

# Always True to You in My Fashion

from KISS ME, KATE

Words and Music by  
COLE PORTER

Moderato

LOIS:

*mp*

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

*mp*

*mp*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line for Lois, starting with a fermata on a whole note G4. The lyrics are 'Oh, Bill, Why can't you be - have?'. The piano accompaniment is in the key of D major (two sharps) and 4/4 time. The first line of piano accompaniment features a bass line with a fermata on a whole note G2 and a treble line with a half note G4. The second line continues the accompaniment with various chords and melodic lines.

Oh, why can't you be - have?

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'Oh, why can't you be - have?'. The piano accompaniment continues with a steady bass line and a more active treble line, featuring several chords and melodic phrases.

*p*

How in hell can you be jeal-ous — When you know, ba - by, I'm your

*p*

3

3

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line begins with a fermata on a whole note G4, followed by the lyrics 'How in hell can you be jeal-ous — When you know, ba - by, I'm your'. The piano accompaniment features a bass line with a fermata on a whole note G2 and a treble line with a half note G4. The system concludes with a triplet of eighth notes in both the vocal and piano parts.

*mf* *dolce rit.* *f* Suddenly hot  
 slave? I'm just mad for you, And I'll al - ways be, But nat - ur - al - ly, —

[ 3 ]

Medium bounce  
 If a cus - tom tail - ored vet — Asks me out for some - thing wet, —  
 asked to have a meal — By a big ty - coon in steel, —

When the vet be - gins to pet, — I cry "hoo - ray!"  
 If the meal in - cludes a deal, — ac - cept I may!

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

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

*p*

I en - joy a ten - der pass — By the boss of Bos - ton  
I could nev - er curl my lip — To a daz - z - lin' dia - mond

*p*

Mass. clip, Though his pass is mid - dle class — and not "Back Bay!"  
Though the clip meant "let 'er rip" — I'd not say "Nay!"

*mf*

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

*p*

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

{ There's a mad - man known as "Mack" — Who is  
 { There's an oil man known as "Tex" — Who is

plan - ning to at - tack, — If his mad at - tack — means a Cad - il - lac, — O -  
 keen to give me checks — And his checks I fear, — mean that Tex is here — to

kay! stay! } But I'm al - ways true to you, — dar - lin', in my

*pp dolce*

1

fash - ion, Yes, I'm al - ways true to you,

*f* *subito p*

dar - lin', in my way. I've been

*f* *ff*

2

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

*ff*

way.

3