KISS ME, KATE
KISS ME, KATE

Music and Lyrics by
COLE PORTER

Book by
SAM and BELLA SPEWACK
based on William Shakespeare's
"The Taming Of The Shrew"

Piano Reduction by
Robert H. Noeltner

CHAPPELL & CO. LTD.
50 New Bond Street, London, W.1

T. B. HARMS COMPANY
609 Fifth Avenue, New York
KISS ME, KATE

Produced by SAINT SUBBER and LEMUEL AYERS
First performance December 30, 1948 at the New Century Theatre, New York

Directed by JOHN C. WILSON

Choreography by Hanya Holm
Settings and Costumes by Lemuel Ayers
Musical Director Pembroke Davenport
Orchestrations by Robert Russell Bennett
Incidental Ballet Music Arranged by Genevieve Pitot

Cast of Characters
(In order of appearance)

FRED GRAHAM ........................................... Alfred Drake
HARRY TREVOR ......................................... Thomas Hoier
LOIS LANE ............................................. Lisa Kirk
RALPH ................................................... Don Mayo
LILLI VANESSI ........................................... Patricia Morison
HATTIE .................................................. Annabelle Hill
PAUL ..................................................... Lorenzo Fuller
BILL CALHOUN ......................................... Harold Lang
FIRST MAN .............................................. Harry Clark
SECOND MAN ............................................ Jack Diamond
STAGE DOORMAN ....................................... Dan Brennan
HARRISON HOWELL ..................................... Denis Green
SPECIALTY DANCERS .................................. Fred Davis, Eddie Sledge

"Taming Of The Shrew" Players

BIANCA .................................................. Lisa Kirk
BAPTISTA ............................................... Thomas Hoier
GREMIO ................................................ Edwin Clay
HORTENSIO ............................................. Charles Wood
LUCENTIO ............................................... Harold Lang
KATHARINE ............................................. Patricia Morison
PETRUCHIO ............................................. Alfred Drake
HABERDASHER ......................................... John Castello

SINGING ENSEMBLE: Peggy Ferris, Florence Gault, Joan Kibrig, Gay Lawrence, Ethel Madsen, Helen Rice, Matilda Strazza, Tom Bole, George Cassidy, Herb Fields, Noel Gordon, Allan Lowell, Stan Rose, Charles Wood

DANCING ENSEMBLE: Ann Dunbar, Shirley Eckl, Jean Houloose, Doreen Oswald, Ingrid Secretan, Gissela Svetlik, Jean Tachau, Mark Breaux, John Castello, Victor Duntiere, Tom Hansen, Paul Olsen, Glen Tetley, Rudy Tone
Kiss Me, Kate

Synopsis of Scenes

Act I

Scene 1: Stage of the Ford Theatre, Baltimore.
Scene 2: The corridor, backstage.
Scene 3: Dressing rooms of Lilli Vanessi and Fred Graham.
Scene 4: Padua.
Scene 5: Street scene, Padua.
Scene 6: Backstage.
Scene 7: Dressing rooms of Lilli Vanessi and Fred Graham.
Scene 8: The church.

Act II

Scene 1: The stage door alley.
Scene 2: Before the curtain.
Scene 3: Petruchio's house.
Scene 4: The corridor, backstage.
Scene 5: Dressing rooms of Lilli Vanessi and Fred Graham.
Scene 6: The corridor, backstage.
Scene 7: Before the safety curtain.
Scene 8: Baptista's home.

Instrumentation

Woodwind
No. 1: Clarinet/Alto Saxophone/Flute
No. 2: Clarinet/Alto Saxophone/Bass Clarinet
No. 3: Clarinet/Tenor Saxophone/Oboe/English Horn
No. 4: Clarinet/Tenor Saxophone/Flute/Piccolo
No. 5: Clarinet/Baritone Saxophone/Bassoon

French Horn, 3 Trumpets, Trombone, Percussion
Harp, Piano/Celesta, Guitar/Mandolin
Violins I-II, Viola, Cello, Bass
## Musical Programme

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47830
KISS ME, KATE

COLE PORTER

Overture

Allegro

Chimes

\( \text{dotted quaver} \)

Smf

Sf sF

Sf sF

Cym.

Low Sr., Sax., Hn., Pno.

Timp.

Dance tempo

Br., Sax.

Sax.

Hn., Sr.

Tutti

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* Orch. parts retain Ab signature.
Moderato (always with great warmth)

Hn., muted Trps.
Maestoso
(Vins. &
Vins. &
(Tpts.)
repeat ad lib until cut off

Orchestra director speaks: "Is that O.K. Fred?"

Optional ending
+ Timp. roll al fine.
No. 1

Another Op'nin', Another Show

FRED: How about a little smile, Miss Vanessi?

Very lively (*under dialogue*)

Cello + Hp.

Str. div. (+8va)
(end of dialogue)

FRED: That's all, thank you.

HATTIE:

Another op' nin', Another show, In
Philly, Boston, or Baltimore. A chance for stage-
folks to say "hel-lo"
Another opinion of
another show. Another job that you hope, at last,
Will make your future forget your past. An-
Another pain where the ulcers grow.

Another op'—nin' of another show! Four weeks you re—

Hearse and re-hearse. Three weeks and it couldn't be worse.

One week, will it ever be right? Then
out of the hat—it's that big first night! The Fl., Hp. overture

is about to start. You cross your fingers and

hold your heart. It's curtain time and away we go.

HATTIE and CHORUS:

Another op' nun' of another show. An

Tutti
other op' nin', another show— In Philly, Bos-

Br., Saxs.

Sax.

Cello

Hn.

Str.

say "Hel-lo" Another op' nin' of another

Str., Br., Rhythm
(W. W. arr.)

show. Another job that you hope, at last, Will

Saxs.

Cym.

Hn.
make your future forget your past. Another pain where the ulcers grow. Another opin' nin' of another show!

Four weeks, you rehearse and rehearse. Three weeks,

and it couldn't be worse. One week, will it
ever be right? Then out of the hat it's that big first night!

The overture is about to start, You cross your fingers and hold your heart, It's curtain time and a

way we go, Another op' nin' of another show.

Segue as one to No. 1a (dance)
Reprise: Another Op’nin’, Another Show

L'istesso tempo

HATTIE:

Four weeks, you re-

hearse and re-hearse.

Three weeks and it couldn’t be worse.

One week, will it ever be right?

Then
HATTIE and CHORUS:

out of the hat—It's that big first night!—The overture—is about to start. You cross your fingers and hold your heart. It's curtain time and away we go.

Another opin', Just another opin' of another...
No.1c

Scene Change

(Another Op'rin', Another Show)

Very lively Hp.

(Fade out as scene opens)

attacca
No. 2

Why Can’t You Behave?

cue: LOIS: I'll never forgive you.

Andante... Star on Broadway. If only you meant it! LOIS:

Slow blues

Piano

Muted Tpts

After all the things you told me And the promises that you gave, Oh, why can't you behave?

Tpts. Sva
Why can't you be good?
And do just as you should?
Won't you turn that new leaf over, So your baby can be your slave?
Oh, why can't you behave?

There's a
farm I know near my old home town
Where we

two can go and try set-lin' down.
There I'll

Slowly

a tempo

care for you for-ev-er,
Cause you're all in the world I crave.
But

(LOIS)
why
Can't you be-have?
I al-ways

Gee, I need you kid...
knew you did... But why can't you behave?

No. 2a
Change of Scene

Andante

(applause)
No. 3
Wunderbar

cue: LILLI: No, dear. We were both in the Chorus!

Tempo di Valse Viennese

End of dialogue
(LILLI) Your Highness --

LILLI: (spoken) Wunderbar!

FRED: (spoken) Wunderbar!

There's our

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FRED:

cha-let for two. Let us drink, Lieb-chen mein, In the moon-light be-

poco rit. a tempo

To the joy of our dream come true.

poco rit. a tempo

To the joy of our dream come true.

REFRAIN

Wun-der-bar, Wun-der-bar!

Wun-der-bar, Wun-der-bar! What a
Here am I,
perfect night for love.

here you are, etc.

Why, it's truly Wunder-

Wunder-bar, Wunder-bar!
Wunder-bar, Wunder-bar!

We're a-
Not a cloud near or lone and hand in glove.  

Say you far,  

Why, it's more than Wunder-bar!  

A little brighter  

care, dear,  

Say you long, dear,  

For you mad-ly.
LILLI:  
\[ \text{a tempo} \]

Wunderbar, Wunderbar!

FRED:  
\[ \text{molto rit.} \]

Wunderbar, Wunderbar!

And you're mine dear! Wunderbar, Wunderbar!

Vln., Vla.

Str. only

subito p e molto rit.

\[ \text{a tempo} \]

(bre. tacet to end)

What a bright -

There's our fav-'rite star a-bove. What a bright -

molto rit.

shining star! Like our love, it's Wunderbar!

molto rit.

shining star! Like our love, it's Wunderbar!

molto rit.

(W. W.)
No.4  So In Love

cue: LILLI: My wedding bouquet.

HATTIE: I'll get you some coffee.

Strange, dear, but true dear, when

I'm close to you, dear, the

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love with you am I.  

Even without you, My arms fold about you.  

know, darling, why, So in
knew that you could care. So

Cel. taunt me, and hurt me. De-

Sr. Trb. Cb. sus. receive me, desert me. I'm

Fl., Cl. Sra yours 'til I die, So in

Tpts. Hp., Vla.
69

love,
So in love,

with

Solo Vln., Fl., Cel.

Cl. sust. (Tpts. tacet)

Hn.

Appassionato

you, my love,

am I.

Tpts., Hn.
Str., Cl., Hp.

77 Lilli moves about the stage

+F.H.

Fl., Celesta

Tutti

Solo Vln.
LILLI:

(E. H.)

So,

Cel.

etc. (as before)

93
taunt me,

Tpts.

and hurt me,

93
Des-

93

celive me,

Des-

ert me.

I'm

Fl., Cl. Sva
yours 'til I die, So in love, So in love with

love,

Solo Vln.

you, my love, am I.

Str., W. W.

W. W., Bells, Cel.

Tpts., Str. Sva (W. W. taost)

W. W., Bells, Cel.

Bells, Cel. Pizz.
No. 5  Padua Street Scene-We Open In Venice

cue: FRED: You will, my sweet, you will.

Allegro

1st time in dark
2nd time dancers enter

(Tpt. simile)

(Tpt. tacet)

Vlns., Cls.

*St. Cl., Hn.
We Open In Venice

(Like a Gutter)

KATHERINE:

troupe of strol-ling play-ers are we,

Not

stars like L. B. May-er's are we.

But

just a sim-ple band Who roams a-bout the land

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Petruchio:

Traction are we, No Theatre Guild attraction are

Ensemble:

We. But just a crazy group that never ceases to
collide

Troop around the map of little Italy.+
Refrain: \( \text{TT} \) (Play 4 times)

ENSEMBLE:

1. We open in Venice, We next play Verona, Then on to Cre-

SOLO:

(KATH.) Lots a laughs in Cre-mo-na.
(LUC.) Lots a bars in Cre-mo-na.
(BIA.) Lots a dough in Cre-mo-na.
(PETR.) Lots a quail in Cre-mo-na.

Our next jump is Par-ma. That
That
That
That

(sting-y, din-gy, men-ace.)
(beer-less, cheer-less, men-ace.)
(doo-pye, mo-pye, men-ace.)
(heart-less, tart-less, men-ace.)

Then Man-tu-a, Then Pa-du-a, Then we open again,

Final ending

1. 2. 3. ending
24 Moderato

slightly ritard.

(cued in Vln1, trem.)

+ Hp. (cued in Vln 2, Grt.)
No.6

Tom, Dick or Harry

Cue: BIANCA: Ah! me!

GREMIO:

Allegretto (brightly)

I've made a haul in

all the leading rackets From which rip-roaring rich I happen to

be.

And if thou would'st attain the upper brackets

LUCENTIO:

Marry me, marry me, marry me!

My
pursue has yet to know a silver lining. Still lifeless is my
(pizz.)
Cello

wifeless family tree. But if for love unending thou art
+ Tpt., Xyl.
Snr. (pizz.)

HORTENSIO:

pinning, Marry me, marry me, marry me.
+ Tpt., Xyl. + Tpt., Xyl.
Str. arco I

come to thee, a thoroughbred patrician Still spraying my de-
Hp.

Cello, Hn.
cay-ing fam-ly tree.

To give a so-cial lift to thy po-

Cello, Hn.

sit- tion, Mar-ry me, mar-ry me, mar-ry me,

mar-ry me, mar-ry me! Mar-ry

GREMIO & LUCENTIO:

Mar-ry me!

Mar-ry me!

(Slightly slower than Verse)

me!

GREMIO: Mar-ry me!

GREMIO & LUCENTIO:

Mar-ry me! Mar-ry me! sc.

rall.
Refrain: 63

BIANCA:

I'm a maid who would marry And will take with no qualm Any

Tom, Dick or Harry, Any Harry, Dick or Tom. I'm a

maid mad to marry And will take double quick Any

GREMIO:

Tom, Dick or Harry, Any Tom, Harry or Dick. I'm the

(pizz.)
Tempo di Fox-Trot (Slightly faster with a bounce)

BIANCA:  GREMIO:  LUCENTIO:

man thou should'st marry. How-dy, Poppa! How-dy Mom! I'm the

Hortensio:

man thou should'st marry. Art thou Harry, Dick or Tom? I'm the

Bianca:

man thou should'st marry. How-dy, pal! How-dy, Chick! Art thou

Hortensio:

Tom, Dick or Harry? Call me Tom, Har-ry or Dick.
A Cappella

BIANCA:

I'm a maid who would marry And would no longer tarry; I'm a

SUITORS:

She's a maid who would marry And would no longer tarry; She's a

(Orch. tacet-cued in Str. + Hp.)

maid who would marry; May my hopes not miscarry! I'm a

maid who would marry; May her hopes not miscarry! She's a

maid mad to marry, And will take double quick Any
Molto sostenuto (broad)

[Music notation]

Suddenly Hot Fox-Trot

[Music notation]

Segue after applause
No. 6a  Encore-Tom, Dick or Harry

With a nice bounce

BIANCA:

I'm a maid who would marry
And would no longer

SUITORS:

Maid who would marry
And would no longer

Pno., Gtr.

ff Tutti

Hn., Trb. pp Ch.

Br. pizz.

tarry, I'm a maid who would marry, May my hopes not miscarry! I'm a
tarry, She's a maid who would marry, May her hopes not miscarry! She's a

maid mad to marry, And will take double quick

Any Tom,

Cha Cha Cha Cha

maid mad to marry, And will take double quick

Any Tom,
Dick or Harry, Any Tom, Harry or Dick, Rah da- 

(Skat)

Suitors exit

Dick or Harry,

Da dat-do dat Doo dah, Bo-da da rah, Bo-da da 

(Till off)


+ Ban.

rah do dah, Bo-da da rah, Bo-da da rah do dah, Bo-da da rah.

No.7 Rose Dance

Cue: LUCENTIO: ... washed with dew. Sweet Bianca.

Moderato

Str., W. W. Piano.

Hn., Cello

Tutti f

mp

Tpt.

(simile)

Vins., Hp., Cl., Pno.

L. H. Cl., Hn.

a tempo

L. H.

ten.

Cl., Hn.

Gliss.
51 Broader (in one)

Str., W. W.

Br. poco accel.

Tpt. 2

Tutti
No. 8  I've Come To Wive It Wealthily In Padua

Dialogue: PETRUCHIO: And the botany!

Petruchio: Allegretto giocoso

Cue: PETRUCHIO: As for me

Petruchio: Vamp ad lib.

Vlns., Vla.

Wife has a bag of gold.

Do I care if the bag is old? I've come to wive it

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WEALTH-ILY IN PADUA. He's come to wive it wealth-ily in PADUA.

PETRUCHIO: 

PADUA. I heard you mut-ter "Zounds, a loath-some lad you are."

I shall not be dis-turbed a bit, If she be but a quart-er wit. If she can on-ly talk of clo'es While she pow-ders her dog-gone nose. (Hn.) I've
MALE CHORUS:

come to wife it wealth - i-ly in Pa - du-a. He's

PETRUCHIO:

come to wife it wealth - i-ly in Pa - du-a.

heard you say "Gad-zooks, com-plete-ly mad you are." 'Twould-n't

give me the slight - est shock, If her knees, now and then, should knock, If her
eyes were a wee bit crossed,
Were she wear-ing the hair she'd lost,
Still the
dam-sel I'll make my
dame,
In the dark they are all the same.
I've
come to wive it wealth-i-ly in Pa-du-a.
He's
come to wive it wealth-i-ly in Pa-du-a.
I
heard you say "Good gad, but what a cad you are." Do I

mind if she fret and fuss, If she fume like Vesuvius, If she

roar like a winter breeze. On the rough Adriatic seas, If she

scream like a teething brat, If she scratch like a tiger cat, If she
fight like a raging boar?
I have oft stuck a pig before.

M A L E  C H O R U S:
come to wive it weal-th-i-ly in Pa - du-a.

W. W., low Str.

P E T R U C H I O:
 Hun-ny, nun-ny, nun-ny, And a hey, hey, hey, Not to men-tion mon-ey, mon-ey, For a

P E T R U C H I O  a n d  M A L E  C H O R U S:
I've come to wive it wealth-i-ly in Pa - du-a.

* Hp., Hn.  + Hp.  + Hp.  T u t i  + T u t i  + T u t i  marcatissimo
I Hate Men

Cue: KATHERINE: Lucentio, thou meacock wretch

Solemnly

KATHERINE: Moderato

I hate men,
I hate men,
Their worth up-on this earth I din-na ken.

Than ever marry one of them, I'd avoid the trav'ling salesman, though a rest a virgin rather, For husbands are a boring lot and tempting Tom he may be, From China he will bring you jade and

only give you bother. Of course, I'm awfully glad that mother had to marry father, But perfume from Arabia. But don't forget 'tis he who'll have the fun and thee the baby, Oh,

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Cantabile

I hate men. Of all the types I've ever met, with-

I hate men. If thou shouldst wed a bus'ness man, Be

If our democracy, I hate the most, the ath-

wa-ry, oh be wa-ry, He'll tell you he's de-

tained in town on

man-ner bold and brass-y. He may have hair up on his chest, But

bus'-ness nec-es-sar-y. His bus'-ness is the bus'-ness which he

sister, so has Lassie, Oh, I hate men! I hate

gives his sec-re-ta-ry, Oh, I hate men! W.

Hp. Solo Pno., Grt.

Hp. Solo Pno., Grt.

+ Timp.

974
No.9a  Encore-I Hate Men

Solemnly

Moderato
KATHERINE:

Though roost-ers they, I will not play the hen.

If
you espouse an older man; through girl-ish optimism, He'll
always stay at home at night and make no criticism. Though
you may call it "love" the doctors call it "rheumatism," Oh
poco cresc. e rallentando

I hate men.

From all I've read, alone in bed, From
broad with expression

Cello, Sn.
A to Zed, about 'em, Since love is blind, then from the mind, All womankind should rout 'em. But ladies, you must answer too, What would we do without 'em? Still I hate men! broad

in tempo
No.10  Were Thine That Special Face

Cue: PETRUCHIO: Ay—there's the rub.

Andantino  

PETRUCHIO: Were thine that spec-ial face,

The face which fills my dream-ing.

Were thine the rhythm'd grace,

Were thine the form so

lithe and slen-der, Were thine the arms so warm, so

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tender, were thine the kiss divine. Were

thine the love for me. The love which fills my

dreaming. When all these charms are thine,

Then you'll be mine, all mine.

a tempo
33 Quasi recitativo and tenderly

I wrote a poem in classic style

34 p dolce

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

51 But of late my poem Has a meaning so new, For, to

Solo Vln. Sva

pp Str.
(Fl., B. Cl. mut.)

Hp. (no Br.)

poco sostenuto

my surprise, It suddenly applies to my darling, To
Moderato a la beugine

Fl. you.

Were thine that

Pno., Hn., Gr.

spec. ial face,

The

Tpts. muted face which fills my dream ing.

Were

(Vlns. div., Vla. sus.) thine the rhythm'd grace,

Were
thine the form so lithe and slender, Were

thine (+ E.H.) the arms so warm, so tender, Were

thine the kiss divine. Were

thine the love for me, The
love which fills my dreaming
When

all these charms are thine, Then you'll be mine, (Str. sus.)

Tutti cresc. sf

+ Timp.

all mine.

E.H., B.Cl.

Hi., Trb., low Str. melody
PETRUCCI:

When all those

charms are thine,

Then you'll be mine

all mine.

etc.
No. 11

Change of Scene

Cue: PETRUUCHIO: All right, Miss Vanessi, you asked for this, and you're going to get it.

Allegro

Fade on cue
Cue: FRED: That's all I need—a blind stage manager.

Change of Scene
(Scene 6-7)

Allegro

Fade on cue

W.W., Str. 8va
No.12

I Sing of Love

Cue: FRED: This is an outrage.
Allegro con gioia

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Vamp

CHORUS: Fl., Ob.

Hn., Trb., Cello

We

Sing

Sr.

Sing

Vln.

Cello

only of love

Ye

Gods above,

May we
never sing of anything but love.

love is the joy of every girl and boy.

love, later on, keeps 'em going 'til they're gone.

love is the theme of all people who dream.
love, let's confess, is everybody's business.

poco rall.

Oh, ye Gods above,

May we never sing of anything but love, sweet.

Patter: (marciale) 1st MAN: I won't sing a song about love.
1st GIRL: I won't sing of babies who prat-tle. I get no glee from

2nd MAN: battle.

3rd MAN: songs about the sea, or cowboy songs about cattle.

2nd GIRL: cresc.

CHORUS: won't waste a note of my pat-ters On so-cial-ly sig-ni-fi-cant mat-ters. We

sing of one thing And we ad-o re it, Thank heav-en for it! We
87

We sing of love.

Ye sing only of love.

Gods above, May we

ne'er sing of anything but love. For
love is the joy of every girl and boy.  As

love, later on, keeps 'em going till they're gone.

love is the theme of all people who dream.  So,

love, let's confess, is everybody's business.

ALL:
Oh, Ye Gods a bove May we nev-er sing of any-thing but love, sweet love. Tutti
Segue as one
No.12a

Dance-Tarantella

Vivo
Vlns., W. W.

mf
Vla., Bsn.
Br., Hn.
+ Cello, Bn.

8

W. W., Pno.

mf
Str.

21

974
No.13  Finale Act I

Cue: PETRUCHIO: Stop my way in Padua!

Moderato

PETRUCHIO:

So, kiss me, Kate, Thou love-ly loon.

Ere we start On our hon-ey-moon._ Oh, kiss me, Kate, Dar-ling

KATE:

I'll nev-er be thine,

dev-il di-vine, For now thou shall ev-er be mine._ So

ALL SINGING PRINCIPALS (except HATTIE) and CHORUS:

So
No!  Go!  Nay!

kiss me, Kate,  Thou love-ly loon,  Ere we start  On our

kiss him, Kate,  Thou love-ly loon,  Ere you start  On your

Away!  Fred!

hone-y-moon,  Oh, kiss me, Kate  Dar-ling, dev-il di- vine.

hone-y-moon,  Oh, kiss him, Kate  Dar-ling, dev-il di- vine.
Allegro (d = 1.)

Kindly drop dead!
Now I shall never be
For now thou shalt ever be

Allegro

Now I shall never be thine
Not

Now thou shalt ever be GIRLS-PRINCIPALS and SINGERS: w. w. Yes, mine

Now thou shalt ever be Now thou shalt never be

thine You swine You swine

Yes, mine Yes, mine Yes, mine, So

MEN & GIRLS:

She called him a swine + Br. ---
I'll crack your pate,
I'll kiss me, Kate,
Oh, please don't pout,

knight you out.
I'll black your eyes,
My priceless prize!

Your rump I'll kick,
Bound'er!

Oh, kiss me quick!
Oh, kiss me!
Oh, kiss him!

He's
Oh, kiss me!
not her dish, he's not her dish, Oh, kiss him!

Flound-er!
A type of fish she would not wish, Oh, kiss him!

Das-tard!
What's that we heard? What's that we heard? Oh, kiss him!
**Bas-tard!**

_Gasp_  

Oh! *Kat-ie! that's a naught-y word,* Oh,

**GIRLS:**

Oh!

**ALL:**

_kiss me! Kiss me! Kiss me!_  

_kiss him, Kiss him, Kiss him, Kiss him, kiss him, Kiss him, Kiss him,_

Quasi Cadenza

**KATE:** Angrily

_Never, never, never, never._

**Picc.**

_never, never, never, never._
KATE:

ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver, ne\-ver

GIRLS:

TENORS:

PETRUCHIO and BASSES:

Stop! Joke...
(bird and shot)

61 Lively

GIRLS: \textit{cresc. poco a poco}

Kiss him, Kate, Kiss him, Kiss him, Kate, Kiss him,

TENORS:

Kiss him, Kate, Kiss him, Kiss him, Kate, Kiss him,

PET & BASSES:

Kiss me, Kate, Kiss me, Kiss me, Kate, Kiss me,

Sax:

\textit{Str. (+ Picc. tr on F)}

Cello

\textit{Hn., Tbc. cresc. poco a poco}

+ Timp.
KATE:
(scream)
Kiss him, Kate,
Kiss me, Kate,
Kiss him,
Kiss me,

GANGSTER:
(spoken) Aw-kiss him.

(scream)

End of Act 1
with my baby to-night, And play the pup-
for my baby to-night, And blow my top-
with my baby to-night, Break ev'ry rule-

(Tpt., Trb. opt.)

with my baby to-night, I'd like to sup with my
with my baby to-night, I'd like to stop for my
with my baby to-night, P & BOYS: I'd like to fool with my

Sax, fl, arco

ba-by to-night, And play the pup with my ba-by to-night, But
ba-by to-night, And blow my top with my ba-by to-night, But I'd
ba-by to-night, Break ev'ry rule with my ba-by to-night, But

I ain't up to my ba-by to-night 'Cause it's too darn hot. BOYS: It's
be a flop with my ba-by to-night 'Cause it's too darn hot. BOYS: It's
pil-low, you'll be my ba-by to-night 'Cause it's too darn

Sax, Bar. Sax.
3.

1st Refrain

hot. PAUL & BOYS: According to the Kinsey report Ev'ry

average man you know Much prefers to play his fav-

our-ite sport When the tem-perature is low, But

when the ther-mo-meter goes 'way up And the

Tutti

* Orch.parts retain "G" signature throughout vocal.
weath-er is sizz-ling hot.  PAUL: Mis-ter A-dam  For his
(St. tacet)  Vlns.
(Sax., Str.  p  Ten. Sax.  Rhythm
mad-am  Is  not.  P.  &  BOYS: 'Cause it's too, too, Too darn
hot,  It's  too  darn  hot,  It's
(Vln. cue)  too.  darn  hot.  Br., Saxs.
PAUL: It's
Tob., Hn., Bar.
too darn hot, It's too darn hot,

PAUL: I'd
PAUL: I'd

Sr. unis.

Sax. Rhythm

(+ Tpt. opt.)

like to call on my ba-by to-night,
like to meet with my ba-by to-night,
like to coo to my ba-by to-night,

And
Get
And

(* Tpt., Trb.)

give my all to my ba-by to-night,
give my all to my ba-by to-night,
off my feet with my ba-by to-night,
off my feet with my ba-by to-night,
pitch the woo with my ba-by to-night,

P. & BOYS: I'd
P. & BOYS: I'd
I'd
I'd

(+ Sax., Str. arco)

like to call on my ba-by to-night,
like to meet with my ba-by to-night,
like to coo to my ba-by to-night,

And
Get
And

pitch the woo with my
pitch the woo with my
baby to-night, PAUL: But I can't play ball with my baby to-night, 'Cause it's
baby to-night, But no repeat with my baby to-night, 'Cause it's
baby to-night, But, brother, you bite my baby to-night, 'Cause it's

[Music notation]

1.2.

too darn hot. P. & BOYS: It's hot. P. & BOYS: Ac-
too darn hot. BOYS: It's

too darn

[Music notation]

[Vln. gva]

Sax., Vla., Cello

2nd Refrain:

cording to the Kinsey report Ev'ry average man you know Much pre-
sax.

Sax., Vla., Cello

[Music notation]


fers to play his favourite sport When the temper-a-ture is low. But

[Music notation]
when the thermometer goes 'way up And the weather is sizzlin'

hot, Mister Gob For his squab, A marine For his
queen, A G. I. For his cutie pie Is not 'Cause it's too, too,

Too darn hot. It's too darn hot It's too, too,
DANCE

Bright Fox-trot
Sax., Fno.

Br. (in hat)

+ Trb., 2 Sax.

+ Rhythm

+ 2 Sax.

Clr. (Alto 8 bass)

Tpt. (open)

Low Sax., Rhythm

Br. open
Too Darn Hot-Bows

Cue: RALPH: On stage everybody!

L'istesso tempo

(Fade out on cue)
No. 15a

Change of Scene

Cue: FRED: Thank you.

Moderato

Horn, Ten.

Tpts. muted

Fade out on cue

poco meno

etc.
49 Str., W. W. Br. div.

3rd Str., W. W.

Cymb.

974 * 4 bar 1st ending inserted in orch. parts.

+ B. D., Hp.
No. 16  Where Is The Life That Late I Led?

Cue: PETRUCHIO: She has performed, while I did act the dolt.

Allegro con fuoco

Since I reached the charming age of puberty, I began to finger feminine curls.
show that's typically Shubert-y, I have always had a multitude of girls. But much broader ad lib.

now that a married man, at last, am I, How a-

ware of my dear, departed past am I. Where is the
Refrain:

life that late I led? Where is it

now? Totally dead. Where is the

fun I used to find? Where has it

gone? Gone with the wind. A
married life may all be well. But
raising an heir Could never compare With raising a bit of

hell. So I repeat what first I said. Where is the
life that late I. In dear Milano, where are you,
Momo, Still selling those pictures of the scriptures in the

Duo-mo? And Carolina, Where are you Lina, Still peddling your

pizza in the streets o' Taormina? And in Firenze, where are you,

Alice, Still there in your pretty, itty-bitty Pitti palace? And sweet Luc-

* Pronounced "Caroleena" ** "Leena" *** "petta"
fun I used to find?

Where has it gone?

Gone with the wind.

The marriage game is quite all right. Yes,
during the day it's easy to play, But oh, what a bore at night. So I re-
peat what first I said: Where is the life
Str., Mand.

that late I Where is Re-bec-ca, my Beck-i-weak-io? Could still she be
Vln., Mand.
W.W., Bells

+ Treb. + Timp.

+ Fls.

+ Brs.

+ B. Cl.

Cello, Hn.

ra-go? It's lucky I missed her gang-stersis-ter from Chi-ca-go. Where is Ve-
Vln., Mand + 8va

(+ Mand. --)

3

Hp.

Hp.

8. Cl.
ne-tia, who loved to chat so? Could still she be drink-in' in her stink-in' pink pa-

laz-zo? And love-ly Li-sa, Where are you Li-sa? You gave a new mean-ing to the lean-ing tow'r of Pi-za! Where is the

life that late I led? Where is it now?

* Pronounced "Leeza"
To-tal-ly dead. Where is the fun I
used to find?
Gone with the wind. I've oft' been told of
nup-tial bliss. But what do you do, at quar-ter to two, With

ad lib.
only a shrew to kiss? So I repeat what first I said:

Where is the life that late

Prestissimo

led?

Segue
No. 16a  

Change Of Scene

Allegro

Str., W. W. Gva 1 + E. H., Mand.

Cello, Hn.

Bs. arco

+ Tpts. (Str. trem.)

W. W. Gva 5 + E. H., Mand.

Cello, Hn.

Bs. arco

(Fade on cue)

Str., Pno.

17  

W. W. Gva 1 + E. H. (+ Hp.)

E. H.  

(+ Hp.)
Always True To You In My Fashion

Cue: LOIS: ... and wants to get along--with her fellow man!

Moderato

LOIS:

Oh, Bill. Why can't you be have?

Oh, why can't you be have?

How in hell can you be jeal-ous. When you know, ba-by, I'm your slave? I'm just dolce rit. Suddenly hot

mad for you, And I'll al-ways be. But nat-ur-al-ly. 1. If a

B.C.I. cl. p

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Medium bounce

custom tailored vet— Asks me out for something wet,
asked to have a meal— By a big tycoon in steel— If the

vet begins to pet, I cry "hoo-ray!"
meal includes a deal, accept I may! But I'm

always true to you, darlin', in my fashion,

Yes, I'm

always true to you, darlin' in my way.
I en—
I could
joy a tender pass—
never curl my lip——
By the boss of Boston Mass.
Though his

pass is middle class—and not "Back Bay!"
clip meant "let 'er rip"—I'd not say "Nay!"
But I'm

always true to you, darlin', in my fashion.
Yes, I'm

always true to you, darlin', in my way.
There's a

There's an
mad-man known as 'Mack'
Who is planning to attack,
If his

oil man known as 'Tex'
Who is keen to give me checks
And his

mad attack means a Cadillac.
Okay!
But I'm

checks I fear, mean that Tex is here to stay!

always true to you, darlin', in my fashion,
Yes, I'm

always true to you, darlin', in my way.
always true to you, darlin', in my way.

1st Encore
Segue after applause
No.17a Always True To You In My Fashion

Medium bounce

There's a wealthy Hindu priest — Who's a wolf, to say the least, — When the
priest goes too far East, I also stray. But I'm

always true to you, darlin', in my fashion. Yes, I'm

always true to you, darlin', in my way. There's a

lush from Portland, Ore. Who is rich but such a bore. When the

974
bore falls on the floor—I let him lay.

But I'm always true to you, darlin', in my fashion,

Vlns.

Yes, I'm Mr. Harris, plutocrat—wants to give my cheek a pat.

Hi the
Harris pat. Means a Paris hat; Babe --- Oo-la-la! Mais je

suis toujours fidèle; Darling, in my fashion, Oui, je

suis toujours fidèle Dar-ling, in my way.
2nd Encore
No.17b
Always True To You In My Fashion

Medium bounce

LOIS:

From O-

Gtr.
Pno.

Chs., B. Ch.

Thorne once corner'd corn and that ain't hay. But I'm

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

There is also Mis-ter Blotch,—

He's a whisk-ey king top-notch,

Mist-er Blotch is full of Scotch and full of play.

But I'm

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

Yes, I'm
always true to you, dar-lin', in my way.

Gable, I mean Clark,—Wants me on his boat to park,—If the

Gable boat Means a sa-ble coat,—An-chors a-weigh!

Segue after applause
Change Of Scene
(Why Can't You Behave?)

No.17c

Andante

Tpt., Cia. 3va

Str., W. W., Trb., Hn.

Cl., Tpt.s. basa (Fade out on scene)

Tpt. Solo

Saxs.

Saxs., Str., Trb.

Cl., Tpt.s.
No.18 **Bianca**

Cue: FRED: You bore me.

*Allegro agitato*

1st MESSENGER BOY:

Pack-age for Miss Lo-is Lane...

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GIRLS:

For your **Bianca**
Ha, ha, ha, ha, ha,

2nd MESSENGER BOY:

Pack-age for Miss Lois Lane.

GIRLS:

For your **Bianca**

3rd MESSENGER BOY: (Chauffeur)

Ha, ha, ha, ha, Pack-age for Miss Lois Lane.

4th MESSENGER BOY: (Banker)

Pack-age for Miss Lois Lane.
5th MESSENGER BOY: (Truckman)

Girls:

Package for Miss Lois Lane.
Ha, ha, etc.

ha, ha, ha, ha, ha. Ha, ha, ha, ha, ha, ha, ha. Your Bianca.

Bill: Suddenly slow

Allegretto

Ha! Sweet Bianca. While rehearsing with Bianca, She's the
darling I adore. Off stage, I found, She's been around, But I
still love her more and more; So I've writ-ten her a love song, Though I'm
just an a-ma-teur, I'll sing it through for all of you, To
see if it's wor-thy of her. Are you list-'nin'?_
\begin{align*}
\text{(GIRLS whistle)} + \text{Bells} \quad \text{(GIRLS whistle)}
\end{align*}
an-ca, Bi-an-ca, Oh,
baby, will you be mine?

Bianca,

(GIRLS whistle)

Bianca,

You'd better answer

yes or poppa spanka.

To win you, Br.

(GIRLS whistle)

Bianca,

There's nothing I would not
do, I would swim from here to far Casc - a -

bian - ca,
Sweet Bianca, Bianca, For you.

103 BILL: sings and dances

Bianca,
Bianca,
Oh,

Bianca, Fl., Pizz.
Bianca,
Oh,

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Bianca,
Bianca,

There's nothing I would not
There's nothing I would not

I would gladly give up coffee for
do, I would gladly give up coffee for

Evan San-ka, Bianca, For you.
Evan San-ka, Bianca, For you.

Saxo. 2 bassa
Incidental Music

*No. 18a*

**Cue:** FRED: A spark of affection---a glimmer of love---

*Swell*

*Slowly\under\text{dialogue}*

*Piano*

\begin{music}
\text{pp}
\end{music}
Cue: DOORMAN: Your cab's waiting, Miss Vanessi.

So In Love—Reprise

Strange, dear,  but true, dear,

When I'm close to you, dear,

The stars fill the sky,

So in love with you am I.
Even without you, My arms fold

about you, You know darling

why, So in love with you am

Più mosso (with freedom)

In love with the night mysterious,
The night when you first were there,

love with my joy delirious

When I knew that you could care.

and hurt me, Deceive me,
No.19a

Change of Scene

Fade out on cue

poco marc.
No. 20

Brush Up Your Shakespeare

Cue: 2nd GANGSTER: It's a boy.

Bowery Waltz tempo

Piano

Vamp till ready

2 GANGSTERS:

The

girls to-day, in society,

Go for classical

poetry, So, to win their hearts, one must quote with ease
Aeschy-lus and Eu-ri-pides. One must know Hom-er, and
b'il-lee me, bo, Soph-o-cles, also Sap-pho-ho. Un-
less you know Shel-l-e-y and Keats and Pope, Dain-ty deb-bies will
call you a dope. But the po-et of them all, Who will
start 'em simply ravin',

Is the poet people
call

"The bard of Stratford-on-Avon."

(BOTH) Brush up your Shake-speare,

Start quoting him

(BOTH) Brush up your Shake-speare,

Start quoting him

(BOTH) Brush up your Shake-speare,

Start quoting him

now.

now.

now.

Brush up your Shake-speare and the women

Brush up your Shake-speare and the women

Brush up your Shake-speare and the women

974 Hp.
you will wow.  
(2nd G.) Just de-claim a few lines from O-thel-la
you will wow.  
(1st G.) With the wife of the Brit-ish Em-bess-i-da
you will wow.  
(2nd G.) If you can't be a ham and do Ham-let,

And they'll think you're a hell-uv-a fel-la,  
(1st G.) If your blonde won't re-
Try a crack out of Troi-lus and Cressi-da,  
(2nd G.) If she says she won't
They will not give a damn or a damn-let,  
(1st G.) Just re-cite an oc-

spond when you flat-ter'er,  
Tell her what To-ny told Cle-o-pat-er-er.  
(2nd G.) If she
buy it or like it,  
Make her take it, what's more, As You Like It.  
(BOTH) If she
ca-sion-al son-net,  
And your lap will have "Hon-ey" up on it.  
(2nd G.) When your

fights when her clothes you are muss-ing,  
(BOTH) What are clothes? Much A-
says your be-hav-iour is hein-ous,  
Kick her right in the
ba-by is plead-ing for pleas-ure,  
(BOTH) Let her sam-ple your

Str., W.W.
do About Nuss-ing.
Cor-i-o-l-a-nus.
Measure for Measure.

Brush up your Shake-speare
Brush up your Shake-speare
Brush up your Shake-speare

And they'll all kow-tow.
And they'll all kow-tow.
And they'll all kow-tow.

Br., Str., Sva

kow-tow. I' faith, And they'll all kow-tow.

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First Encore

No. 20a

Brush Up Your Shakespeare

L'istesso tempo

(TWO GANGSTERS):

Start quoting him now.

Brush up your Shakespeare

And the women you will wow.
1st: 
25

Better mention the Merchant of Venice When her

col 8va

2nd: 
33

sweet pound o' flesh you would menace.

If her virtue, at

Cl., Vln., Cello

first, she defends, well, Just remind her that All's well that

Vln., Ob.

1st: 
41

ends well. And if still she won't give you a bon-us,
BOTH:

You know what Venus got from Adonis!

Brush up your Shakespeare And they'll all kow tow. Thinks thou, and they'll all kow tow. Odds bodkins, They'll all kow tow.
Second Encore

No.20b

Brush Up Your Shakespeare

Listesso tempo

(TWO GANGSTERS):

Brush up your Shakespeare, Start quoting him

now.

Brush up your Shakespeare
And the women you will wow. If your
coll is a Washington heights dream, Treat the kid to A
Midsummer's Night's Dream. If she then wants an all-by-her-

self night, Let her rest ev'-ry 'lev'-enth or Twelfth Night.
BOTH:

If because of your heat she gets huf-fy, Simply

play on and "Lay on, Mac-duf-fy!"

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

tow! We trow, And they'll all kow-tow.
Pavane
(Why Can't You Behave?)
I Am Ashamed That Women Are So Simple

Cue: PETRUCHIO: Duty they do owe to their lords and husbands.

Andantino KATHERINE: with calm diction, almost solemnly

I am a-shamed that wom-en are so sim-ple—

To

of-fer war where they should kneel for peace. Or seek for rule, su-pre-ma-cy and

sway, When they are bound to serve, love, and o-bey.

Why
dolce

are our bod-ies soft and weak and smooth, Un-apt to toll and trou-ble in the

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world. But that our soft conditions and our hearts should well agree with our external parts? So wife, hold your temper and meekly put your hand 'neath the sole of your husband's foot, in token of which duty, if he please, my hand is ready.
No. 23

Shrew Finale
So Kiss Me, Kate

Cue: PETRUCHIO: Come on and kiss me, Kate.

Moderato

KATHERINE:

PETRUCHIO:

So kiss me, Kate,

GIRLS:

TENORS:

BARITONES and BASSES:

Moderato
Cl.

Pres - to!

Pres - tiss - i mo!

kiss me, Kate,
Dar - ling an - gel, di - vine!
For

kiss me, Kate,
Dar - ling an - gel, di - vine!

kiss me, Kate,
Dar - ling an - gel, di - vine!

kiss me, Kate,
Dar - ling an - gel, di - vine!

15 Fast Waltz - in 1

Now thou shall ev - er be

Now thou shall ever be

Now thou shall

Now thou shall

Now thou shall

Now thou shall

Now thou shall

Now thou shall

15 Fast Waltz - in 1

(Str., W., Hn. colla voce)

(Br. sus.)
Now thou shalt ever be mine,

Darling, mine, And I am thine, and I am

And she is thine, and she is poco allarg.

And she is thine, and she is poco allarg.

And she is thine, and she is poco allarg.
ENTIRE COMPANY:

Brush up your Shakespeare, Start quoting him now.

Shakespeare And the women you will wow.
KATHERINE & PETRUCHIO:

So tonight just recite to your matie. Kiss me,

Kate, Kiss me, Kate, Kiss me, Katie.

up your Shakespeare And they'll all

kow tow.

Unis. Tutti