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1920

Tum on and Tiss me

Arthur Jackson

Unknown

George Gershwin

Composer

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TUM ON AND TISS ME

Viki Thurber

SECOND ANNUAL EVENT

GEORGE WHITE'S SCANDALS OF 1920

WITH
ANN PENNINGTON

Book By ANDY RICE & GEORGE WHITE

Music By GEORGE GERSHWIN

Lyrics By ARTHUR JACKSON

Staged by GEORGE WHITE & WILLIE COLLIER

Scenery By LAW STUDIOS



ON MY MIND THE WHOLE NIGHT LONG	60
TUM ON AND TISS ME	60
MY LADY	60
QUEEN ISABELLA	60
THE SCANDAL-WALK	60
IDLE DREAMS	60
MY OLD LOVE IS MY NEW LOVE	60
THE SONG OF LONG AGO	60

T. B. HARMS
AND
FRANCIS DAY & HUNTER
NEW YORK

Vp-018312
1920
Tum

Tum On And Tiss Me

Words by
ARTHUR JACKSON

Music by
GEO. GERSHWIN

Moderato

mf

Piano

L.H.

The piano introduction is written for the left hand (L.H.) in a single staff. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of Moderato. The music consists of a series of chords and eighth-note patterns, primarily using the notes G, A, B, and C, with some chromatic movement. The piece is in a 2/4 time signature.

p

There's such a lot — of

The first system of the vocal and piano accompaniment. The vocal line is in a single staff, starting with a piano (*p*) dynamic. The lyrics are "There's such a lot — of". The piano accompaniment is in a grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

things a tot — can't do, it's true, Un -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "things a tot — can't do, it's true, Un -". The piano accompaniment continues with harmonic support, featuring various chordal textures and melodic fragments.

-til you're old - they're nev - er told - to you, to

you, Why I just found out - a - bout tiss-ing that

it is a joy - I nev - er knew what - I was

rall.
miss - ing but now; Oh Boy! Won't some

rall.

Refrain

p-f

one help me out — my lips are start-ing to pout — tum on and

tiss me, I want to be tised — there's one

read-y you see — so won't you take it from me — Tum on and

tiss me, I would - nt re - sist — I got

scold - ed to - day_ my ma - ma told me not to But when

L.H.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by eighth notes for 'scold - ed', a quarter note for 'to - day_', a quarter rest, eighth notes for 'my', quarter notes for 'ma - ma', eighth notes for 'told me', quarter notes for 'not to', and eighth notes for 'But when'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

I feel this way_ I've got to, got to, got to, There's no

The second system continues the vocal line with eighth notes for 'I feel this way_', quarter notes for 'I've got to, got to, got to,', and eighth notes for 'There's no'. The piano accompaniment continues with similar rhythmic patterns.

harm in a tiss_ and I don't care if there is_ 'cause I'm a

The third system continues the vocal line with eighth notes for 'harm in a tiss_', quarter notes for 'and I don't care if there is_', and eighth notes for ''cause I'm a'. The piano accompaniment continues with similar rhythmic patterns.

tiss me doll. Won't some doll.

The fourth system concludes the vocal line with eighth notes for 'tiss me doll.' and quarter notes for 'Won't some doll.'. The piano accompaniment includes first and second endings, indicated by '1' and '2' above the staff.

SWANEE

Words by
I CAESAR

Music by
GEORGE GERSEWINE

Refrain

Swan - ee How I love you How I love you My

dear old Swan-ee I'd give the world to be

A-mong the folks in D-I-X-I-E-ven know my

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