

I SING OF LOVE

ARNOLD SAINT-SUBBER & LEMUEL AYERS *present*

KISS ME, KATE

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"

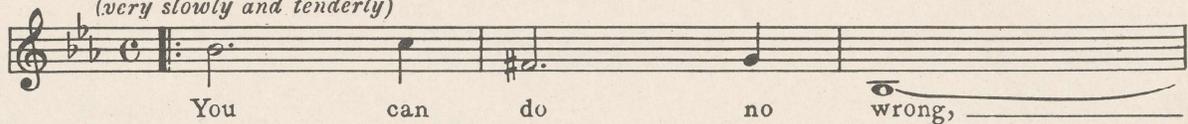
Love Of My Life

Refrain (*slowly and dreamily*)



You Can Do No Wrong

(*very slowly and tenderly*)



Niña

Refrain (*in strict tempo*)

(pronounced NEENYA)



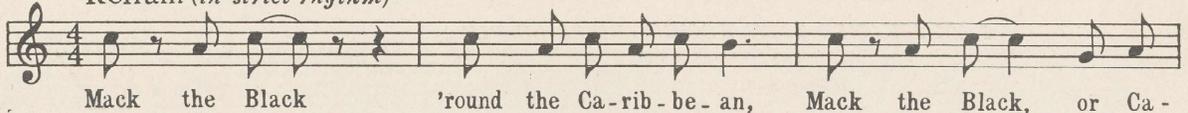
Be A Clown

Refrain



Mack The Black

Refrain (*in strict rhythm*)



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I Sing Of Love

Words and Music by
COLE PORTER



Allegro con gioia

Piano

First system of piano introduction, featuring treble and bass clefs with a 6/8 time signature. The music is marked with a forte (f) dynamic and includes accents over the notes.

Second system of piano introduction, including a right-hand (R.H.) section with a melodic line and a bass line. The system concludes with a series of rhythmic chords.

Refrain (*with fire and bravado*)

Vocal line and piano accompaniment for the first part of the refrain. The vocal line includes the lyrics "I sing of love I". The piano accompaniment is marked with a mezzo-forte (mf) dynamic.

Vocal line and piano accompaniment for the second part of the refrain. The vocal line includes the lyrics "sing On-ly of love. Ye". The piano accompaniment continues with rhythmic accompaniment.

gods a - bove, May I

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble. The key signature has one flat (B-flat).

nev - er sing of an - y-thing but love. For

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note, a half note, and a quarter note. The piano accompaniment maintains the eighth-note bass line and treble melody. A dynamic marking of *p* (piano) is present at the end of the system.

love is the joy Of ev - 'ry girl and boy, As

The third system shows the vocal line with a dotted quarter note, a half note, and a quarter note. The piano accompaniment continues with the same rhythmic patterns. The key signature remains one flat.

love, lat - er on, keeps 'em go - ing 'til they're gone. Yes,

The fourth system concludes the page with the vocal line having a dotted quarter note, a half note, and a quarter note. The piano accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is present at the end of the system.

love is the theme of all people who dream, So

love let's confess Is ev-'ry-bod-y's bus-i-

poco rit *marcato*

ness. Oh ye gods, a-

bove, May I nev-er sing of an-y-thing but love, sweet

rit

Patter (marziale)

love! I won't sing a song a-bout bat-tle, I

won't sing of ba-bies who prat-tle, I get no glee from songs a-bout the sea, Or

cow-boy songs a-bout cat-tle. I won't waste a note of my

pat-ters On so-cial-ly sig-ni-fi-cant mat-ters, I

sing of one thing and I a - dore it, Thank Heav - en for it! Oh, ye

calmato *mf a tempo*

gods, a - bove, May I nev - er sing of an - y-thing but

love, sweet love. love.

ten. *ff* *ten.* *f a tempo*

R.H.