

FROM THIS MOMENT ON

KISS

ME

KATE

M·G·M's Color Musical
Words and Music by **COLE PORTER**

Starring

**KATHRYN
GRAYSON**

**HOWARD
KEEL**

ANN MILLER

With
**KEENAN WYNN
JAMES WHITMORE
BOBBY VAN
KURT KASZAR**

Screen Play by **DOROTHY KINGSLEY**

Based upon the Play Produced on the Stage by
Vincent Lewis and Arnold Saint-Sabier

Music and Lyrics by **COLE PORTER**

Play by **SAMUEL** and
BELLA SPEWACK

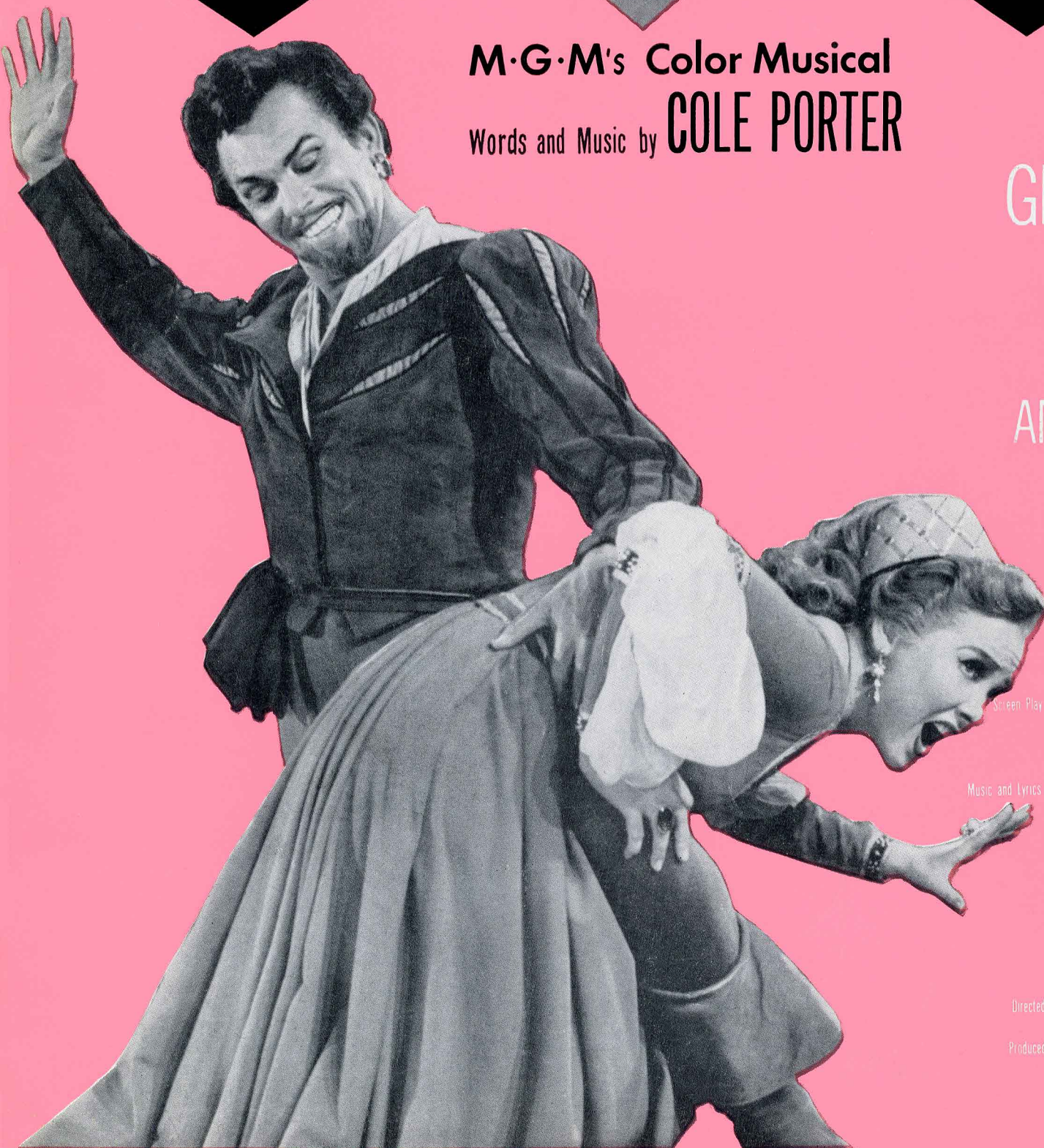
Photographed in **ANSCO COLOR**

Printed by **TECHNICOLOR**

Directed by **GEORGE SIDNEY**

Produced by **JACK CUMMINGS**

An M·G·M Picture



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BUXTON HILL MUSIC CORPORATION

PRICE
50¢

From This Moment On

Words and Music by
COLE PORTER

Moderately slow

Piano

The piano introduction consists of four measures. The right hand starts with a half note chord (F major) and a half note chord (G minor), followed by a half note chord (Bb major) and a half note chord (F major). The left hand plays a simple bass line. Dynamics include *mf* and *rit.*

Now that we are close, no more nights mor - ose,

The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The piano part is marked *mp cantabile*. Chord diagrams are provided above the vocal staff: F, Gm, Bb, and F.

Now that we are one, the be - guine has just be - gun.

The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. Chord diagrams are provided above the vocal staff: C, Dm, Am, G, F, G, C, and C7.

1744 - 6

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F Gm7 C7 F

Now that we're side by side, the fu - ture looks so

p dolce

Dm7 G Dm C Dm7 G7

gay, Now we are al - i - bi ed when we

C Gm6 Am C7

Suddenly lively

say:

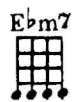
mf accel. e cresc. *f*

Fm Gm7 C7

Refrain (*lively, but not rushed*)

From this mo - ment on,

mf



you for me, dear, _____



on - ly _____ two for tea, dear, _____



from this mo - ment on.



From this hap - py day, _____

mf

B \flat m6 Fm E \flat m7 A \flat 7

no more blue songs, —

D \flat D \flat m

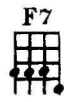
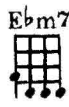
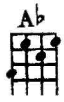
on - ly — whoop - dee - doo songs, —

A \flat E \flat 7 A \flat 7

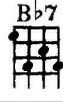
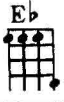
from this mo - ment on. — For you've

D \flat D \flat m

got the love — I need so much, —



Got the skin — I love to touch, —



Got the arms — to hold me tight, —

mf *cresc.*



Got the sweet lips — to kiss me good-night, —

p subito



From this moment on, —

mf

Bbm6 **Fm** **Ebm7** **Ab7**

you and I, babe, —

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'you' under a Bbm6 chord, followed by a half note 'and' under an Fm chord, a half note 'I,' under an Ebm7 chord, and a half note 'babe,' under an Ab7 chord. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, with some notes beamed together.

Db **Dbm6** **Ab**

we'll be rid - in' high, babe, — Ev - 'ry

cresc. *f*

Detailed description: This system contains the next four measures. The vocal line continues with a half note 'we'll' under a Db chord, a half note 'be' under a Dbm6 chord, a half note 'rid - in' high,' under an Ab chord, and a half note 'babe, — Ev - 'ry' under an Ab chord. The piano accompaniment shows a crescendo starting in the second measure, with a forte (f) dynamic marking in the fourth measure. The right hand has a more complex, flowing melody.

Abdim **Ab** **Ab7** **F7** **Bb7** **Db** **Eb7**

care is gone from this mo - ment

Detailed description: This system contains the next four measures. The vocal line has a half note 'care' under an Abdim chord, a half note 'is gone' under an Ab chord, a half note 'from' under an Ab7 chord, a half note 'this' under an F7 chord, a half note 'mo - ment' under a Bb7 chord, and a half note 'ment' under a Db chord. The piano accompaniment continues with a similar rhythmic pattern, featuring a mix of chords and melodic lines.

1. Ab **C7** **2. Ab**

on. on.

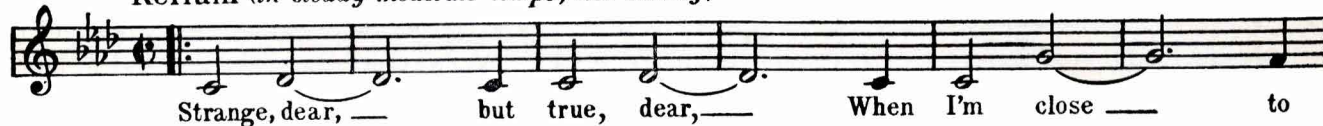
dim. *f*

Detailed description: This system contains the final four measures. The vocal line has a half note 'on.' under an Ab chord, a half note 'on.' under a C7 chord, and a half note 'on.' under an Ab chord. The piano accompaniment features a decrescendo (dim.) in the first measure and a final forte (f) dynamic in the last measure. The piece concludes with a final chord in the right hand.

From **COLE PORTER'S**
LATEST TRIUMPH
"KISS ME KATE"

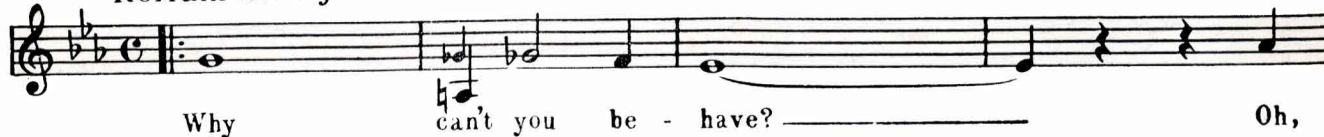
So In Love

Refrain (*in steady moderate tempo, not slowly*)



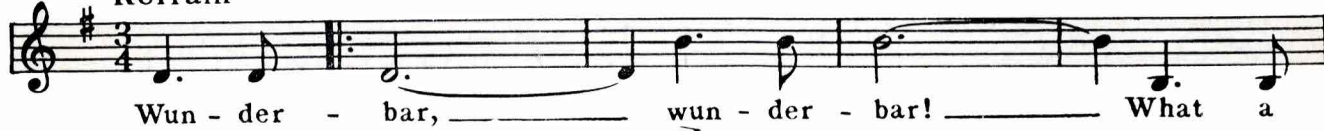
Why Can't You Behave

Refrain (*Slowly*)



Wunderbar

Refrain



Bianca

Refrain (*soft shoe tempo*)



Were Thine That Special Face

Refrain *Slow Fox-trot tempo*



Always True To You In My Fashion

Refrain (*graceful fox trot*)



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