

# VOCAL SELECTION

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KISS ME,  
KATE

A MUSICAL COMEDY

*Music & Lyrics by*  
COLE PORTER

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*Choreography by*  
HANYA HOLM  
*Settings & Costumes designed by*  
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*Production Staged by*  
JOHN C. WILSON

\$8.95  
U.S.A.



# KISS ME KATE

## VOCAL SELECTION

Music and Lyrics by

## COLE PORTER



### *Contents*

1. I AM ASHAMED THAT WOMEN ARE SO SIMPLE . . . . .	3
2. WERE THINE THAT SPECIAL FACE . . . . .	7
3. WHY CAN'T YOU BEHAVE . . . . .	11
4. ALWAYS TRUE TO YOU IN MY FASHION . . . . .	14
5. BRUSH UP YOUR SHAKESPEARE . . . . .	22
6. ANOTHER OP'NIN', ANOTHER SHOW . . . . .	27
7. SO IN LOVE . . . . .	31
8. WUNDERBAR . . . . .	35

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# I Am Ashamed That Women Are So Simple

Words by  
**WILLIAM SHAKESPEARE**  
*(Slightly altered by Cole Porter, with apologies)*

Music by  
**COLE PORTER**

Andantino

VOICE

Piano

*mf* *espressivo* *f* *molto rit*

*with calm diction, almost solemnly*

C F6 G7 C F C Dm

am a - shamed that wo - men are so sim - ple — To

*p molto legato*

C Am Dm G7 C F C

of - fer war where they should kneel for peace. Or

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Am7

D7

G

C

G

Cdim

seek for rule, su - pre - ma - cy and sway When they are

bound to serve, love and o - bey. Why

are our bod - ies soft and weak and smooth, Un -

apt to toil and trou - ble in the world. But

*mf**p dolce**pp sempre legato*E<sup>b</sup>A<sup>b</sup>

G7

Cm

Am7 D7 G Em

that our soft con - di - tions and our hearts Should well a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'that' and a quarter note 'our', followed by a half note 'soft' and a quarter note 'con - di - tions'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Chord diagrams for Am7, D7, G, and Em are provided above the staff.

C D7 G G9

gree with our ex - ter - nal parts? So

*cresc.*

Detailed description: This system contains the next two measures. The vocal line has a half note 'gree' and a quarter note 'with our', followed by a half note 'ex - ter - nal' and a quarter note 'parts?'. The piano accompaniment continues with eighth-note patterns, including triplets in the right hand. A 'cresc.' (crescendo) marking is placed below the piano part. Chord diagrams for C, D7, G, and G9 are shown above the staff.

C F G

*broader, with great emphasis*

wife, hold your tem - per and

*subito p*

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'wife,' and a quarter note 'hold your', followed by a half note 'tem - per' and a quarter note 'and'. The piano accompaniment features a more active eighth-note pattern. A 'subito p' (subito piano) marking is present. Chord diagrams for C, F, and G are shown above the staff.

C G7 C G7 C G7

meek - ly put your hand 'neath the sole of your

Detailed description: This system contains the final two measures. The vocal line has a half note 'meek - ly' and a quarter note 'put your', followed by a half note 'hand 'neath the sole of' and a quarter note 'your'. The piano accompaniment continues with eighth-note patterns. Chord diagrams for C, G7, C, G7, C, and G7 are shown above the staff.

hus - band's foot, In to - ken of which du - ty, if he

*poco rit* *p* *molto cresc.*

please, My hand is read - y,

*Cdim* *broad* *mp*

read - y, May it do him

*Em* *Dm7* *G7* *mp* *f* *mf* *rit*

ease.

*C* *F* *C* *espr. a tempo* *morendo*



# Were Thine That Special Face

Words and Music by  
COLE PORTER

Andantino con moto

Piano

*mf* *poco rit*

C *quasi recitativo and tenderly* Dm7 G7 Am G

I wrote a po - em In class - ic style,

*p dolce*

F Em Dm C Dm7 G7

I wrote it with my tongue in my cheek And my lips in a smile,

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C Dm7 G7 Am D7 G G7

But of late my po - em has a mean - ing so new For, to

*pp* *mp*

C G7 C G Em Dm Dm6 E7(A) E7

*poco sostenuto* *a tempo* *molto rit*

my sur - prise, it sud - den - ly ap - plies to my dar - ling, to you.

Am E7 Am E7(A) E7

Refrain - Slow Fox-trot tempo

Were thine that spec - ial face, The

*p - mf*

Am Am7 F Cdim E F E7

face which fills my dream - ing. Were

Am E7 Am E7(A) E7

thine the rhy - thm'd grace, Were

The first system of music features a vocal line with lyrics "thine the rhy - thm'd grace, Were" and a piano accompaniment. The guitar chords are Am, E7, Am, E7(A), and E7. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a long note in the bass line under "grace,".

Am Am7 Am6 B7

thine the form so lithe and slen - der, Were

*poco a poco cresc.*

The second system of music features a vocal line with lyrics "thine the form so lithe and slen - der, Were" and a piano accompaniment. The guitar chords are Am, Am7, Am6, and B7. The piano part includes a melodic line in the right hand and a bass line in the left hand, with the instruction "poco a poco cresc." written below the piano part.

Em Em7 Em6 B7+ B7 F

thine the arms so warm, so ten - der, Were thine the

*mf dolce*

The third system of music features a vocal line with lyrics "thine the arms so warm, so ten - der, Were thine the" and a piano accompaniment. The guitar chords are Em, Em7, Em6, B7+, B7, and F. The piano part includes a melodic line in the right hand and a bass line in the left hand, with the instruction "mf dolce" written below the piano part.

B7(E) B7 E Dm6 E7 Am E7

kiss di - vine, Were thine the love for

The fourth system of music features a vocal line with lyrics "kiss di - vine, Were thine the love for" and a piano accompaniment. The guitar chords are B7(E), B7, E, Dm6, E7, Am, and E7. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Am E7(A) E7 Am Am7 F

me, The love which fills my

The first system of the musical score. The vocal line starts with a whole note 'me,' followed by a half note 'The', a quarter note 'love', a quarter note 'which', a quarter note 'fills', and a quarter note 'my'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cdim E F E7 Am Am7

dream - ing, When all these charms are

*cresc.*

The second system of the musical score. The vocal line continues with a half note 'dream - ing,' followed by a half note 'When', a quarter note 'all', a quarter note 'these', a quarter note 'charms', and a quarter note 'are'. The piano accompaniment includes a *cresc.* marking and a more active bass line.

Am6 Dm6 A D F7

thine Then you'll be mine, all

*f ten. mp a tempo*

The third system of the musical score. The vocal line has a half note 'thine', a half note 'Then', a quarter note 'you'll', a quarter note 'be', a quarter note 'mine,', and a quarter note 'all'. The piano accompaniment features a *f ten.* marking followed by *mp a tempo*.

1. A Dm6 E7 2. A

mine. Were mine.

*rit*

The fourth system of the musical score, showing two endings. The vocal line has a half note 'mine.', a half note 'Were', and a half note 'mine.'. The piano accompaniment includes a *rit* marking and ends with a *p* dynamic.

# Why Can't You Behave

Words and Music by  
COLE PORTER

Molto moderato

Piano

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line. Dynamics markings include *mf* and *mp*.

Refrain (*Slowly*)

Chord symbols: E<sup>b</sup>, F7, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7

Why can't you be - have? Oh,

The piano accompaniment for the first vocal line features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *mf*.

Chord symbols: E<sup>b</sup>, G7(b5), C7, F7, B<sup>b</sup>

why can't you be - have? Af - ter

The piano accompaniment for the second vocal line continues the melodic and harmonic development.

Chord symbols: B<sup>b</sup>m7, D<sup>b</sup>m, A<sup>b</sup>(B<sup>b</sup>sus.), A<sup>b</sup>, G7, G7(b5), C+7, C7, F7, Fm7, B<sup>b</sup>7

all the things you told me And the prom - is - es that you gave, Oh,

The piano accompaniment concludes the piece with a final melodic flourish in the right hand.

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E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>

why can't you be - have? Why

F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> G7(b5) C7 F7

can't you be good? And do just as you

B<sup>b</sup> B<sup>b</sup>m7 D<sup>b</sup>m A<sup>b</sup>(B<sup>b</sup>sus.) A<sup>b</sup> G7 G7(b5) C+7 C7

should? Won't you turn that new leaf o-ver, So your ba - by can be your

F7 F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

slave? Oh, why can't you be - have? There's a

E<sup>b</sup> B<sup>b7+</sup> E<sup>b</sup> F7 B<sup>b7</sup> E<sup>b</sup> B<sup>b7+</sup> E<sup>b</sup> 13

farm I know near my old home town Where we two can go and

G7(b5) C7 F7 B<sup>b</sup> B<sup>b</sup>m7 D<sup>b</sup>m A<sup>b</sup>(B<sup>b</sup>sus.) A<sup>b</sup>

try set-tlin' down, There I'll care for you for - ev - er, 'Cause you're

G7 G7(b5) C+ C7 F7 Fm B<sup>b7</sup> E<sup>b</sup> F7 B<sup>b7</sup>

all in the world I crave, But why can't you be -

1. E<sup>b</sup> B<sup>b7+</sup> 2. E<sup>b</sup>

have? have?

*pp* *pp*

*Sua!*

# Always True To You In My Fashion

Words and Music by  
COLE PORTER

Bright and in strict rhythm

Piano

Musical notation for the piano introduction, featuring a treble and bass clef. The treble clef part starts with a melody of eighth and quarter notes, marked *mf* and *cresc.* The bass clef part provides a simple harmonic accompaniment. The piece concludes with a *rit.* (ritardando) marking.

First system of the song. The vocal line (treble clef) begins with the lyrics "I know a boy, my fav-'rite gent, He gives me". The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord symbols above the vocal line are C, Dm7, G7, C, G7, and C.

Second system of the song. The vocal line continues with "joy but not a cent, I could nev-er love a lad more". The piano accompaniment continues with the same rhythmic pattern. Chord symbols above the vocal line are G7, C, G7, C, and G7.

Third system of the song. The vocal line concludes with "Yet, to be frank, — I'd be hap-pier if he had more cash". The piano accompaniment features a more complex harmonic structure in the final measures. Chord symbols above the vocal line are C, Am7, B7, Em, Em7, F#7, and F#7(b5).

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B+ B7 Em Gdim Dm7 G7 G+ C Dm7 G7 15

in the bank,- Eachtime we try

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "in the bank,-" followed by a rest, and then "Eachtime we try". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. Chord diagrams for B+, B7, Em, Gdim, Dm7, G7, G+, C, Dm7, and G7 are provided above the staff. The page number "15" is in the top right corner.

C G7 C G7 C

ro-man-tic flights, He begs for my ex-clu-sive

The second system continues the musical score. The vocal line has the lyrics "ro-man-tic flights, He begs for my ex-clu-sive". The piano accompaniment continues with similar harmonic and melodic patterns. Chord diagrams for C, G7, C, G7, and C are shown above the staff.

G7 C G7 C

rights, My re-ac-tion is to give in. But the ris-in' cost of

The third system of the score includes the lyrics "rights, My re-ac-tion is to give in. But the ris-in' cost of". The piano accompaniment features a *cresc.* (crescendo) marking. Chord diagrams for G7, C, G7, and C are positioned above the staff.

Am6 B7 Em Em7 A7 Dm7 G7

liv-in' fills my heart with fear, So I al-ways say- to him "Lis-ten, dear,-

The fourth system concludes the page with the lyrics "liv-in' fills my heart with fear, So I al-ways say- to him 'Lis-ten, dear,-". The piano accompaniment includes a *mf* (mezzo-forte) marking. Chord diagrams for Am6, B7, Em, Em7, A7, Dm7, and G7 are shown above the staff.

10 Refrain (graceful fox trot)

C F C

If a cus-tom tail-ored vet — Asks me out for some-thing wet,—  
 (From 0) - hi - o, Mis-ter Thorne — Calls me up from night 'til morn,—

F#m C Cdim

When the vet be-gins to pet — I cry "Hoo - ray!"—  
 Mis-ter Thorne once cor - nered corn — and that ain't hay,—

G7 C C+

But I'm al-ways true to you,—  
 But I'm al-ways true to you,—

*p dolce*

F#m Cdim C F#m6

— dar - lin', in my fash - ion, Yes, I'm  
 — dar - lin', in my fash - ion, Yes, I'm

*mf p*

al - ways true to you, — dar - lin', in my way.

al - ways true to you, — dar - lin', in my way.

I've been asked to have a meal — By a  
From Mil - wau - kee, Mis - ter Fritz — Oft - en

big ty - coon in steel, — If the meal in - cludes a deal, —  
dines me at the Ritz, — Mis - ter Fritz in - vent - ed Schlitz.

— ac - cept I may, — But I'm  
— And Schlitz must pay! — But I'm

C C+ F6 B C

al - ways true to you, — dar - lin', in my fash - ion,  
al - ways true to you, — dar - lin', in my fash - ion,

Fm C D7 Fm G7

Yes, I'm al - ways true to you, — dar - lin', in my way. —  
Yes, I'm al - ways true to you, — dar - lin', in my way. —

C F C Dm7 C F Fmaj.7

There's an oil man known as  
Mis - ter Har - ris, plu - to -

F6 Fm C Cmaj.7 C6 C7

"Tex" — Who is keen to give me checks — And his  
crat, — Wants to give my cheek a pat, — If the

F A7 D7 G Gmaj.7 G7 G6

checks, I fear,— mean that “Tex” is here— to stay!  
 Har - ris pat— means a Pa - ris hat,— \*Bé - bé!

*cresc.* *f*

A7 D7+ G7 C C+ F6 B C

— But I'm al - ways true to you,— dar - lin', in my fash - ion,  
 But I'm al - ways true to you,— dar - lin', in my fash - ion,

*p subito*

Fm C D7 Fm G7

Yes, I'm al - ways true to you,— dar - lin', in my way!—  
 Yes, I'm al - ways true to you,— dar - lin', in my way!—

1. C F C Cdim Dm7 2. C F C Dm7 C

From 0 -

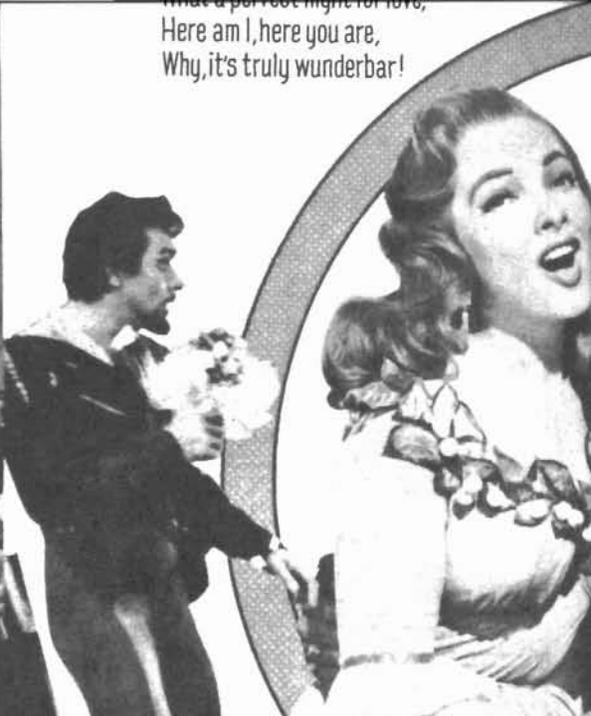
*f* *p* *f*

\* Pronounced Baybay

What a perfect night for love,  
Here am I, here you are,  
Why, it's truly wunderbar!



We open in Venice,  
We next play Verona,  
Then on to Cremona  
Lotsa laughs in Cremona.  
Our next jump in Parma,  
That dopey mopey menace.



If a custom tailored vet  
Asks me out for something wet,  
When the vet begins to pet I cry "Hooray!"  
But I'm always true to you, darlin,  
in my fashion,



Strange, dear, but true, dear,  
When I'm close to you, dear,  
The stars fill the sky,  
So in love with you am I.



Another op'nin, another show  
In Philly, Boston or Baltimore,  
A chance for stage-folks  
to say "Hello"  
Another op'nin, another show.



Of all the types I've ever met  
within our democracy,  
I hate the most, the athlete  
with his manner bold and brassy.

# Brush Up Your Shakespeare

Words and Music by  
COLE PORTER

## Bowery Waltz

Piano

The piano introduction consists of four measures in 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat).

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "The girls to-day in so-ci-e-ty Go for". The piano part includes a piano (*mp*) dynamic marking and a chord diagram for F major in the first measure.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "class-i-cal po-et-ry, So, to win their hearts, one must". The piano part includes a chord diagram for C7 in the first measure.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "quote with ease Aes-chy-lus and Eu-ri-pi-". The piano part includes a chord diagram for F major in the first measure.

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des, One must know Hom-er and b'lieve me, bo, Soph-o-cles,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat major or D minor). The vocal line contains the lyrics: "des, One must know Hom-er and b'lieve me, bo, Soph-o-cles,". The piano accompaniment consists of chords and moving lines in both the right and left hands.

al - so Sap - pho - ho, Un - less you know Shel - ley and Keats and

The second system continues the musical score. The vocal line lyrics are: "al - so Sap - pho - ho, Un - less you know Shel - ley and Keats and". A guitar chord diagram for C7 is shown above the vocal staff. The piano accompaniment continues with similar harmonic and melodic patterns.

Pope, Dain - ty deb - bies will call you a dope. But the po - et

The third system of the score has the vocal line lyrics: "Pope, Dain - ty deb - bies will call you a dope. But the po - et". Chord diagrams for F and C are placed above the vocal staff. The piano accompaniment provides a steady harmonic background.

of them all \_\_\_\_\_ Who will start 'em sim - ply

The final system on the page contains the vocal line lyrics: "of them all \_\_\_\_\_ Who will start 'em sim - ply". Chord diagrams for F and C are shown above the vocal staff. The piano accompaniment concludes the piece with a final cadence.



rav - in' \_\_\_\_\_ Is the po - et peo - ple call \_\_\_\_\_

*sfz*



The bard of Strat - ford - on - A - von.

Refrain



Brush up your Shake - speare, Start  
 Brush up your Shake - speare, Start  
 Brush up your Shake - speare, Start

*mf*



quot - ing him now \_\_\_\_\_ Brush up your  
 quot - ing him now \_\_\_\_\_ Brush up your  
 quot - ing him now \_\_\_\_\_ Brush up your



Shake - speare                      And the                      wo - men                      you                      will                      wow.  
 Shake - speare                      And the                      wo - men                      you                      will                      wow.  
 Shake - speare                      And the                      wo - men                      you                      will                      wow.



Just de - claim a few lines from O - thel - la                      And they'll  
 If your goil is a Wash - ing - ton Heights dream,                      Treat the  
 If you can't be a ham and do Ham - let                      They will



think you're a heck - uv - a fel - la,                      If your blonde won't re -  
 kid to A Mid - sum - mer Night's Dream,                      With the wife of the  
 not give a damn or a damn - let.                      Just re - cite an oc -



spond when you flat - ter 'er                      Tell her what To - ny told Cle - o -  
 Brit - ish em - bes - si - da                      Try a crack out of Troi - lus and  
 ca - sion - al son - net,                      And your lap - 'll have Hon - ey up -

C7 Gm7 C7 F D7 G7

pa - ter - er. And if still to be shocked she pre - tends, well,  
 Cres - si - da, If she says she won't buy it or tike\* it,  
 on it. When your ba - by is plead - ing for plea - sure

C7 Cdim C7 F C G7 C7

Just re - mind her that "All's Well That End's Well,"  
 Make her \*tike it, what's more, As You Like It.  
 Let her sam - ple your "Mea - sure for Mea - sure?"

F D+ D7 G7 F C7

Brush up your Shake - speare And they'll all kow -  
 Brush up your Shake - speare And they'll all kow -  
 Brush up your Shake - speare And they'll all kow -

1.2. F C7 3. F G9 C7 F C7 F

tow! tow! tow!

\* Cockney for take

# Another Op'nin', Another Show

Words and Music by  
COLE PORTER

*Allegro (very lively)*

VOICE

Piano

*mf*

Chord diagrams: Eb, Bb, Eb6, Bb7, Eb, Bbdim, Bb7, Eb, C7(b9), Abm6, Bb7, Eb, Bb7, Eb

An - oth - er op' - nin', an - oth - er show — In  
 Phil - ly, Bos - ton or Balt - i - moe, — A chance for stage -  
 - folks to say "hel - lo" — An - oth - er op' - nin' of  
 an - oth - er show. An - oth - er job — that you hope, at last, —

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Bb

Eb

Bb7

Will make your fu - ture for - get your past, — An -

Eb

Bbdim

Bb7

Eb

C7

oth - er pain — where the ul - cers grow, — An - oth - er op' -

Abm6

Bb7

Eb

D7

Gm

- nin' of an - oth - er show! Four weeks, — you re -

D7

C

Fm

D7

Gm

Eb7

Gm

Eb7

D7

hearse and re - hearse, — Three weeks — and it could - n't be worse. —

Gm

C9

Bb

Cm6

F

F7 29

One week,— will it ev-er be right?— Then

out o' the hat,— it's that big first night!— The o-ver-ture—

— is a-bout to start,— You cross your fin-gers and

hold your heart,— It's cur-tain time — and a-way we go,—

1. Eb C7 Abm Bb7 Eb Bb7

An - oth - er op' - nin' of an - oth - er show. An -

2. Eb C7 F7 Fm7 Bb9

oth - er op' - nin', just an - oth - er op' - nin' of

*f* *cresc.*

Cm7 Bb+maj.7 Eb Bb7 Bb7(b9) Bb7

an - oth - er

Eb

show!

*ff* *ff*

# So In Love

Words and Music by  
COLE PORTER

Moderato

Piano

The first system of piano accompaniment for the introduction. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The music begins with a melodic line in the treble clef and a supporting bass line in the bass clef. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). There are various articulations such as slurs and accents.

The second system of piano accompaniment. It continues the melodic and bass lines from the first system. Dynamics include *mf* and *pp*. The system concludes with a *ten. ten.* (ritardando) marking and a *molto rit.* (molto ritardando) instruction. There are also some chordal textures in the bass line.

Chord diagrams for the Refrain section. The first diagram is for Fm (F minor), the second is for C7 (C dominant seventh), and the third is for Fm (F minor). The diagrams show the fingerings for each chord on a guitar fretboard.

Refrain (in steady moderate tempo, not slowly)

The first line of the Refrain, featuring a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "Strange, dear, — but true, dear, — When I'm close — to". The piano accompaniment is in a bass clef with a dynamic marking of *p* (piano) and the instruction "(always with great warmth)".

The second line of the Refrain, featuring a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "you, dear, — The stars fill the sky, — So in". The piano accompaniment is in a bass clef. Chord diagrams above the vocal line indicate the chords: Bbm (B-flat minor), Eb (E-flat), Eb7(b9) (E-flat dominant seventh with a flat ninth), Ab (A-flat), and Ab7 (A-flat dominant seventh).

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Db G7 C C7(b9) Fm  
 love with you am I, Ev - en with-

*poco marc.*

C7 Fm Bbm  
 out you, My arms fold a - bout you, You

Eb Db Dbm Abmaj.7 Ab6 Eb7 Db Eb7  
 know, dar - ling, why, So in love with you am

*mf*

Ab Db Eb7 Ab  
 I, In love with the night mys - te - ri - ous, The

*mf più espressivo*

Db Eb7 Ab Db Eb7

night when you first were there, In love with my joy de -

*cresc. più espr.*

Ab Abmaj.7 Ab6 C7 Fm Fm7 Fm6 G7 C C7(b9)

lir - i - ous When I knew that you could care, So

*poco marc.*

Fm C7 Fm

taunt me and hurt me, De - ceive me, De -

Bbm Eb Eb7 Ebm6 F7

sert me. I'm yours 'til I die, So in

*cresc.* *f passionately*



love, ——— So in love, ——— So - in love with you, my

*dim.*



love ——— am I. ———



I. ———

*poco allarg.*

*ped.* *p \**

# Wunderbar

Words and Music by  
COLE PORTER

Tempo di Valse (*lively*)

Piano

*mf*

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The dynamic is marked *mf*.

D A7 G D

Gaz - ing down on the Jung - frau From our se - cret

*mp*

The first system of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The dynamic is marked *mp*. Chord diagrams for D, A7, G, and D are shown above the vocal staff.

A7 Em7

cha - let for two, Let us drink, Lieb - chen

The second system of the vocal melody and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues. Chord diagrams for A7 and Em7 are shown above the vocal staff.

Dmaj.7 B7 Em

*ten.* mein, In the moon - light be - nign, To the joy of our

*ten.* *ten.*

*ten.* *ten.* *a tempo*

The third system of the vocal melody and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment concludes. Chord diagrams for Dmaj.7, B7, and Em are shown above the vocal staff. The dynamic is marked *ten.* (tenuendo) and *a tempo*.

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D7 D Em7 Fdim D7

dream— come true.

Refrain G

Wun - der - bar, wun - der - bar! What a

*p-mf*

C G D7

per - fect night for love, Here am I,

*p. mf*

G

here you are, Why, it's tru - ly wun - der -

*p.*

G

bar! \_\_\_\_\_ Wun - der - bar, \_\_\_\_\_ wun - der - bar! \_\_\_\_\_

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "bar! \_\_\_\_\_ Wun - der - bar, \_\_\_\_\_ wun - der - bar! \_\_\_\_\_". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A guitar chord diagram for G major is shown above the first measure.

C G

- We're a - lone and hand in glove, \_\_\_\_\_ Not a

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "- We're a - lone and hand in glove, \_\_\_\_\_ Not a". The piano accompaniment continues with chords and moving lines. Guitar chord diagrams for C major and G major are shown above the first and second measures, respectively.

D7

cloud near or far, \_\_\_\_\_ Why, it's

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "cloud near or far, \_\_\_\_\_ Why, it's". The piano accompaniment continues with chords and moving lines. A guitar chord diagram for D7 is shown above the first measure. Dynamics markings include *mf* and *p*.

G

more than wun - der - bar! \_\_\_\_\_ Oh I

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "more than wun - der - bar! \_\_\_\_\_ Oh I". The piano accompaniment concludes with chords and moving lines. A guitar chord diagram for G major is shown above the first measure. The system ends with a double bar line and a key signature change to three flats (Bb, Eb, Ab).

Fm7 Bb7 Eb

care, dear, — for you mad - ly, — And I

*mf*

Fm7 Bb7 Eb

long, dear, — For your kiss. I would

Am7 D7 G C#m7

die, dear, — for you glad - ly, — You're di - vine, dear!

*cresc.* *f rit.*

F#7 D9 G

— And you're mine, dear! — Wun - der - bar, — wun - der -

*subito p e rall.* *mp a tempo*

bar! ————— There's our fav' - rite star a - bove, —————

— What a bright shin - ing star, ————— Like our

love, it's wun - der - bar! ————— Wun - der -

love, it's wun - der - bar! —————

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