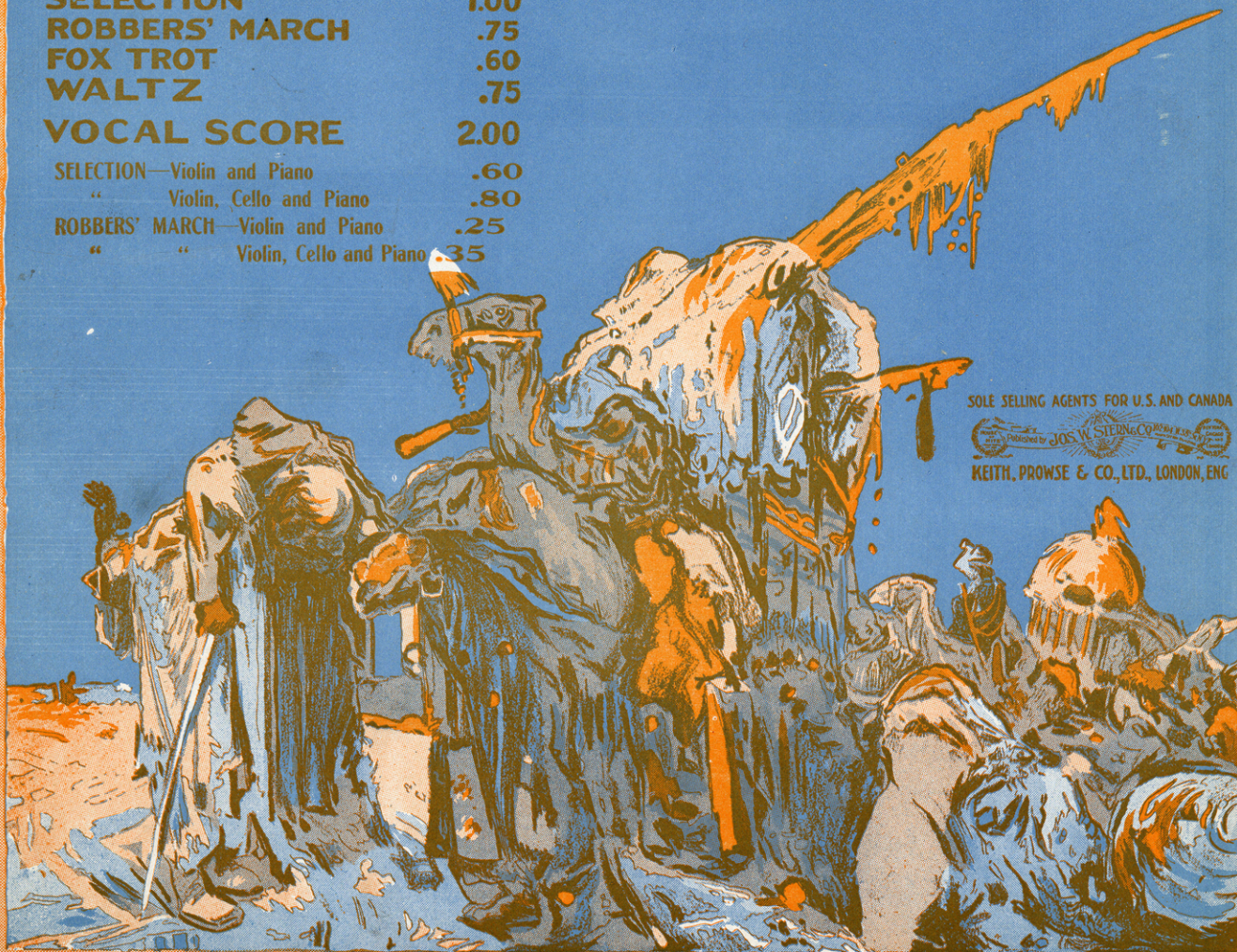
SELECTION—Violin and Piano	.60
“ Violin, Cello and Piano	.80
ROBBERS' MARCH—Violin and Piano	.25
“ “ Violin, Cello and Piano	.35

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Any Time's Kissing Time

Words and Music by
FREDERIC NORTON

Moderato

mf

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a quarter rest. It then plays a series of chords: G major, F major, E major, D major, C major, and B major. The left hand starts with a bass clef, a common time signature, and a quarter rest. It plays a series of chords: G major, F major, E major, D major, C major, and B major. The piece ends with a double bar line.

Peo - ple have slan - dered our love se - rene,
Tim - id as an - ti - ga - zelle am I,

p

The first line of the song features a vocal melody and piano accompaniment. The vocal line is written in a treble clef with a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with a common time signature. The lyrics are written below the vocal line. The piano part starts with a treble clef and a common time signature, and is marked *p*. The piece ends with a double bar line.

Laughed at your pen - chant for me,
Here would I be, yet a - far,

The second line of the song features a vocal melody and piano accompaniment. The vocal line is written in a treble clef with a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with a common time signature. The lyrics are written below the vocal line. The piano part starts with a treble clef and a common time signature. The piece ends with a double bar line.

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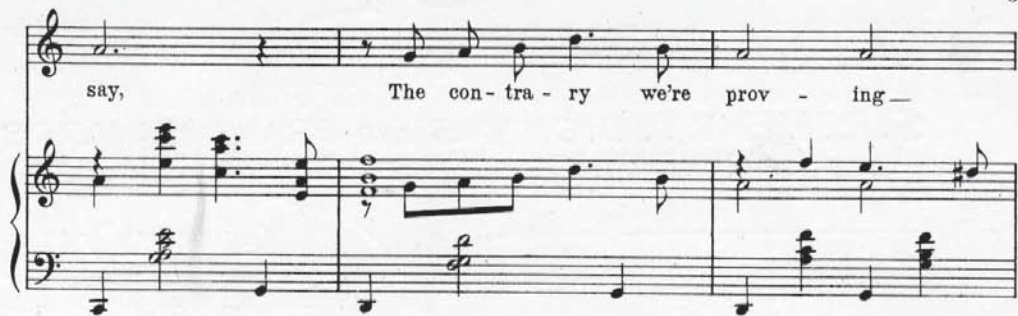
Said you were too old to love; a mean
 Now there is on - ly the moon to spy,

Li - bel on thy belle and thee. Still, we're a - lone,
 No one can guess where we are. You are my deep

You are my own, Bone of con - ten - tion to bel
 Lit - tle black sheep, A - li, my A - li, Ba - ba!

REFRAIN
 Youth is the time for lov - ing, So po - ets al - ways

say, The con - tra - ry we're prov - ing -

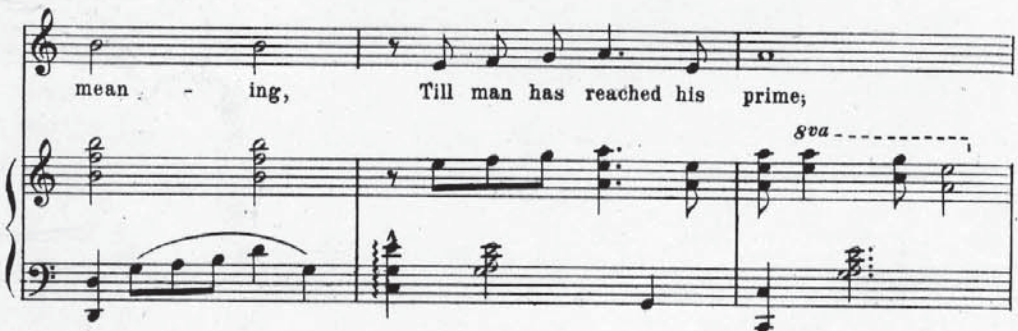


Look at us two to - day! Love has no charm, no



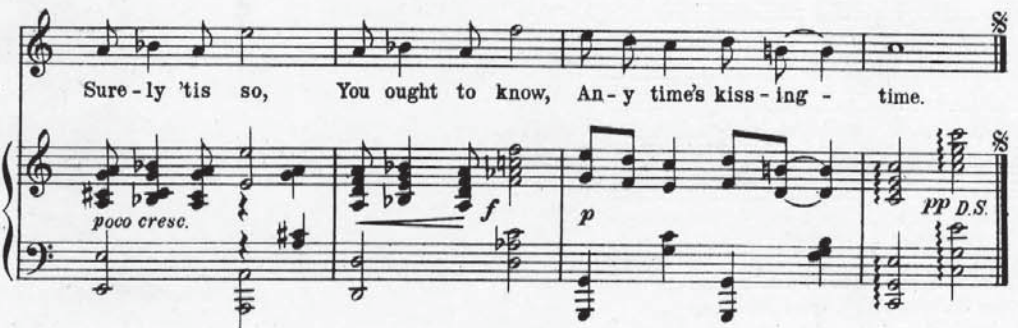
mean - ing, Till man has reached his prime;

sva -----



Sure - ly 'tis so, You ought to know, An - y time's kiss - ing - time.

poco cresc. *p* *pp D.S.*



Two Artistic Song Successes

"KENTUCKY DREAM" AND "PAHJAMAH"

BY S. R. HENRY, D. ONIVAS AND FRANK H. WARREN
 WRITERS OF "INDIANOLA," "TEARS OF LOVE," "HIMALYA"



Kentucky Dream

Hear the music play-ing an old fam-il-iar strain,
 Dix ie-land is say-ing "Come back to me a - gain!"
 Back where glan-ces and fond ro - man-ces are
 min-gled with per-fume of ro-si-es Mem-or-ies are

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"KENTUCKY DREAM" IS ALSO PUBLISHED AS A WALTZ

Refrain PAHJAMAH

Come, come to my balm-y
 bung-a-low, Come with me, Pah -
 ja-mah, to the jun-gle-oh
 Love's o-a-sis, a qui-et
 rest-ing place is, my



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