

# Tom, Dick or Harry

ARNOLD SAINT-SUBBER & LEMUEL AYERS *present*

KISS ME,  
KATIE

A MUSICAL COMEDY

*Music & Lyrics by*  
COLE PORTER

*Book by*  
BELLA SPEWACK  
*Choreography by*  
HANYA HOLM  
*Settings & Costumes designed by*  
LEMUEL AYERS  
*Production Staged by*  
JOHN C. WILSON

WUNDERBAR  
SO IN LOVE  
WHY CAN'T YOU BEHAVE  
WERE THINE THAT SPECIAL FACE  
BIANCA  
ALWAYS TRUE TO YOU IN MY FASHION  
I HATE MEN  
I AM ASHAMED THAT WOMEN ARE SO SIMPLE  
TOO DARN HOT  
I SING OF LOVE  
WHERE IS THE LIFE THAT LATE I LED?  
TOM, DICK OR HARRY  
WE OPEN IN VENICE  
ANOTHER OP'NIN', ANOTHER SHOW  
I'VE COME TO WIVE IT WEALTHILY IN PADUA  
BRUSH UP YOUR SHAKESPEARE

T.B. HARMS COMPANY  
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BUXTON HILL MUSIC CORPORATION

Songs by  
**COLE PORTER**

From the M.G.M. Picture "THE PIRATE"

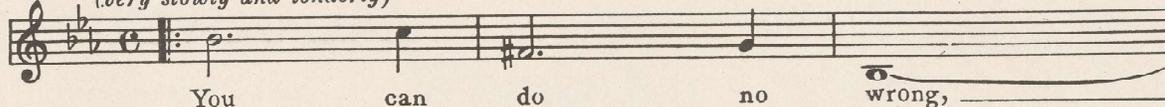
Love Of My Life

Refrain (slowly and dreamily)



You Can Do No Wrong

(very slowly and tenderly)



Niña

(pronounced NEENYA)

Refrain (in strict tempo)



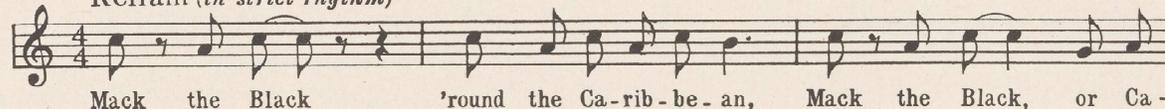
Be A Clown

Refrain



Mack The Black

Refrain (in strict rhythm)



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 ON RECORDS

# Tom, Dick Or Harry



Words and Music by  
COLE PORTER

Very brightly

Piano

*mf* *poco rit*

HORTENSIO

I've made a haul in all the lead-ing rack-ets From which rip-roar-in'

*p* *a tempo*

rich I hap-pen to be And if thou wouldst at-tain the up-per

LUCENTIO

brack-ets Mar-ry me, mar-ry me, mar-ry me. My

1620-7

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 Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef.

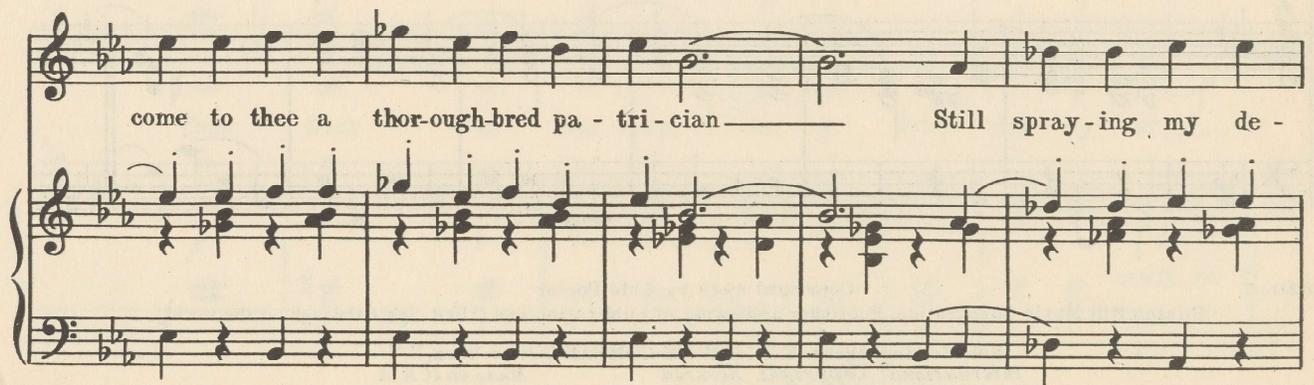
purse has yet to know a sil-ver lin-ing, Still life-less is my


 Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues from the first system.

wife-less fam-i-ly tree ————— But if for love un-end-ing thou art


 Musical notation for the third system, including vocal line and piano accompaniment. The vocal line includes the word 'GREMIO' above the staff.

pin-ing Mar-ry me, mar-ry me, mar-ry me! ————— I


 Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues from the previous system.

come to thee a thor-ough-bred pa-tri-cian ————— Still spray-ing my de-

cay - ing fam - i - ly tree. ————— To give a so - cial

lift to thy po - si - tion, ————— Mar - ry me, mar - ry me, mar - ry me, —————

(With exaggerated passion)

(Gremio) me! ————— Mar - ry me! LUCENTIO

Mar - ry <sup>(Hortensio)</sup> <sub>(Lucentio)</sub> Mar - ry me! Mar - ry me! Mar - ry

*f rall.*

HORTENSIO GREMIO  
me! Mar - ry me! Mar - ry me!

me! Mar - ry me! <sup>(Lucentio)</sup> <sub>(Hortensio)</sub> Mar - ry me!

*dim. e poco a poco rit. a tempo*

Refrain (brightly)

BIANCA

I'm a maid who would mar-ry And will take with no qualm An-y

*mp* *accented*

Tom, Dick or Har-ry, An-y Har-ry, Dick or Tom. I'm a

maid mad to mar-ry And will take dou-ble quick An-y

HORTENSIO

Tom, Dick or Har-ry, An-y Tom, Har-ry or Dick. I'm the

*hot* *mf*

Tempo di Fox-trot (slightly faster with a bounce)

BIANCA HORTENSIO LUCENTIO

man thou shouldst mar - ry. How - dy Pop! How - dy Mom. I'm the

BIANCA GREMIO

man thou shouldst mar - ry. Art thou Har - ry, Dick or Tom? I'm the

BIANCA GREMIO BIANCA

man thou shouldst mar - ry. How - dy pall! How - dy chick! Art thou

GREMIO

Tom, Dick or Har - ry? Call me Tom, Har - ry or Dick.

*(a cappella, same tempo)*

*Bianca and Suitors* { I'm } a maid who would mar - ry And would no long - er tar - ry { I'm } a  
 { She's } a

maid who would mar - ry May { my } hopes not mis - car - ry! { I'm } a  
 { her }

maid mad to mar - ry, And will take dou - ble quick An - y

*Sostenuto (broad)*

Tom, Dick or Har - ry, An - y Tom, Har - ry or —

*molto rit.*

Suddenly hot Fox-trot

Dick. A-dick-a dick, A-dick-a dick, A-dick-a dick, A-dick-a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of eighth notes with lyrics: "Dick. A-dick-a dick, A-dick-a dick, A-dick-a dick, A-dick-a". The piano accompaniment includes a treble clef with a piano (*p*) dynamic marking and a bass clef with a steady eighth-note bass line.

dick, A-dick-a dick, A-dick-a dick!

The second system continues the vocal line with lyrics: "dick, A-dick-a dick, A-dick-a dick!". The piano accompaniment features a treble clef and a bass clef. It includes a forte (*ff*) dynamic marking and a triplet of eighth notes in the bass line. The system concludes with a final chord marked with an accent (^).

Coda for Exit and for Reentrance

The Coda section consists of a piano accompaniment in the lower staff, marked with a mezzo-forte (*mf*) dynamic. It features a treble clef with a series of chords and a bass clef with a steady eighth-note bass line.

Back to Refrain

For final exit

I'm a

The final section includes a vocal line with the lyrics "I'm a" and a piano accompaniment. The piano part is marked with a mezzo-piano (*mp*) dynamic and a ritardando (*rit*) instruction. It features a treble clef and a bass clef, with a triplet of eighth notes in the bass line and a final chord marked with an accent (^) and a forte (*ff*) dynamic.