INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms
300 North Zeeb Road
Ann Arbor, Michigan 48106

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

75-10,762

SIEBERT, Lynn Laitman, 1946-
COLE PORTER: AN ANALYSIS OF FIVE MUSICAL COMEDIES AND A THEMATIC CATALOGUE OF THE COMPLETE WORKS.

The City University of New York, Ph.D., 1975
Music

Xerox University Microfilms, Ann Arbor, Michigan 48106

© 1975

LYNN LAITMAN SIEBERT

ALL RIGHTS RESERVED

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

COLE PORTER: AN ANALYSIS OF FIVE MUSICAL COMEDIES AND A THEMATIC CATALOGUE OF THE COMPLETE WORKS

by

LYNN LAITMAN SIEBERT

Part I

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1974

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

12/18/74
date

Barry S Brook
Chairman of Examining Committee

12/18/74
date

Barry S Brook
Executive Officer

H. Wiley Hitchcock (adviser)
Robert Kimball (reader)
Walter Bezle (reader)
Edward D Downes
Supervisory Committee

The City University of New York

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACKNOWLEDGEMENTS

My deepest gratitude goes to the following players (in order of appearance):

To my childhood music teachers, Andrew McKinley and Arnold Fish of the Juilliard School, John Wilson, Mike Maglio, Maynard Klein, and many others, for their love of music, their enthusiasm and their ability to communicate their knowledge.

To Robert Middleton, Bathia Churgin, and other members of the Vassar College music department, for their inspiration, their exacting standards, their committment to subject and student alike, and their continuing friendship. Very special thanks are due Professor Albert van Ackere and his wife Huguette, for their superb and inspiring musicianship, their knowledge and deep understanding of music, their encouragement, guidance, rare understanding and devoted friendship over the years.

To my good friends Vera Ducruet, Andrée Blumstein and Sylvia Gerson , for their commiseration, their understanding, their insights, their intellectual stimulation and their own outstanding scholarship.

To Paul Zukofsky, an extraordinary violinist, for his inspiring musical talents, for the privilege of studying with him, and for the gift of his friendship.

To Professor Barry S. Brook, Executive Officer of the doctoral program in music at C.U.N.Y. and friend, for his interest, guidance, generous assistance in obtaining grants, planning programs and the like, and for his expert, willing and much appreciated advice in the formu-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lation and preparation of the thematic catalogue.

To my colleagues, fellow students and friends, and especially Adrienne Block, Bernard and Jacqueline de Surcy, Barbara Mueser, Hedi Siegel, Murray Ralph, Margaret Grave, Benjamin Clark, and Nancy Barnes, for their friendship, intellectual stimulation, commiseration, enthusaism, and humor, which immeasurably enriched and brightened these years.

To Professor Walter Nallin, for his kindness, his confidence in me, and for the privilege of working in his department.

Special thanks to my adviser, Professor H. Wiley Hitchcock, for the privilege of being his student, for the suggestions which led to the choice of this rewarding topic, for his continual encouragement, his moral support, his patience, his expert, willing, and much appreciated advice, his assistance in matters great and small, his careful and thorough guidance, his insights, his friendship, and for the example of his outstanding professionalism.

Special thanks are also due John F. Wharton, Trustee of the Porter Trusts, author, noted lawyer, gentleman, and dear friend, for his exceptional generosity, his constant encouragement, his active interest in my work, his sympathetic understanding and his warmth. It has been an honor knowing him and a responsibility to be worthy of his overwhelming kindness towards me. He made the entire study possible.

My deep thanks also go to Florence Leeds, Ann Scaffidi, and John Breglio of the Porter Trusts, for their unending kindnesses, their deep interest, their constant generosity, their rare understanding, and their warm, devoted friendship, all of which have aided and assisted me in every stage of this study.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

To Leila Ehrenbard, for her assistance in contacting the Porter Trusts.

To Carl Miller of Chappell, for his interest and insight.

To Joseph Fuchs and to Richard Warren, Curator of the Collection of the Literature of the American Musical Theatre at Yale University, for their generous help, interest, encouragement, and many kindnesses to myself (and to my sister, Lori, when she assisted me).

To William Shank, music librarian at C.U.N.Y. for his enthusiasm, help and humor.

Special thanks to Robert Kimball, whose extraordinary researches provided the foundation, inspiration, and guidelines for most of this study. I am ever grateful for his patience, advice, encouragement, and for his extraordinary generosity. He has given without measure of his ideas, his knowledge, his time, his friendship, and his own work to assist my project at every stage.

To Professor Walter Gerboth, who most graciously undertook to read the entire draft on short notice and on his own vacation time - for his perceptive comments and suggestions which helped greatly in improving the final product.

To Neely Bruce, for his infectious enthusiasm for and great knowledge of American music, his performing excellence, and his friendship.

To my typist, Jody Clapper for her devotion beyond the call of duty and her care in transforming the draft into a readable manuscript.

Finally, my warmest thanks to my family, who unanimously have "stood by" me during every trial, tribulation, and moment of doubt.

To my grandmother, Dinah Propp, whose vitality and wisdom are ever an inspiration and whose foresight was responsible for the gift

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of music in the first place.

To my parents, Col. and Mrs. Laitman, for the long years of encouragement, devotion, active interest, support, love, for their own example of excellence, and especially, for their active help in the tedious and lengthy job of preparing and duplicating the final manuscript.

To my sister, Marcie Laitman Kotler, for her warm encouragement, her expert guidance of my studies, her advice, her generous loan of countless scores, books, records, her confidence in me, her own exceptional musicianship and her editorial help.

To my sister, Lori Lee Laitman, for her enthusiasm, her involvement, her extraordinary musicality, her excellent ear, her beautiful musical hand (she recopied musical examples for Part I), for her devoted assistance in the last minute research checks, and for her thoroughly weird and delightful humor which incalculably brightened many long hours.

Finally, to my husband Don (proofreader, collater, cut-and-paster, and member Emeritus of The Order of the Golden Dishrag) - who, from the beginning, has provided rare understanding, humor, good common sense, enormous help and unending patience. His continual encouragement,his faith in me, his help with ideas, advice and all of the small and large tasks involved, his cheerfulness, his extraordinarily generous nature, his devotion, and,most of all, his love have sustained me through the many dark moments and filled the years with rare and precious joy.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

To Don, vita dell' alma mia

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PREFACE

The choice of the music of Cole Porter as the subject of a serious study is the result of my conviction that American musical theater works in general and Cole Porter's in particular are valid and important contributions to the American arts.

Porter (1891-1964) was among the most classically trained of American musical comedy composers.[1] After childhood instruction in violin and piano and some early efforts at composition, he continued his studies in music at Yale University (1909-1913), at Harvard University (1914-1916), and at the Schola Cantorum in Paris under Vincent d'Indy (1919-1920). Exercise books and notes from this early period reveal his thorough grounding in species counterpoint, fugue, orchestration, harmony, analysis, solfeggio, and the use of clefs; and he orchestrated and analyzed Bach, Schumann, Schubert, and Debussy, among others. During the period when Porter lived in Paris, the city was the leading cultural center of the world, attracting international talent. Porter, who moved freely within the international social set, comments upon his encounters with leading figures in art and music during

---

[1]Biographical information on Porter's life can be found in the following sources: Robert Kimball, ed., Cole (New York: Holt, Rinehart and Winston, 1971); George Eells, The life that late he led; a biography of Cole Porter (New York: Putnam, 1967); Richard G. Hubler, The Cole Porter story as told to Richard G. Hubler (Cleveland: World Publishing Co., 1965).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

this period:

> During those years, musically expatriate as I was, I managed with Linda to make our Paris house a come-all-ye for those who knew the passwords of art and music. Among our visitors was Anita Loos, a little girl with big eyes and bangs who had just written a naughty novel; Serge Diaghilev, a little, ruthless perfectionist whose creed was never to keep any dancer over thirty in his Russian ballet; F. Scott Fitzgerald, already an author of repute and a crying drunk and bore; [Irving] Berlin, who had just offended New York high society by marrying Ellen Mackay, one of its brightest names. Berlin, a gentle soul, was so wounded by this snobbism that he found himself unable to write songs for a year--a loss of immense dimensions to popular music.
>
> Miss Garden, the dynamic little Scottish opera star who spoke with a broad Middle-Western accent (as I did not by then), was there. Nellie Melba was one of our guests, with her cold perfect voice; so was Arthur Rubinstein, a brilliant rising pianist, who played his best when primed on my vintage champagne; lean Igor Stravinsky, witty and sardonic in his terse French; Grace Moore, and her greatest of friends, Vincent Youmans, the composer. Grace could never move very well on the stage, so Berlin wrote "All alone by the telephone" for her to sing in 1924: she could sit and sing enchantingly and never have to get about.
>
> Others who came there were Pablo Picasso, the painter; George Gershwin, always with at least a dozen of his friends and relatives, playing all night his inexhaustible repertoire of his own compositions; and the then Prince of Wales, a terribly shy, amazingly blond young man who was in love--at the time--solely with American music. I recall that once, at the Duke of Alba's in Spain, hearing some of the most remarkable flamenco tunes in existence, he drew me out onto the balcony. 'Cole,' he whispered, 'what wouldn't I give for just five minutes of good old American ragtime!'
>
> Noel Coward, advancing relentlessly on his tide of genius and throwing off more quips in an evening than he did in a play, came to visit us. So did Moss Hart, viewing timidly the great and reluctant to talk about traveling because Paris and New York had constituted his whole grand tour; Fannie Brice, with her frank comments; impish Bea Lillie; the bouncing Douglas Fairbanks, Senior, with his sweetfaced wife, Mary Pickford--all these were among our guests in Paris.[2]

A man of wealth, Porter maintained several residences in Europe and America and traveled widely, pursuing not only pleasure

---

[2]Hubler, The Cole Porter story, pp. 18-19.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

but also new musical ideas which he then incorporated into his own inimitable music. It is not surprising, therefore, that his music possesses a greater degree of sophistication and, in many respects, a more varied musical vocabulary than that which characterizes most American theater music of his era. Best known as a composer of some 39 musical comedies, Porter also wrote music for 13 films, two youthful piano works, a TV production, a ballet for the Swedish Ballet Company (Within the quota, 1923), and approximately 65 "miscellaneous" songs. He is generally noted for his high level of craftsmanship, his wide range of inventive and innovative techniques, his skillful setting of witty and sophisticated lyrics (also of his own authorship) and his undeniable command of musical resources. Clear ties with classical music are abundantly evident in his works, with such songs as "Wunderbar"(parody of Viennese waltz), "Night and day" ("Die Lotusblume" by R. Schumann) and "Just one of those things" (descending chromatic bass so frequent in Baroque "laments") constituting some prominent examples.[3] As a body, his works represent a degree of elegance, subtlety and professionalism worthy of his rigorous training, with such songs as "Night and day," "I've got you under my skin," "What is this thing called love?," and "So in love" as perhaps the most convincing testimonies to the fresh,vital quality and genuine worth of his music.

---

[3]Leo Smit, "The Classic Cole Porter," Saturday Review of Literature, 25 December 1971, pp. 48,49,57. I am grateful to Mrs. Jenny Black for calling this article to my attention.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It is a considerable challenge to organize a study of so massive a creative output as Porter's, which spans five decades and includes more than 900 compositions. This study will take a double approach: 1) an analytic discussion of several carefully selected major works designed to provide concrete, documented and detailed information on Porter's music, and 2) a basic thematic catalogue to provide a perspective on Porter's complete works.

The following table lists, by decade, all of the musical comedy scores for which Porter was the primary or sole composer, including three unproduced musicals (marked by asterisks).[4] The dates refer to the year in which the show opened in New York, London, or New Haven.

1910-19:

1911 - Cora
1912 - And the villain still pursued her
1912 - The pot of gold
1913 - The kaleidoscope
1914 - Paranoia
1914 - We're all dressed up and we don't know Huerto go
1916 - See America first
1919 - Hitchy-koo of 1919

1920-29:

1920 - A night out (lyrics by Clifford Grey)
1922 - Mayfair and Montmartre
1922 - Hitchy-koo of 1922
1924 - Greenwich Village follies
1925,26 - Out o' luck

---

[4] In the course of this study, an attempt was made to look at every available Porter composition, published and unpublished.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1920-29: (continued)

1928 - La revue des ambassadeurs
1928 - Paris
1929 - Wake up and dream
1929 - Fifty million Frenchmen

1930-39:

1930 - The New Yorkers
*1931 - Star dust
1932 - Gay divorce
1933 - Nymph errant
*1933,34 - Once upon a time (ever yours)
1934 - Anything goes
1935 - Jubilee
1936 - Red, hot and blue
*1937,38 - Greek to you
1938 - You never know
1938 - Leave it to me
1939 - DuBarry was a lady

1940-49:

1940 - Panama Hattie
1941 - Let's face it
1943 - Something for the boys
1944 - Mexican hayride
1944 - Seven lively arts
1946 - Around the world in eighty days
1948 - Kiss me, Kate

1950-59:

1950 - Out of this world
1953 - Can-can
1955 - Silk stockings

Since Porter's primary area of composition was the musical comedy one musical comedy score from each of the five decades of his career will be discussed in detail. Although essentially an arbitrary limitation, this selective approach is one which simultaneously limits detailed discussion to manageable proportions and yet reveals Porter's musical development over the length of his career. Among the factors considered in the choice of each musical comedy have

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

been position within Porter's total output, musical contribution to his style, potential for comparison, and interrelationship with the other selections.

Since it is the only complete college score known to survive, The pot of gold (1912), has been chosen from the decade of 1910-1919. It provides a view of Porter's early musical style and dramatic "savvy" during these formative years.

Fifty million Frenchmen (1929), the selection from 1920-1929, is Porter's most extensive score from that decade and the first complete book score for Broadway which Porter wrote without a collaborator. It offers a rich sampling of Porter's music of the period during whose later years (1928, 1929) he began to attain international recognition. The music reflects the French theme which was to recur in many of Porter's stage and screen scores and provides a basis for comparison with the score selected from the 1930-1939 period, DuBarry was a lady (1939). The ten-year span between the two was an extremely fertile period during which Porter further crystallized his style and wrote some of his finest music (The New Yorkers (1930); Gay divorce (1932); Nymph errant (1933); Anything goes (1934); Jubilee (1935); Born to dance (1936); Red, hot and blue (1936), to mention a few). Coming at the end of this remarkable decade, DuBarry offers an excellent perspective on Porter's musical development. It also stands in unique relation to the surrounding "selections": it shares the French flavor with Fifty million Frenchmen while its book and music function on a dual plane (twentieth-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

century America and eighteenth-century France), much as do the book and music for Kiss me, Kate (twentieth-century America and sixteenth-century Italy), the choice for the 1940-1949 period.

I have selected Kiss me,Kate (1948) since no study of the music of Cole Porter could pretend to thoroughness without a detailed consideration of his masterwork. This score, widely considered to be Porter's finest effort as well as one of the most perfect scores ever written for the American musical theater, weds the Spewacks's excellent adaptation of Shakespeare's The taming of the shrew with the subtle polish of the mature Porter.

Finally, Out of this world (1950) has been chosen from the last decade of Porter's career. It is one of his most interesting scores and yet one of his least known. Based on the Amphitryon legend from Greek mythology, this musical comedy reflects the worlds of mortality and divinity in both book and score, thus providing another instance of Porter's music reflecting multi-level existence. It also offers valuable insights into the complexity and variety found during this period of Porter's work and illuminates some striking relationships between his latest and earliest music.

Each of these five shows is treated in a separate chapter arranged chronologically and subdivided into the following sections (as applicable): "BACKGROUND," "ACT I," "ENTR'ACTE," "ACT II," "MATERIAL POSSIBLY UNUSED," "UNUSED MATERIAL," and "CONCLUSIONS." The separate sections for "MATERIAL POSSIBLY UNUSED" and for "UNUSED MATERIAL" deal with that body of music which was possibly

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

or definately dropped from the score prior to the definitive New York (or, for The pot of gold, New Haven) production of the show. I adopted this approach to accommodate discussion of all of the music intended for each score without distorting the "final" version of the score, as represented by the New York (New Haven) performance.

Whenever available, the original sheet music for published works and the autograph manuscripts for unpublished works have been the primary source-materials for this study. Contemporary copyists' manuscripts, some with autograph corrections or other evidence of Porter's own scrutiny, have been used as sources when neither of the previous two alternatives was available. In general, published or manuscript show scores (of the type prepared by Tams-Witmark) are less reliable, since editors, orchestrators and arrangers were often intricately involved in their preparation; as a result, such scores have been used only when they constitute the sole known source for a composition (as in the case of much "incidental" instrumental music of the later musical comedies).[5]

---

[5] Although simplification of piano parts (for the general buying public), extensive editing, and even the composition of piano accompaniments are frequently performed by the publishers of popular music, and, although it is known that Porter worked closely with the noted editor, Dr. Albert Sirmay, during the middle and late portions of his career, it is highly unlikely that any substantive changes were made in the transition from Porter's manuscripts to published sheet music. Porter was too well-trained a musician to need assistance in notating or formulating his musical intentions and it is probable that his work with Dr. Sirmay was confined to discussing matters of taste in musical details and perhaps to delegating some of the supervisory tasks to Dr. Sirmay's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

On the whole, the published sheet music represents the most "authentic" reflection of Porter's intentions aside from the autograph manuscript. The instances where both the autograph manuscript and published sheet music exist always reveal an exact or very nearly exact correspondence between them.[6]

The Cole Porter Musical and Literary Property Trusts, located at 345 Park Avenue (27th floor) in New York City and administered by the Trustee, John F. Wharton, has been the main source of material for this study. It houses both originals and copies of originals housed elsewhere for virtually all known Porter compositions, published and unpublished. This collection also includes Porter's mother's scrapbook (with clippings and programs of his childhood and college accomplishments), original programs (including The pot of gold), original librettos, Porter's lyric books, Porter's personal copies of his published music, some correspondence, several opening night telegrams, the piano and band

---

knowledgeable hands. It is unlikely that Sirmay was ever called upon to make any real modifications in Porter's music. This assessment is shared by Carl Miller, a senior music editor at Chappell who knew both Porter and Sirmay and who, in a conversation with me in Fall, 1972, graciously volunteered his insights on the role played by Sirmay in the preparation of Porter's music for publication. He recalled that Dr. Sirmay had great respect for Porter's training and ability and that he made very slight, if any, changes in Porter's manuscripts (perhaps respacing a chord)--all with Porter's supervision. According to Mr. Miller, Sirmay was less skilled in voice leading than was Porter and he probably never altered any of Porter's contrapuntal writing.

[6] Specific information on source availability is provided in the thematic catalogue of Part II.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

arrangements of Within the quota (prepared by William Bolcom from Porter's sketches), photo albums (of Porter's travels, homes, and friends), numerous recordings of Porter's music (some performed by Porter himself), Robert Kimball's extensive background notes (which include multiple versions of most Porter lyrics, original programs, copies of reviews, etc.), Porter's Yale yearbook (History of the class of 1913) and classbook (The Yale banner and pot pourri), various published collections of Porter songs, arrangement of Porter's music, publicity releases and photos of Porter productions, citations and awards Porter received, and all legal records pertaining to Porter's estate.

The other major source of information for this study has been the Cole Porter collection at Yale University, which is housed in the Beinecke Rare Book and Manuscript Library, the Collection of the Literature of the American Musical Theatre and in Yale's Manuscripts and Archives.

The Beinecke Library houses many of the autographs and manuscripts from which the Porter Trust's copies were made. It also includes much of Porter's published music as well as Porter's musical exercises from his studies (in counterpoint, orchestration, harmony, solfeggio, and composition) at Harvard and at the Schola Cantorum. Porter's sketchbooks from the late 1930's, the 1940's, and the mid-1950's, as well as personal scrapbooks, Linda Porter's 2,000 volume library, and a few of Porter's reference books (rhyming dictionary, dictionary of literary expressions, etc.) are also found at Beinecke.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Collection of the Literature of the American Musical Theatre, located in Room 226 of Yale's Sterling Memorial Library, includes primarily non-musical primary and secondary sources such as published music collections of Porter songs, some published sheet music, and approximately 1,000 recordings of Porter's music (including original cast recordings of Porter productions since 1943, early 78 rpm recordings unavailable elsewhere and many LP's). In addition, it includes photo albums and the extensive scrapbooks containing programs, reviews, publicity photos, interviews, letters, and telegrams which Linda Porter compiled for 30 of her husband's productions.

Yale's Manuscripts and Archives, located in room 150 of the Sterling Memorial Library, houses original typescripts of the lyrics for "I've a shooting box in Scotland" (1914), the script for Paranoia (1914), early editions of Songs of Yale (which include some of Porter's college songs), some typescript lyrics from The pot of gold, programs for Porter's college productions, memorabilia from Porter's fraternity (Delta Kappa Epsilon), programs of the New Haven Symphony concerts (including works by William E. Haesche, professor at the Yale School of Music and orchestrator for The pot of gold).[7]

Additional miscellaneous material (sketches, exercises and some mss and published sheet music from See America first) was donated by Porter to the Library of Congress in Washington, D. C.

---

[7]See also Robert Kimball, "The Cole Porter Collection at Yale," The Yale University Library Gazette 1 (July, 1969), pp.8-15.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

during the 1950's.

The Tams-Witmark Musical Library, located at 757 Third Avenue in New York City, houses ms piano/conductor scores and ms orchestral parts for many of Porter's Broadway productions.

To the best of my knowledge, there is no complete musical work by Porter which is housed in other collections and not also held in duplicate by either the Porter Trusts or by Yale University.

This study will focus primarily on Porter's music rather than on his lyrics. Porter's skill as lyricist is legendary and has often, somewhat unjustly, eclipsed his equally extraordinary skill as composer. For this reason, his song texts will be discussed mainly with regard to their interrelation with the music.[8]

The following statement by James T. Maher applies to Porter's music:

> It is a researcher's torment, but a matter of only passing general interest, that a song title may assume many forms. Frequently the title has one form on the cover of the sheet music, another form on the copyright page, and a third form on the theater program if it is a show song.[9]

In part I of this study, therefore, the most prevalent version of each title is generally used, but the reader is urger to consult the thematic catalogue (part II) where every effort has been made to provide not only the primary title taken from the music (usually

---

[8]For discussions of Porter's lyrics, see Kimball, Cole; Fred Lounsberry, ed., 103 Lyrics of Cole Porter (New York: Random House, c1954).

[9]Alec Wilder, American popular song: the great innovators 1900-1950 (New York: Oxford University Press, 1972), p. xxxix.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from the copyright page of sheet music), but also the available alternate titles under which each work may be known.

At the time the research for this project was begun (in 1971), there existed no precedent for a thorough, full-length study of the music of an American musical theater composer. Since then, only one book has addressed itself to this task and undertaken a survey of American popular song by the major composers of the genre from 1900-1950.[10] In view of this absence of precedent, it was decided to approach Porter's music as systematically as possible, viewing each selected work both in terms of the whole and in terms of its component elements of melody, harmony, rhythm, form and text/music relationship--much in the same way one might approach an analysis of art music. In this manner, I seek to delineate stylistic features characteristic of Porter's music and to trace their evolution during his composing career. In addition, I have attempted to identify unusual and innovative musical techniques as they appear within the five musical comedy scores chosen for the study. It is hoped that this approach illuminates the unique qualitites of Cole Porter's work and reveals, at least in part, the great value of his contribution to American music.

---

[10] Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS iv

PREFACE ix

PART I--ANALYSIS xxviii

CHAPTER I--THE POT OF GOLD (1912)

BACKGROUND 1

ACT I 10

Overture, 10
Opening chorus, 16
Longing for dear old Broadway, 20
When I used to lead the ballet, 22
My houseboat on the Thames, 27
She was a fair young mermaid, 31
Finale act I, 34

ACT II 35

Opening chorus act II, 35
Scandal, 37
I wonder where my old girl is now, 38
My Salvation Army queen, 39
Awfully hard when Mother's not along, 43
I want to be married, 46
Finale act II, 49

UNUSED MATERIAL 58

A football king, 58
That Rainbow rag, 60

CONCLUSION 63

CHAPTER II--FIFTY MILLION FRENCHMEN (1929)

BACKGROUND 70

ACT I 75

Overture, 75
Opening Ritz bar, 75
You do something to me, 76

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The American Express, 80
You've got that thing, 81
Find me a primitive man, 86
Where would you get your coat?, 89
The omnibus, 90
Opening Longchamps scene, 93
The happy heaven of Harlem, 95
Why shouldn't I have you?, 98
Finale act I Longchamps, 101

THE ENTR'ACTE 103

ACT II

Opening to Claridge scene, 104
I'm in love, 106
The tale of the oyster, 108
Paree, what did you do to me?, 112
You don't know Paree, 115
I'm unlucky at gambling, 118
Finale act II, 121

ADDED MATERIAL 122

The boy friend back home, 122
Let's step out, 124

UNUSED MATERIAL 127

Act I scene Longchamps, 127
Act II (Chateau Madrid), 127
Act II, Scene III (incidental music), 129
Ballet-snake in the grass, 130
Down with everybody but us, 134
Emigrants march, 137
The heaven of Harlem, 139
I worship you, 139
My Harlem wench, 142
Please don't make me be good, 143
The queen of Terre Haute, 147
That's why I love you, 149
Watching the world go by, 151
Why don't we try staying home?, 152

CONCLUSION 155

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER III--DUBARRY WAS A LADY (1939)

BACKGROUND 159

ACT I 162

Overture, 162
Prologue. Opening no. 1, 162
Ev'ry day a holiday, 165
It ain't etiquette, 169
When love beckoned (in Fifty-Second Street), 174
Come on in, 179
Dream song, 184
Mesdames et messieurs, 185
The gavotte, 188
But in the morning, no, 190
Do I love you, 194
Rhythm dance (danse victoire), 197
Bachanale and danse (danse erotique), 198
Finale act I, 198

ACT II 205

Opening act II, "danze tzigane," 205
Give him the oo-la-la, 210
Well, did you evah?, 215
It was written in the stars, 218
L'apres-midi d'un boeuf (sunny rice), 225
Katie went to Haiti, 225
Friendship, 228
Finale act II, 230

UNUSED MATERIAL 232

In the big money, 232
Opening act I, scene 1, 234
What have I?, 238
Zombie dance, 242

CONCLUSION 246

CHAPTER IV--KISS ME, KATE (1948)

BACKGROUND 251

ACT I 254

Overture, 254
Another openin', another show, 254
Why can't you behave?, 259

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Wunderbar, 262
So in love, 264
We open in Venice, 268
Dance (end Padua street scene), 270
Tom, Dick or Harry, 273
Rose dance, 278
I've come to wive it wealthily in Padua, 279
I hate men, 282
Were thine that special face, 284
I sing of love, 288
First act finale. Kiss me Kate, 290
Tarantella, 293

THE ENTR'ACTE 297

ACT II 298

Too darn hot, 298
Where is the life that late I led?, 301
Always true to you in my fashion, 306
Bianca, 308
Brush up your Shakespeare, 310
I am ashamed that women are so simple, 316
Second act finale - Kiss me, Kate, 318

MATERIAL POSSIBLY UNUSED 322

Bianca's theme (incidental music), 322
Grand finale, 323
Padua street scene, We open in Venice, 323
Pavane (why can't you behave?), 324
Petruchio's theme, 326

UNUSED MATERIAL 328

If ever married I'm, 328
I'm afraid, sweetheart, I love you, 329
It was great fun the first time, 332
We shall never be younger, 335
What does your servant dream about?, 338
A woman's career, 342

CONCLUSION 346

CHAPTER V--OUT OF THIS WORLD (1950)

BACKGROUND 352

ACT I 355

Overture, 355

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Prologue, 357
Opening-act I-scene I "I, Jupiter"(Jupiter and singers), 358
Use your imagination, 360
Juno's ride, 363
Entrance of Juno, 365
I got beauty, 367
Maiden fair, 369
Where, oh where, 371
I am loved, 374
They couldn't compare to you, 376
What do you think about men?, 381
Dance of night, 383
I sleep easier now, 384
Ballet, 385

THE ENTR'ACTE 389

ACT II 390

Climb up the mountain, 390
No lover, 391
Cherry pies ought to be you, 395
Hark to the song of the night, 398
Peasant dance, 401
Nobody's chasing me, 402
Dance, 403

MATERIAL POSSIBLY UNUSED 406

Dance of the chasers, 406
Finale ultimo, 407
Olympus dance, 407

UNUSED MATERIAL 409

Act II opening. Midsummer night, 409
Away from it all, 411
From this moment on, 415
Hush, hush, hush, 418
Oh it must be fun, 420
To hell with everything but us, 424
Tonight I love you more (than ever before), 426
We're on the road to Athens, 428
Why do you want to hurt me so?, 431
You don't remind me, 434

CONCLUSION 437

CHAPTER VI--CONCLUSION 442

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART II--THEMATIC CATALOGUE 450

INTRODUCTION 451

CATALOGUE 457

INDEX OF CATALOGUE ENTRIES 792

APPENDIX 817

BIBLIOGRAPHY 842

AUTOBIOGRAPHICAL STATEMENT 856

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART I - ANALYSIS

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER I - THE POT OF GOLD (1912)

BACKGROUND

At the time of and immediately prior to The pot of gold, the American musical theater found its primary expression in the operetta and the early musical comedy. Following the successes of such European operetta composers as Sir Arthur Sullivan, Franz Lehar and Jacques Offenbach, among others, Reginald de Koven (1859-1920) and Victor Herbert (1859-1924) dominated the American operetta stage with scores such as Robin Hood (1890), Rob Roy (1894), The highwayman (1897) and The wizard of the Nile (1895), The fortune teller (1898), Babes in toyland (1903), Mlle. Modiste (1905), and The red mill (1906). Their classical musical training (both composers studied in Europe) is revealed by the musical sophistication and strong classical flavor of their music. De Koven captures a lyricism and expressiveness akin to a Schumann Lied in the pulsing eighth-note accompaniment and chromatically ascending melodic lines of his famous song "Oh promise me" (Robin Hood, 1890). Herbert displays his versatility and command of different musical styles in "If I were on the stage " (Mlle. Modiste, 1905) in which he caricatures a gavotte, a polonaise and a waltz. In "The streets of New York" (The red mill, 1906), he creates an American waltz complete with a closing dance whose tremolo setting is often associated with silent movie scores. Herbert's melodic gifts are also obvious, especially in "Gypsy love song"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(The fortune teller, 1898) and in "Toyland" (Babes in toyland, 1903).

Two other operetta composers, Rudolf Friml (b. 1879) and Sigmund Romberg (1887-1951) rose to prominence slightly later than did de Koven and Herbert, in the 1910's and 1920's. Friml's first major success, The firefly (1912), was contemporary with Porter's The pot of gold. Romberg's score for Hands up (1915) included the interpolated Porter song "Esmerelda." Friml's High jinks (1913), Katinka (1915), You're in love (1917) and Romberg's Maytime (1917) and Blossom time (1921) were among the other "hits" of these decades.

Another area of American musical theater at the turn of the century was the musical comedy. Deriving from a mélange of musical entertainment forms including minstrel shows, burlesque, vaudeville, pantomime, extravaganza and revue, musical comedy differs from operetta in its colloquialism, its boldness, its directness and its relative informality. Instead of the structured, romantic plot and general elegance associated with operetta, the early musical comedy emphasized lavish costumes and sets, good, "catchy" music, and beautiful girls.

A prime mover in the growth of the early musical comedy was George M. Cohan (1878-1942), whose activities as a singer, dancer producer, actor, director, playwright, and song composer were instrumental in establishing the musical comedy as a distinctly American art form. His songs are characterized by their vitality and pervasively American themes (both in subject matter and music). His most famous songs "Give my regards to Broadway," and "Yankee Doodle boy" (both from Little Johnny Jones, 1904), "Mary's a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

grand old name" and "Forty-five minutes from Broadway" (both from Forty-five minutes from Broadway, 1905), and "You're a grand old flag" (from George Washington, Jr., 1906) include quotations from such patriotic American songs as "Yankee Doodle," "The star-spangled banner," and "Dixie." In addition, Cohan's music incorporated a more suble American element, ragtime. His music also exhibits a degree of harmonic sophistication surprising for one with so little formal training. Augmented-sixth chords, diminished sevenths, secondary dominants, flatted sixths and dissonant, non-chord tones enhance his songs as does the lowered sixth degree in the opening phrase of "Give my regards to Broadway."

Two later giants in American musical comedy, Jerome Kern (1885-1945) and Irving Berlin (b. 1888) achieved their first recognition contemporaneously with The pot of gold (1912): Kern with the score The red petticoat (1912) and Berlin with the song "Alexander's ragtime band"(1911). In its 1918 English production Kern's score for Very good Eddie (1915) also included an interpolated song by Porter, "Alone with you." More sophisticated, refined and less predictable than Cohan, these two composers exerted a powerful influence on the development of musical comedy throughout succeeding decades.

As an undergraduate at Yale, Porter probably heard much of this repertory first-hand. Musical theater was centered in New York City and he could easily have travelled in from New Haven for various productions and/or attended some of the out-of-town

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tryouts which took place in New Haven. A 1911 concert program of the Yale Glee Club[1] (in which Porter sang) included "Gypsy love selections" by Franz Lehar. In addition, programs of the New Haven Symphony Orchestra[2] indicate that Victor Herbert's music was regularly performed by that orchestra and that Herbert himself conducted two separate performances of his music (including his "Irish rhapsody") during the years Porter attended Yale. Therefore, it is against this background, along with coeval, non-musical-theater currents (the Victorian ballad, the "coon" song, the "technology" song, ragtime, early blues, cakewalk, two-step, waltz as well as art music), that we should view Porter's early efforts.

The only extant full score among Porter's college productions is that for The pot of gold, which was produced as the fall initiation play at Porter's fraternity, Delta Kappa Epsilon, on November 26, 1912, and at the Hotel Taft in New Haven, Connecticut, on December 4, 1912.[3] It was staged by Porter and a fellow Yale student, Almet F. Jenks, Jr. (class of 1914) and it starred Porter (as the hero, Lawrence Thorne), J. Kilbreth (Oliver Delor), T. Galliard Thomas, II (Turnesky, Russian Nihilist), Fletcher

---

[1]Located in the Cole Porter Musical and Literary Property Trusts, 345 Park Avenue, New York, New York; John F. Wharton, Trustee.

[2]Located in Yale's Manuscripts and Archives, Sterling Memorial Library, Yale University, New Haven, Connecticut.

[3]Kimball, Cole, p. 255.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Van W. Blood (Loie Corotte, chorus girl), H. H. Parsons (Carrington Anstruther, barrister), Arnold Whitridge (Levin Dostokoff, Russian Nihilist), C. Baxter (General Harrison), and A. Clark (Chlodoswinde Delor). The book was written by Jenks, who later distinguished himself as the recipient of the Yale Dramatic Association's prize for the best play to be submitted by a Yale undergraduate.

The plot is summarized by the following "argument" provided on the original program:

> The scene of the play is laid in the Hotel Rainbow, which is owned and managed by Oliver Delor. Through long neglect and ill management the house has gradually become shabby and poverty-stricken, until Mr. Delor's only assets are a certain latent cleverness and a young daughter [Chlodoswinde]. Lawrence Thorne, coming to the hotel to meet a wealthy uncle whom he has not seen since boyhood, falls in love with the girl. But her father's consent can be gained only under the condition that Thorne shall in some way change the falling fortunes of the Rainbow. In order to accomplish this, Thorne endeavors to create a scandal in the place, which, he believes, will, in making the hotel conspicuous, draw the attention and the patronage of the public.
>
> At the same time, there are two [Russian] Nihilists plotting in the lobby, looking for their chief, whom they have come to meet at the Rainbow. Presently, Thorne's uncle, General Harrison, arrives with a friend and begins to look for his nephew, and in the confusion of a motor accident, one of the Nihilists is mistaken for the nephew, while the Russians believe they have found their chief.
>
> In the meantime, Thorne, having succeeded in rejuvenating the Rainbow, further confuses matters by informing Delor that General Harrison is mentally enfeebled and the ensuing actions of Delor and the mistake in nephews proceed to an almost fatal conclusion[4]

---

[4] From original show program currently housed at the Porter Trusts. See Appendix, document 1.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Four letters from Porter to Jenks, written during the summer of 1912 (between Porter's junior and senior years at Yale)[5] reveal that Porter and Jenks worked closely on this project during the summer of 1912 and that Porter exercised a greater degree of authority over its creation than did Jenks. From these letters, Porter emerges as a mature, knowledgeable, and thorough composer, for his years, who takes his craft, rather than himself, seriously. His artistic "humility" is evident in statements such as "I do hope you will be obvious and uninteresting. Otherwise, we will suffer defeat, for my music was never the result of inspired imagination."[6]

In all four letters, Porter asks to know cast and scenario in order that he may tailor the music to character and situation. At all times he is concerned with enhancing the musical-dramatic whole rather than with flaunting his talents for their own sake. This desire to fit music to time, place, and person remained with Porter throughout his entire career.

The musical score of The pot of gold is divided into two acts, with slightly more music in the second act than in the first. The numbers are as follows:

---

[5]These letters are located in Yale's Manuscripts and Archives collection. They are also reproduced (partially) in Kimball's Cole and (entirely) in the Appendix, documents 4-7.

[6]See Appendix, document 4.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Act I
- Overture
- Opening chorus
  - a) At the Rainbow[7]
  - b) Bellboys
- Longing for dear old Broadway
- Melodrama
- When I used to lead the ballet
- My houseboat on the Thames
- She was a fair young mermaid
- Finale act I
  - a) Recitative [What's this awful hullabaloo?]
  - b) At the Rainbow

Act II
- Opening chorus act II
  - a) What a charming afternoon
  - b) Since we've met
  - c) Exercise
  - d) We are so aesthetic
- Scandal
- I wonder where my old girl is now
- My Salvation Army queen
- Awfully hard when Mother's not along
- I want to be married
- Finale act II
  - a) Ha Ha they must sail for Siberia
  - b) I love you so
  - c) Loie and Chlodo
  - d) So let us hail

Two other compositions, "If I were a football man" and "That Rainbow rag," remained unused as indicated by their absence from the program. No music exists for the former except the version rewritten for the Yale Glee Club[8] (of which Porter was president in his senior year) and published in the Yale songbook under the

---

[7]The titles of subsections in the opening choruses and finales of acts I and II are taken from the original program (see Appendix, document 2). They do not appear as headings on the music.

[8]According to Kimball, Cole, p. 272.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

title "A football king."[9]

The actual score is in rather mixed condition. No copies of "Melodrama" in act I or of "If I were a football man" (under this title) are known to exist, and "I wonder where my old girl is now" is represented only by a flute part in a copyist's hand. A piano/vocal score in Porter's handwriting exists for all other numbers except "When I used to lead the ballet" (which is, however, published),[10] "That Rainbow rag" and "I want to be married."[11]

Despite his training, Porter did not orchestrate the score of The pot of gold himself; this was to remain true throughout his career. The original program (see Appendix) and marginal notations indicate that Porter's orchestrator was not David Smith[12] (as mentioned in the fourth letter to Jenks) but rather Professor William

---

[9]Marshall Bartholomew, ed. and comp., Songs of Yale (New York; G. Schirmer, c1934), pp. 110-14. Lyrics with the title "If I were only a football man" do exist in Yale's Manuscripts and Archives collection.

[10]This published version (New York: G. Schirmer, 1916) was made for Porter's first Broadway show, See America first, and is the only copy of the music known to exist.

[11]Both of these songs are in a copyist's hand. More detailed information on the available sources for each as well as incipits of all pieces are included in the thematic catalogue of Part II of this study.

[12]David Stanley Smith, an assistant professor of music at Yale, taught "music I" (harmony), which Porter took at Yale.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Haesche, (a composer, professor at the Yale Music School, and Porter's instructor in "music 5," a course in orchestration), as indicated on the program (see Appendix, document 2).[13] Porter, however, did map out the instrumentation and harmonies, specifying scoring for violin, cello, bass, flute, clarinet, coronet, trombone, and drums in marginal notations,[14] in the fourth letter to Jenks, and in his full, "orchestral" scoring of the piano parts. As indicated on the program, Mr. Frank Fichtl, (former member [1896-1897] of the Board of Directors) of the New Haven Symphony Orchestra and conductor of the Hyperion Theatre Orchestra (which had tried out some of Ives' work when he was a Yale student), conducted The pot of gold's two performances.

---

[13]Haesche's name and address appear on the upper left corner of page one of the piano autograph for "Longing for dear old Broadway," on bottom of page one of Opening to act I, and other places as well.

[14]A list of these instruments appears on upper left corner of first page to the Finale for act I.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT I

Overture. The varied character of The pot of gold score is evident in this number, which follows the operetta tradition of presenting a musical "summary" of the material to follow in the body of the score. Porter describes five subsections himself, beginning with the delicate treble passage and unusual chord progression of "Chlodoswinde's yearning for Larry" (Example 1).[15]

Example 1. Overture, mm. 1-8.

The high register of the treble part implies an assignment to flute and illustrates Porter's ability to think orchestrally within the framework of the piano score. Contrast is provided by the subsequent "waltz representing her [Chlodoswinde's] pangs on finding him false," which is characterized by frequent simultaneous cross relations. These are treated as appoggiaturas which resolve on the third beat of the measure, only after the bass line has dropped

[15] See Appendix, document 6.

[16] Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

out (Example 2).

Example 2. Overture, mm. 9-10.

The most important aspect of this waltz, however, is its recurrence as a unifying device, appearing in the closing 14 measures of the Finale of act II and thus neatly rounding off the score. Porter exploits this type of unifying device in the Overture as well as in other numbers discussed below.

Harmonic color (within the Overture's general E minor/G major tonal area) is provided by an eight-measure transition (mm. 17-26) whose deceptive resolution in mm. 22-24 evidences Porter's early harmonic skills (example 3).[17]

Example 3. Overture, mm. 22-24.

[17] It is unclear whether or not this transition constitutes the "motif of supreme happiness" as described in Porter's letter. His description of the surrounding sections, however, does match the music.

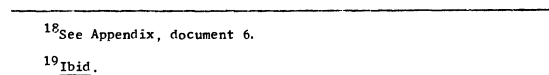
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The next subsection, "Larry's love song,"[18] is in the form of a canon, illustrating Porter's use of classical compositional techniques. The two treble parts are in canon at the unison, at the distance of one-half measure (Example 4). Like the preceding waltz, this subsection recurs in the Finale of the score, further strengthening the connection between the beginning and end of the show.

Example 4. Overture, mm. 27-29.

In the fourth subsection, Porter employs 5/4 meter to introduce "the foreign influence on the hotel."[19] Unusual with regard to the quadruple or triple meters standard in most musical comedy scores of the period, the 5/4 perfectly suits the arched melody (Example 5). The avoidance of the raised seventh reinforces the

Example 5. Overture, mm. 51-58.



[18]See Appendix, document 6.

[19]Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"foreign" sound. Aside from the obvious melodic skill, this section reveals Porter's imaginative treatment of texture. The outer voices, in rhythmic unison, double each other at the octave or tenth, while the inner voices provide the accompaniment (instead of the more common assignment of accompaniment to lower, and melody to upper voices).

The next section, identified as a "death march" by Porter, returns to 3/4 meter and achieves a fittingly somber sound through full harmonies and low scoring. The haunting, modally oriented melody of this "death march" (Example 6) resembles melodies later written by Kodály for his Psalmus Hungaricus (1923). As distinctive flavor

Example 6. Overture, mm. 67-74.

arises from the avoidance of the leading tone (Example 7a), from the use of parallel fifths (Example 7b), and from the mixture of major and minor modes in the chorale-like ending (mm. 73-74, Example 6). The striking progression (with enharmonic shift) from a C♭ major chord to a D^7 via a G♭ major passing chord (mm. 67-74) adds harmonic color to this section (Example 6). The two recurrences of this "death

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 7. Overture.

a. mm. 65-66.

b. mm. 61-62.

march" (at the end of the Opening chorus of act I) illustrate another technique used frequently in this work, that of varied repetition. Instead of preserving the low register and thick, closely spaced chords of the original presentation, Porter sets the same thematic material in the treble, thins the texture to a single line, changes the key, and modifies the meter, alternating 3/4 and 4/4. Compare the analogous measures as shown in Examples 8a and b.

Example 8. Overture.

a. mm. 59-60.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 70-73.

A transition to the Opening chorus (mm. 75-89) follows the "death march," establishing the major mode of G and maintaining a dominant pedal point (on D) which serves as an harmonic preparation for the Opening chorus. Its relatively high register and bright, major tonality lighten the somber mood, foreshadowing the more cheerful Opening chorus. Perhaps the most distinctive character of this transition is its increasing momentum towards the Opening chorus. This is generated by an assymetrical phrase structure of three four-measure units followed by one three-measure unit (which minimizes the transition's final cadence) and by accelerating rhythms which progress from a combination of dotted quarters and eighths to eighth notes only. Porter's statement, "This Overture is connected with the opening chorus by a movement which grows more excited as it progresses"[20] reveals that this acceleration of momentum was deliberate.

---

[20]See Appendix, document 6.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Opening chorus. This number is divided into two parts: "At the Rainbow" and "Bellboys."[21] "At the Rainbow" reinforces the cyclical construction of this score by presenting thematic material which then recurs in the first act Finale. Despite Porter's retention of the same key (G major) and phrase structure (four eight-measure phrases), Porter avoids exact repetition in the Finale by changing the meter from 3/4 to 2/4 which, then alters the length and cadence patterns of the repeat from those of the Opening chorus version. Assuming that both versions used the same lyrics, the modification of meter also changes the text setting, causing the accent patterns and inflections to vary slightly between the two versions. In addition, the distinctive waltz-like quality of the Opening chorus version is conspicuously absent in the Finale's 2/4 version.

The most striking aspect of "At the Rainbow" is its opening theme, which is built on a downward leap of a minor seventh. Conceived in terms of its harmonic implications, this theme exploits

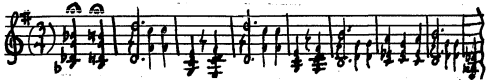
---

[21]The only extant score is continuous with the autograph piano score of the Overture. Its only identification as the Opening chorus lies in the markings "Curtain" and "Chorus" which appear on the third brace down from the top of page 4. Although this section is meant to be sung (Porter indicates that in his letter, see Appendix, document 6), it is not notated in piano/vocal format but instead retains the solo piano format utilized for the Overture. The uppermost line of this piano score is equivalent to the intended vocal part as verified by its correspondence with the fully notated (complete with text) vocal part found with the recurrence of "At the Rainbow" in the first act Finale.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the tensions created by the delayed resolution of the dominant seventh, thus sustaining musical "drive" (Example 9).

Example 9. Opening chorus, mm. 1-8.



Musical pictorialism also occurs in "At the Rainbow" with the isolated series of secondary dominants in mm. 25-29. Although a conventional means of generating harmonic interest, this chord series occurs just and only at the point where the text reads: "We welcome all progression in the name of indiscretion."

A two-measure, 4/4, modulatory transition[22] introduces "Bellboys," the second part of the Opening chorus.[23] A separate musical entity whose meter (2/4) and key (F major) occur here for the first time in this score,[24] "Bellboys" utilizes straightforward

---

[22]In the autograph piano score, Porter made the following notational error in the transition, mm. 31-32: 4/4 ♩.♪♪.♪♩.♪♩♪♩ ♩.♪♩.♪♩.♪♩.♪. This he later corrected by writing "8ths & 16ths" above the staves and adding the appropriate stemming for the first two beats of the treble part.

[23]The score of this presents the same problem as did that for "At the Rainbow"; that is, there is no separately indicated vocal line. In addition, this particular number does not recur anywhere else in The pot of gold score. Fortunately, however, the uppermost line of the treble part of the piano score matches, syllable for syllable, the text of the song (as given in Porter's letter) and undoubtedly is equivalent to the actual vocal part.

[24]G major is by far the predominant tonality prior to this number; previous meters were 3/4, 6/8, and 5/4.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

harmonies reinforced by an "oompah" bass ( ), yet colored by occasional chromaticism, such as the B♭ minor chord (over the dominant, C, in the bass) in m. 35 (Example 10).

Example 10. "Bellboys" mm. 1-4.
(Opening chorus, mm. 33-36).

Like "At the Rainbow," "Bellboys" includes pictorialism: the melodic line ascends to reflect the text "We climb the stairs": and it descends to reflect "though tired and lame" (Example 11).

Example 11. "Bellboys," mm. 13-14.
(Opening chorus mm. 45-46).

A brief transition section following "Bellboys" is notable only for its strategic use of rests. The music proceeds in short, two-measure phrases, each of which is followed by a rest of one-and-a-half measures (Example 12). Along with the character of the melody, these rests contribute to the vaudeville flavor of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

this segment: they probably were designed to provide space for a rhythmic "break," with perhaps a tap-dance solo, which was popular during this era.

Example 12. Opening chorus, mm. 53-54.

The refurbished "death march" discussed earlier serves as a transition to an eight-measure instrumental passage, which itself recurs later as the first choral entry (mm. 4-28) of the second act finale ("Ha Ha they must sail for Siberia") and thus reinforces the cyclical conception of The pot of gold. Deliberately "Russian" in flavor,[25] these eight measures evoke the rhythmic and melodic style of Mussorgsky's "Samuel Goldenberg and Schmuyle" from Pictures from an Exhibition (1874) (Example 13).

Example 13. Mussorgsky, mm. 1-2.[26]

---

[25]In direct reference to the Russian Nihilists included in the cast of characters. Porter incorporates a Russian flavor in a number of his songs including "Olga (come back to the Volga)" (Mayfair and Montmartre, 1922), "I'm taking the steps to Russia" and "My heart belongs to Daddy" (Leave it to me, 1938), as well as "Siberia," "Hail Bibinski" and "The Red blues" (Silk stockings, 1955), among others.

[26]Harold Barlow and Sam Morgenstern, A dictionary of musical themes (New York: Crown Publishers, Inc., 1948), p. 343.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter, Opening chorus, mm. 77-80.

A two-measure bridge connects this passage with the second recurrence of the "death march," which then leads to a six-measure restatement of the "Bellboys" opening. Porter concludes the Opening chorus with a 36-measure section which previews the refrain of the first song in act I, "Longing for dear old Broadway."[27]

Perhaps the most striking feature of these opening sections is Porter's laying the groundwork for musical unity through re-use of material. He employs repetition on three levels: within a number, between adjoining numbers, and between widely separated numbers. In most cases, he avoids exact repetition and consecutive repetition and, in this manner, insures the value of the technique as a structural factor rather than as "filler." It is in these early numbers that Porter presents much of the material which recurs within the score.

Longing for dear old Broadway. This song recalls the flavor

---

[27]Aside from its rather clear purpose as a link to the opening song, this "preview" may well be a written-out indication of the frequent popular song performance practice of stating the refrain of a song before the verse-refrain sequence. There is no way of knowing if this was the intent since there is no known copy of the script of this show and therefore no way of telling whether the first song followed the Opening chorus immediately or whether dialogue intervened.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of George M. Cohan's "Give my regards to Broadway" (1904), employing similar text, similar refrain rhythms ( ), and similar syncopation within the measure, over a steady bass. Although set in a traditional format (a four-measure introduction, a sixteen-measure verse, and a sixteen-measure refrain), "Longing for dear old Broadway" is distinguished by its musical economy, its cyclical use of material, and its unusual harmonies. Porter enhances the unity of the song by re-using the four-measure introduction in the closing four measures, and by preserving the general character and rhythmic style of the verse in the refrain. He also injects harmonic color through periodic use of augmented-sixth chords (Examples 14a,b, and c), delay of the tonic until the last measure of the introduction, and an abrupt shift to A major through C major in mm. 9-10(Example 14d).

Example 14. "Longing for dear old Broadway"

a. mm.1-2.

b. mm. 11-12.

c. mm. 32-33.

d. mm. 9-10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

When I used to lead the ballet. The next extant number in The pot of gold, this song exists in a manuscript for a flute part and in a piano/vocal version published by G. Schirmer in 1916 for Porter's first Broadway production, See America first.[28] The two versions correspond closely, with few differences (mostly at phrase endings). This fact, coupled with the close correspondence between the 1912 copy of the lyrics and the 1916 published version, belies the attribution "Music and lyrics by T. Lawrason Riggs and Cole Porter" which is printed on the published music. It is doubtful that Riggs, who did collaborate on the script, contributed anything more than his then-more-illustrious name to this song.

The music, in its published form,[29] combines elements of the waltz with choral interjections akin to those found in Gilbert and Sullivan operettas. Diaghilev's famed Ballet Russes and the

---

[28]This was billed as a "Patriotic comic opera," music and lyrics by T. Lawrason Riggs and Cole Porter. The text is published separately in Kimball, Cole, p. 18. See Catalogue, 43V,R.

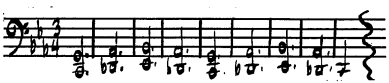
[29]For the purposes of this study, the published piano/vocal score has been used as the primary source since it is more complete than the earlier manuscript flute part. Both the published and manuscript version include a verse, refrain and postlude as the three primary sections. Some variation exists with regard to the exact length of the "vamp" which precedes the verse (the "vamp" is longer in the published version), the use of the postlude between repeats of the refrain, and the like. (In the published version, Porter omits the postlude between repeats of the refrain, thus promoting greater continuity and emphasizing the purpose of the postlude as a concluding episode rather than as a quasi-ritornello).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

three great Russian dancers, Nijinsky, Mordkin,[30] and Pavlova, are the primary targets of Porter's mordant wit in both lyrics and music.

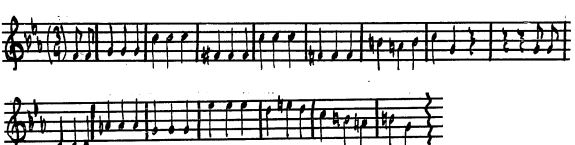
The song begins with an eight-measure "vamp" whose tempo marking of "Valse à la Russe (Fast waltz time)" and minor tonality (C minor) immediately set the mood and reinforce the reference to the Russian company. Its bass line is striking, consisting of open fifths which ascend and descend between C-G and E♭-B♭ twice in the short span of eight measures (Example 15).

Example 15. "When I used to lead the ballet," mm. 1-9.



Perhaps the most inventive section of the song is the lengthy, 36-measure verse, whose two parts illustrate Porter's ability to create melodic contrast. The melody of mm. 3-24 is marked by an unusual succession of tritone leaps, each of which resolves melodically before moving to the next (Example 16). The melody

Example 16. "When I used to lead the ballet," mm. 9-23.

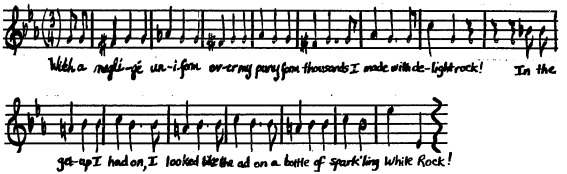


[30]According to Robert Kimball, Mordkin partnered Pavlova when she performed in New Haven in 1911 (while Porter was at Yale).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the second section of this verse (mm. 24-40), contrasting with the disjunct and difficult line of the first section, oscillates between notes a half-step apart and utilizes an ascending sequence, in its traditional role, to build excitement. In this instance, the sequence leads to a melodic highpoint in conjunction with the punch line of the lyrics ("a bottle of sparkling White Rock") (Example 17).

Example 17. "When I used to lead the ballet," mm. 25-39.



The harmonies mirror the melodic contrast between these two sections of the verse. In the first section, Porter employs chromatically altered chords to support the melodic line with an introductory progression of I - ♭II - III, a progression from C minor to an F♯ diminished triad to F minor to G^7, then back to C minor (Example 18).

Example 18. "When I used to lead the ballet," mm. 10-15.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Between verse and refrain, Porter borrows the Gilbert and Sullivan technique of choral interjection heightening humor by repeating the soloist's previous phrase. In mm. 40-48, the sequentially descending choral "aside" simultaneously adds humor to the song and serves as a transition between the verse and the refrain. To the latter end, this passage "modulates" from C minor (and its relative major, E♭) to C major via the shared dominant, G^7, and thus, demonstrates Porter's use of modal contrast and his avoidance of the more standard modulatory patterns of tonic-dominant, tonic-subdominant, or relative major-minor.

The refrain section, which may be represented thematically as ABAC (with each letter equivalent to an eight-measure phrase), is melodically and harmonically less distinctive than the verse, although it contains an unusual harmonic progression in mm. 68-71 (Example 19).

Example 19. "When I used to lead the ballet," mm. 68-71.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A prototypical waltz, with its strongly accented first beat, follows the choral repeat of the refrain and serves as an instrumental postlude to the number (Example 20). Perhaps Porter, aware

Example 20. "When I used to lead the ballet," mm. 113-28.

of the dramatic-musical relationship, intended this as exit music for the chorus (and dancers?), but once again, the lack of a script makes verification of this hypothesis impossible. Significantly, however, this postlude is another example of Porter's musical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

economy of means and his tendency to compose in a cyclical manner. Its thematic material appears previously as the accompaniment of the transitional choral section which connects verse and refrain, simultaneously "rounding off" the structure of the song and enhancing internal cohesion.

My houseboat on the Thames. This song follows the general form of introduction, verse and refrain, although closer scrutiny reveals a "chorus" at the close of the verse section and a refrain which is unconventionally shorter than the verse. Following the precedent of the choral transition in "When I used to lead the ballet," the chorus in "My houseboat on the Thames" connects verse to refrain, provides thematic contrast to both verse and refrain, and returns us to the home key of E♭ major after an excursion to F major in the measures preceding the chorus. It differs from the preceding song's chorus, however, in its texture (unison rather than four-part harmony) and in its textual independence from the preceding solo. In view of the above, this eight-measure chorus could be considered a separate unit rather than an integral part of the verse, thus rendering the proportions of the song more conventional, with a refrain (20 measures) that is slightly longer than the verse (16 measures without chorus). Porter's inclusion of a written-out repeat of the refrain, which adds a second vocal line in harmony with the original, is probably also intended

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to balance the song's proportions.[31]

By far the most striking feature of this song is its use of chromaticism, which was to become a hallmark of Porter's more mature style (as in "Let's do it" [1928], "Night and day" [1932], "All through the night" [1934], "I concentrate on you" [1932], and "Allez-vous en" [1953]). The entire verse section of "Houseboat" is built on chromatically descending lines of varying lengths: the first descends over eight measures from B♭ to E♭, while the second moves down from C to F over four measures. The third and fourth melodic phrases are shorter in length (both are two measures) and in scalar descent (the third moves from B♭ to G, the fourth, from D to B♭). A four-measure cadential phrase concludes the verse proper and outlines the interval of a diminished fourth, providing an additional touch of chromatic color (Example 21). The harmonies

Example 21. "My houseboat on the Thames," mm. 5-16.

[31]Porter writes the word "Encore" above the double bar marking the end of the first statement of the refrain. This might be interpreted as meaning the repeated refrain is only to follow when and

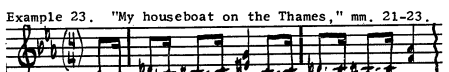
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

supporting this melodic line are also chromatically conceived, although to a lesser extent than the melody. The progression I - ♯IV$^{dim\ 7}$ - V^7 - I, supplemented by other diminished seventh and dominant seventh chords, provides the primary harmonic vocabulary for the verse. Example 22 illustrates the abovementioned progression and part of the opening melodic descent.

Example 22. "My houseboat on the Thames," mm. 5-6.

Both the chorus section between verse and refrain and the refrain itself exhibit another type of melodic chromaticism characteristic in much of Porter's early music: the "flexing" of a melodic line up and down a half step on either side of a given pitch (Example 23). This undulation among adjacent pitches occurs

Example 23. "My houseboat on the Thames," mm. 21-23.



if the encore is in order. Most likely Porter simply used the word "Encore" to indicate that he intended the repeat to be made in all performances of the song. Were this not the case, it is unlikely that Porter would have gone to the trouble of writing out the entire repeat and adding the second, harmonizing vocal line when a simple repeat sign (with some qualification as to its use) would have been sufficient.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in the Opening chorus ("At the Rainbow" and "Bellboys"), in the refrain of "When I used to lead the ballet" and, to varying extents, in virtually every other number in The pot of gold (as well as in other surviving songs of Porter's college years such as "The villain"). This melodic flex, in conjunction with the rhythmic figure , seems to be characteristic of much late nineteenth-century popular repertory, such as Ed Haley's "While strolling through the park" (1880) (Example 24).

Example 24. "While strolling through the park," mm. 1-8 (verse).[32]

The chorus between the verse and refrain is undistinguished harmonically except for the unusual progression in mm. 27-28 (Example 25a) and for its use of an "oompah" bass (), akin to ragtime bass figuration. Porter uses this bass figuration frequently throughout his career, recognizing that it allows for experimentation in the upper voices without the sacrifice of a secure tonal and rhythmic foundation. Examples 25a and b illustrate the

---

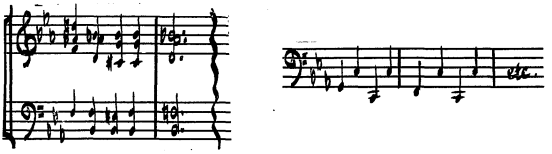
[32]As given in Sigmund Spaeth, Read 'em and weep (Garden City: Doubleday, Page & Co., 1926), p. 107.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

abovementioned progression and this type of bass patterning.

Example 25. "My houseboat on the Thames."

a. mm. 27-28. b. mm. 21-22 (bass line).



A series of dominant sevenths and ninths, occurring simultaneously in chordal formation and vocal line arpeggios during the concluding eight measures, provides the primary harmonic interest in the refrain (Examples 26a and b).

Example 26. "My houseboat on the Thames."

a. m. 41. b. m. 43.

She was a fair young mermaid. The closing song of the first act, this number exhibits many of the same style characteristics found in the songs discussed above. Within its standardized

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

format of introduction (4 measures), verse (16 measures) and refrain (16 measures), one finds the flexing melodic line, the dotted-eighth and sixteenth rhythmic figuration, chromaticism, cyclical construction, musical pictorialism, and the "oompah" bass figuration. These are all features of Porter's early music; what is distinctive about this song is the way in which they are combined. The potentially dull verse melody, which is restricted to half-step motion, is enlivened by striking supportive harmonies (Examples 27a and b). The refrain, with half-notes in the vocal

Example 27. "She was a fair young mermaid."

a. mm. 1-4.

b. mm. 13-14.

line and eighth-note triplets in the accompaniment, contrasts with the melodic and rhythmic patterning (flex and ♪.♪) of the verse. Cyclical construction is evident with the introduction's triplets

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

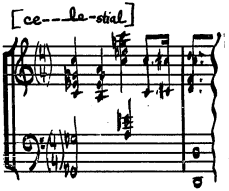
(see mm.3-4, Example 27a) which foreshadow the triplets of the refrain.

Chromatic "color" pervades both harmony (frequent diminished sevenths) and melody. However, with the possible exception of mm. 25-27 (see Example 28), "She was a fair young mermaid" lacks the sustained, chromatically directed melodic motion of "My house-boat on the Thames."

Example 28. "She was a fair young mermaid," mm. 25-27.

Musical pictorialism also occurs in this song: in m. 18, the beat following the work "celestial" is scored in a noticeable higher register than the surrounding harmonies (Example 29).

Example 29. "She was a fair young mermaid," mm. 18-19.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This analysis of noteworthy details, however, is inadequate in conveying their combined effect: a thoroughly charming song.

Finale act I. This number consists of the fourteen-measure "Recitative" ("What's this awful hullabaloo" is the opening line of text) followed by a 2/4 setting of "At the Rainbow." Beyond the details discussed in connection with the Opening chorus,[33] there are few interesting features in this number. The "Recitative" consists of whole-note, chromatically ascending sixth chords which traverse an octave and which are supported by a dominant pedal point (on D). The continual ascent accentuates the mounting excitement of the rapidly declaimed lyrics. "At the Rainbow" follows and, as noted above, illustrates cyclical constuction, linking the Opening chorus to the Finale. The unusual closing progression of the cadential extension from mm. 52-62 provides additional interest by outlining a diminished seventh chord, moving from G major to B♭ major to D♭ major to F♭ major to G (Example 30).

Example 30. "Recitative," mm. 59-62.

[33]The previous appearance of "At the Rainbow."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT II

Opening chorus act II. The longest and most ambitious number yet encountered in The pot of gold, this opening includes a twenty-measure instrumental introduction followed by the two large vocal sections. Distinguished by its contrapuntal construction, this opening chorus exhibits the "double song" technique[34] later utilized by Irving Berlin in "Play a simple melody" (1914) and "You're just in love" (Call me Madam, 1951). Each of two songs is presented separately and then both appear simultaneously, in counterpoint to each other. This construction occurs in both choral segments of the Opening chorus: "What a charming afternoon" (mm. 21-36) is followed by "Since we've met" (mm. 37-52), then the two are combined in mm. 53-76. "Exercise" (mm. 77-92) is then followed by "We are so aesthetic" (mm. 92-106) and then the two are stated simultaneously (mm. 107-28). The bass provides a clue to Porter's method of composition. He uses the identical bass line for the two songs in each pairing, thus eliminating any problems which might have arisen in the combining of two disparate lines. In view of this, it is likely that he wrote the bass line first and then composed two melodies which would fit each bass line, avoid

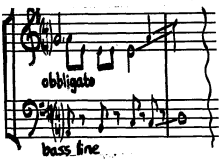
---

[34]Identified and discussed in Wilder, American popular song, pp. 97, 118.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

duplication and yet mesh well contrapuntally. For the most part, Porter successfully conforms to the rules of counterpoint, although there are some awkward, "forced" phrases, such as mm. 56-57 (Example 31), which includes direct octaves between a number of the voices (only those voices in direct octaves are shown below). The "double song" approach necessarily restricts

Example 31. Opening chorus act II, mm. 56-57.



harmonic variety but Porter's melodic ideas inject enough contrast to maintain musical interest.[35]

Another distinctive aspect of this number is Porter's use of "patter" in "What a charming afternoon" and "Exercise." Both songs underplay harmonic and melodic inventiveness in order to emphasize the rapid, syllabically declaimed lyrics.[36]

---

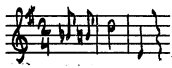
[35] A one-measure excursion to B♭ major from G major in the second pairing also adds to the harmonic interest.

[36] The "patter" style, which has its roots in the classical tradition (Italian opera buffa), as well as in the operettas of Gilbert and Sullivan ("Model of a modern Major-General" from The pirates of Penzance), provides Porter with an ideal medium for his brilliant and witty lyrics, not only in his early songs ("I want to be married" "The Yale Elizabethan Club," among others) but also in his mature works ("They couldn't compare to you" from Out of this world [1950] and "Where is the life that late I led?" from Kiss me, Kate [1948]).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Once again, the technique of cyclical construction is evident. The four-measure introduction derives from the opening melodic material of "At the Rainbow" (Examples 32a and b) while the remainder of the twenty-measure instrumental prelude restates the second song in the first pairing, "Since we've met." Similarly, Example 32.

a. "At the Rainbow" (Finale act I), mm. 1-2.



b. Opening chorus act II, mm. 1-2.

the opening chorus melody conforms to expectation, exhibiting the melodic flex especially in the "Exercise."

Scandal. This first song of act II is also the least successful in The pot of gold score. Following the standard form of introduction (4 measures), verse (24 measures), and refrain (20 measures), it exhibits very little musical inventiveness. The somewhat amusing lyrics are set in the "patter" style with unimaginative melodic lines and harmonies devoid of chromatic "color." Porter employs the familiar "oompah" bass and, to a slight extent, the melodic flex but there are no examples of musical pictorialism,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

cyclical relationships or other of the characteristics found in the preceding numbers in this score. Only the texture and the thematic relationship between introduction and verse are noteworthy: "Scandal" is the only song in The pot of gold scored for soloist and chorus in a dialogue (alternating) arrangement, while its four-measure introduction is the first to preview the verse (rather than to preview refrain material or to present a non-thematic "vamp").[37]

I wonder where my old girl is now. Substantive commentary on this song is impossible since the only extant score for this number is a copyist's manuscript of a flute part. However, even from this fragmentary evidence, it is clear that "I wonder where my old girl is now" follows the introduction (4 measures)-verse (18 measures)-refrain (16 measures) format and that, as in "Scandal," the verse is slightly longer than the refrain. The song is clearly in C major, although there is a modulatory section in the refrain which employs a series of secondary dominants as evidenced by a succession of leading tone-tonic progressions in the melodic line of the flute part. The patterned coupling of the melodic flex with the ♩. ♫ rhythm as well as cyclical construction are also in evidence in the four-measure introduction, which corresponds to the opening material of the refrain and which, incidentally, bears a slight resemblance to the opening of the verse to "She was a

---

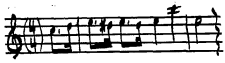
[37]This verse-previewing type of introduction is frequently employed in Porter's later music.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

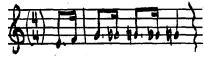
fair young mermaid" (Examples 33a and b).

Example 33.

a. "I wonder where my old girl is now," mm. 23-24.



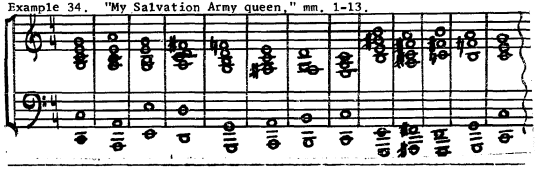
b. "She was a fair young mermaid," m. 5.



My Salvation Army queen. A more successful song, this number is unusual in its omission of an introduction, its recitative-style verse, its colorful harmonies, its enlarged dimensions, its eloquent use of rests, its "orchestration," its skillful transition, its rhythmic variety and its use of musical quotation.

In the verse, the vocal line is declaimed above almost exclusively whole-note harmonies, which include ninth chords, half-diminished sevenths[38] and a number of unusual progressions, especially in the opening 13 measures (Example 34). Note that within

Example 34. "My Salvation Army queen," mm. 1-13.



[38]The term "half-diminished seventh" refers to a diminished triad with a minor seventh.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

these measures, Porter avoids any sense of resolution, withholding the V^7– I until mm. 12-13 (the exact middle of the verse) to preserve the harmonic interest of the section.[39] The dimensions of the song are also more substantial than most, the verse extending a full 32 measures and the refrain 42 measures (without repeats), making this the longest individual song in the show after "When I used to lead ballet."[40]

Notable for its eloquent use of rests, the verse employs silence at strategic points to heighten the humor of the lyrics, for example in the opening measures where "Chlodoswinde" rhymes with "you are in the." The quarter rests after each phrase emphasize the absurdity of the rhyme (Example 35).

Example 35. "My Salvation Army queen," mm. 1-8.

As noted earlier, Porter frequently conceives of his music in an orchestral fashion and changes the registers and chord spacings of accompanimental parts accordingly. In "My Salvation

---

[39] The refrain, by contrast to the verse, is more conventional in its harmonies and includes more frequent use of the dominant-tonic progression.

[40] The published version of "When I used to lead the ballet" continues for 80 measures, not counting the choral repeat of the refrain.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Army queen," this is true of mm. 16-22 (verse) where the accompaniment suddenly shifts to a high treble register as if to reinforce the shift in focus from heroine to hero. In a transition segment from mm. 24-32, Porter inserts a pedal point whose rhythmic ostinato clearly (and appropriately) evokes the drumbeat of a Salvation Army band: ♪♬ ♪♪|♪ .[41] This "drumbeat" rhythm, preserved (with slight modification) in the treble part of the accompaniment throughout the refrain (Example 36), is an effective "orchestral" device for reflecting the text.

Example 36. "My Salvation Army queen," mm. 35-36.

Much like "When I used to lead the ballet" and "My houseboat on the Thames," "My Salvation Army queen" includes a transitional section between verse and refrain which overlaps with the verse cadence in mm. 24-25. Extending from mm. 24-32, this transition shifts the meter from 4/4 to 2/4 and introduces the "drumbeat" rhythm and the syncopated vocal rhythm, all of which are then used in the refrain. Its vocal line synthesizes the melodic qualities

---

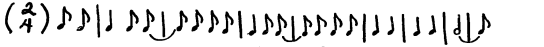
[41] This "drumbeat" rhythm, a standard feature of patriotic march music, is also employed by George M. Cohan in "Give my regards to Broadway" (Little Johnny Jones, 1904) and in "You're a grand old flag" (George Washington, Jr., 1906).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the verse (the repeated pitches) and the rhythmic qualities of the refrain ( ) achieving a genuinely transitional line, midway in character between the verse and refrain.

The pervasive syncopations of the refrain contrast with the even rhythms of the verse while varied accent patterns, such as those of mm. 41-48, add vitality to the whole (Example 35).

Example 35. "My Salvation Army queen," mm. 41-48 (rhythm only).



The most distinctive feature of the refrain, however, is Porter's literal quotation of the opening measures of "Onward Christian soldiers" in mm. 61-64 (Example 38). This musical quotation

Example 38. "My Salvation Army queen," mm. 61-64.

highlights and parodies the text and supplies a climactic moment of recognition immediately prior to the final cadence of the song. Similar to the use of musical quotation by another Yale graduate, Charles Ives, this technique is a regular feature of Porter's music, especially during the first three decades of his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

career.[42]

The treatment of meters immediately prior to the final cadence of "My Salvation Army queen" is also skillful. Here, Porter suddenly switches from 2/4 to 4/4 for one measure (m.66) and then returns to 2/4 for the closing chord, thus "writing out" a ritard for the two penultimate chords of the vocal line (Example 39).

Example 39. "My Salvation Army queen," mm. 65-67.

Awfully hard when Mother's not along. The tempo marking "Burlesque sentimental" immediately identifies this song as a parody of the sentimental song, a genre of great popularity during the nineteenth century. Its text possesses the same mock innocence as that of Porter's 1938 song "My heart belongs to Daddy" (Leave it to me).

Following the example of "My Salvation Army queen," "Awfully heard when Mother's not along" omits any introduction. Its verse and refrain are closely related in key (B♭ major, primarily), length (32 measures), and musical material, and thus contribute to the internal unity of the song. Departing from the more common thematic arrangement of verse (AA)-refrain (BBCB), the verse here

---

[42]Refer to discussions in Chapters II ("The omnibus," "Yankee Doodle") and III ("Give him the oo-la-la," "But in the morning, no," "Friendship").

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

utilizes the standard refrain pattern (AABA) while the refrain itself adopts a CDCE pattern.

As in "My heart belongs to Daddy," the verse of "Awfully hard when Mother's not along" narrates the history of the heroine's situation while the refrain comments on that situation as it stands at the time of the song. There is a precedent for this in classical tradition. The difference in function between the two sections bears a relation to operatic tradition where the recitative usually serves as an exposition of events leading up to the situation upon which the aria offers commentary. Indeed, the analogy could be applied further, to the musical differentiation between the two sections. The verses of Porter, much like recitatives, are often irregular in length, phrasing, rhythm and in thematic content. Usually they involve more varied harmonies than do the more highly structured refrains. The refrain resembles the aria in its more structured organization, and in its general regularity of meter, rhythm, harmony, melodic patterning, phrase structure and the like. These characteristics are evident not only in this early show but throughout Porter's works and, to a large extent, in the music of many of Porter's contemporaries.

The most striking feature of "Awfully hard when Mother's not along," however, is its use of music as a means of parody. As in another early piece "Another sentimental song" (Hitchy-koo of 1919), Porter satirizes the sentimental song genre through the intentional overuse of its musical clichés. Cadential formulas as at mm. 15-16

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

appear at virtually every point of articulation (mm. 23-24, 31-32, 39-40, 47-48, 63-34; see Example 40a) and alternate with a variant of the formula as in mm. 35-36 (and mm. 51-52; see Example 40b).

Example 40. "Awfully hard when Mother's not along."

a. mm. 15-16.

b. mm. 35-36.

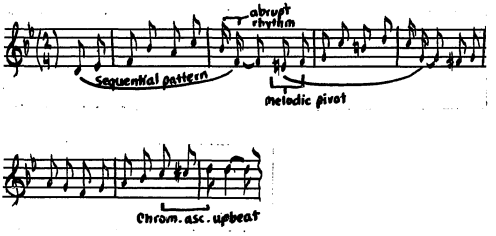
Porter further parodies sentimental song convention by utilizing the deceptive cadence (Example 41), a "standby" of the genre, at the most musically dramatic and therefore most "proper" place, the penultimate phrase of the refrain. However, since the accompanying lyrics portray a chorus girl of questionable virtue singing "I'm incomplete without a chaperone," the musical evocation of a dramatic highpoint is comically inappropriate. Porter also achieves humor by a cliché melodic line, with chromatically ascending

Example 41. "Awfully hard when Mother's not along," mm. 53-56.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

upbeats, sequential patterning and the use of the half step as a melodic "pivot" (through which the direction of the melodic line is reversed). This, coupled with abrupt sixteenth-note rhythms at the conclusion of each subphrase, both in verse and refrain, contributes heavily to the overall satirical effect (Example 42).

Example 42. "Awfully hard when Mother's not along," mm. 1-8.



I want to be married. This is another example of a "patter" song, similar in character to "What a charming afternoon" and "Exercise" from the Opening chorus of act II. Paying homage to Porter's fraternity, Delta Kappa Epsilon, for whose initiation dinner The pot of gold was written,[43] the lyrics are skillfully conceived, allowing for the many syllables and the rapid declamation necessary for a successful "patter" song. Porter himself sang this in the performance of The pot of gold and, as recordings of Porter's singing testify, his diction was extremely clear and

---

[43]The title listed on the original program reads "I want to be married (to a Delta Kappa Epsilon man)."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and therefore well-suited to the "patter" style. The verse is quoted below:

Verse: Now Harry was a Psi U sort of stoic
Who loved a girl as equally azoic
He penned her panegyrics
And he'd send her pretty lyrics
All in couplets that were nought if not heroic

Chorus: In couplets that were nought,
In couplets that were nought,
In couplets that were nought if not heroic

Verse: But tried he all in vain the girl to marry
By sending her this brain confectionary
For when his talk would tread upon
The day they were to wed upon
She'd merely close her eyes and mutter, "Harry!"

Chorus: She'd merely close her eyes,
She'd merely close her eyes,
She'd merely close her eyes and mutter, "Harry!" [44]

Perhaps more than any other number in The pot of gold, "I want to be married" reveals the strong impression that the music of Gilbert and Sullivan (especially their "patter" songs) made on the young Porter.

Additional evidence of the influence of English operetta is choral interjection, similar to that found in "When I used to lead the ballet." Here, the chorus functions in analogous fashion, heightening the humor of the song by reiterating the preceding

---

[44]Lyrics taken from Xerox of autograph at the Cole Porter Musical and Literary Property Trusts, John F. Wharton, Trustee, 345 Park Avenue, 27th floor, New York, New York.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

humorous line of the text. By contrast to "When I used to lead the ballet," however, this song contains two such interjections (mm. 14-17, 26-29), both within the verse itself. The second choral statement concludes the verse and, as in the other song, modulates (to the subdominant, from B♭ major to E♭ major), thus marking the only time other than "When I used to lead the ballet" that the verse and refrain of a Pot of gold song are in different keys. In "When I used to lead the ballet," verse and refrain actually share the tonal center of C and just change from minor to major mode, while in "I want to be married [(to a Delta Kappa Epsilon man)]" Porter treats the entire verse (in B♭ major) as a dominant preparation for the refrain (in E♭ major).[45] This procedure is unusual in that Porter uses it just once in the entire show: all other songs within the score retain their original key throughout.

The melody and rhythm conform to what one would expect of a "patter" song: even, rapidly-repeated eighth notes and primarily stepwise motion (with an occasional leap of a third). Some melodic "growth" is evident in the opening phrases of the verse as the initial thematic idea repeats and then expands in length (from two to four measures) and in intervallic span (from a fourth to a sixth) (Example 43).

---

[45]Porter ends the verse on a $I^{\flat 7}$ on B♭ which becomes V^7 in E♭ for the refrain.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 43. "I want to be married," mm. 6-13.

The form of the song is also straightforward and follows the stereotypical pattern of introduction (4 measures with an additional 2-measure "vamp"), verse (24 measures), and refrain (16 measures). Probably to offset the imbalance created by a long verse and short refrain, Porter repeats the refrain. Once again, there is some evidence of cyclical construction: the four-measure introduction foreshadows the opening phrase of the verse. The intervening "vamp" provides contrast.[46]

Finale act II. This number is divided into four sections ("Ha ha they must sail for Siberia," "I love you so," "Loie and Chlodo," and "So let us hail") and a postlude which illustrate several of Porter's techniques--cyclical construction, chromaticism, musical pictorialism, parody and contrapuntal writing.

---

[46]The only other song in The pot of gold to utilize a "vamp" is "When I used to lead the ballet." In that instance, the "vamp" alone comprises the introduction and is not used as an adjunct to the introduction as it is in "I want to be married."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The opening section, "Ha ha they must sail for Siberia," originally appeared, in a slightly varied form, in mm. 167-74 of the Overture--further evidence of Porter's penchant for rounded structures. The differences between the two appearances are summarized in the following comparitive chart:

	Overture	Finale
meter	6/8	3/4
key	F minor	G minor
length	8 measures	28 measures
thematic content	only the opening idea is stated	2 additional ideas beyond the opening one are stated
initial rhythm		
medium	instrumental	instrumental and vocal

Musical pictorialism, parody and chromaticism are also evident. The sustained, chromatic descent (from $D^{\flat}$ to $E^{\flat}$) and contrapuntal figuration which parody Baroque style in mm. 13-28 also vividly reflect (and satirize) the dismay of the Nihilists who are exiled to Siberia (Example 44). The opening idea, also chromatic in conception, is unusual in its stepwise descent and ascent over a fourth via a whole-tone scale.[47] In both instances,

---

[47]Refer to the incipit, see Catalogue, 53a. Porter was familiar with the whole-tone scale especially in relation to the music of Debussy (which he parodies in the song "Slow sinks the sun," Paranoia, 1914).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter draws on classical techniques and on the unusual in order to add "foreign" flavor to his music.

Example 44. "Ha ha they must sail for Siberia," mm. 13-28. (Finale act II, mm. 13-28).

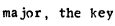
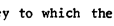
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Harmonically, "Ha ha they must sail for Siberia" is chromatically conceived, utilizing delayed resolutions to preserve harmonic tension. The tonal focus first shifts from G minor to A major, at which point Porter alters the V^7 of A major to make it the V^7 of A♭ major, the next key area. Resolution to the tonic of A♭ major occurs only at the final cadence of this section, which elides with the beginning of the next section, "I love you so" (m. 29).

"I love you so," the second and longest section of the Finale, extends from m. 29 to m. 107 and involves both soloists and chorus. Its diatonic harmonies provide contrast to the preceding 29 measures, exhibiting clear-cut harmonic progressions (including resolutions), well-defined key areas and the "oompah" bass figuration (which emphasizes the tonic and dominant). For the most part, chromaticism is restricted to the melody and modulation is delayed until m. 53 where A♭ major moves towards E♭ major. The remaining harmonic changes occur gradually (except between mm. 85-91), taking us to D major by m. 91 and remaining there through the section's cadence in m. 107. The modal fluctuation between D major and its relative minor, B, also adds interest in these later measures.

The texture of "I love you so" is treated imaginatively, with solos for each of the four principals as well as segments in an antiphonal arrangement between two chorus parts and the unison soloists. At the close of this section, the text of mm. 84-92 is

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is repeated, in its entirety, in the second chorus part of mm. 93-107 as a sort of textual counterpoint to the sustained half-note setting of the opening phrase assigned to soloists and the first chorus part. The effect is akin to that of the end of a chorale prelude where the chorale tune appears in augmentation above a more rapidly moving counterpoint. The harmonies also add to the interest of these closing measures, supplanting the expected authentic cadence in D major with a $I^{\flat 7}$ (on D), which acts as the V^7 of G major, the key to which the Finale modulates by m. 108. As if to confirm this intention, Porter introduces the rhythmic motif: 3/4  in m. 107 which then becomes 6/8  and is used throughout mm. 108-124. This coordination of textural, harmonic, metric, and rhythmic means, although not very polished, indicates Porter's desire to achieve a smooth progression into the third section of the Finale. Unfortunately, both the melody, developed primarily via varied repetition and sequential patterning, and the largely static rhythms detract from the overall appeal of this section.

The third section, "Loie and Chlodo," again illustrates the cyclical construction of The pot of gold: the material of mm. 108-24 corresponds to that of mm. 27-42 of the Overture. In contrast to the recurrence of "Ha ha they must sail for Siberia," the two appearances of "Loie and Chlodo" share the same bass pattern, melody, and two-part thematic structure, with very few variations.[48]

---

[48] Refer to the discussion of the Overture for information on the thematic material.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The following chart summarizes the differences and similarities:

	Overture	Finale
meter	6/8	6/8
key	G major	G major
length	15 measures	14 measures
lyrics	no text given but implied by vocal/ piano format	text given
texture	one vocal line in canon with RH of piano, "lower part initiates	2 vocal lines in canon, Rh doubles "upper" line, "upper" part initiates

This close correspondence is intentional, as indicated by the marginal note "See overture."[49] Another marginal comment--"one measure" written just above the piano part of mm. 122-23--explains the one-measure difference in length between versions. Probably concerned with the transition to the last section, Porter "telescopes" the two-measure cadence (mm. 122-23) into one measure, insuring a smooth elision between "Loie and Chlodo" and "So let us hail."

In mm. 123-24, Porter includes a mini-transition similar to that which preceded "Loie and Chlodo." Here, the key shifts from G major to D major via the dominant seventh of D major (A^7), while the meter changes from 6/8 to 3/4, the latter of which is retained for the final section, "So let us hail." Finally, as in the

[49]Between the piano staves in m. 108 of the Finale.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

previous transition, Porter introduces a rhythmic "motif" as a preview to one in the succeeding section. The bass rhythm 3/4 relates to 3/4 which appears in the inner voices throughout the final section.

"So let us hail," the fourth and final vocal section of the Finale, extends from m. 124 to m. 176 and conforms to operatic tradition by providing a "triumphant" chorus which affirms the resolution of all dramatic conflicts. Porter, specifying full harmonies which, in turn, accentuate the grandiose quality traditional in a finale. He also uses traditional techniques such as delayed resolution, placement of root position tonic chords on offbeats, and the obscuring of the tonic triad through the addition of a major seventh in order to sustain harmonic tension throughout the section (as in mm. 125, 129, 149; see mm. 125-26, Example 45).

Example 45. "So let us hail," mm. 1-2.
(Finale act II, mm. 125-26).

Nothing in the score, however, prepares the listener for the melody, whose triplet upbeat and outline of a major seventh make it the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

most striking element of "So let us hail."[50] In both melodic contours and rhythm, this melody is an early forerunner of the melody of "Begin the Beguine" (1935) (Example 46). Similarly, a textural kinship is evident since both melodies are supported

Example 46. "So let us hail" mm. 1-16.
(Finale act II, mm. 125-140).

"Begin the Beguine," mm. 5-20.

by a rhythmic figuration in the inner parts (Example 47).[51] The 16 measure postlude of the Finale brings The pot of gold full

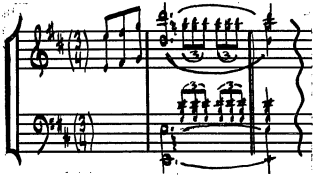
---

[50] This also resemble the opening two phrases of the waltz segment of Victor Herbert's "If I were on the stage. (Kiss me again)" (Mlle. Modiste, 1905). I am grateful to Robert Kimball for calling my attention to this similarity.

[51] Porter himself, however, never refers to "So let us hail" in any surviving correspondence concerning the genesis of "Begin the Beguine." Instead he consistently attributes the distinctive rhythmic and melodic style of "Beguine" to the music of the natives of Kalabahi, a South Pacific island he visited on his world tour in 1935. Refer to Porter's letters and research notes on the subject--reproduced in the Appendix, documents 8-10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 47. "So let us hail," mm. 9-10. (Finale act II, mm. 133-34).



"Begin the Beguine," mm. 5-7.

circle, having appeared previously in mm. 9-26 of the Overture. Porter not only reuses Overture material in three of the four vocal sections of the Finale, but he also reverses the order of their appearance, concluding with the segment which was the first of the three to appear in the Overture. As before, there are some modifications. The 18-measure, G major Overture version becomes a 16-measure, D major section in the Finale,[52] but the connection remains unmistakable.

---

[52] A two measure conclusion which was used in the Overture is omitted in the Finale.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UNUSED MATERIAL

A football king.[53] parodies operatic convention, using a formal musical style as the setting for the tale of a Yale student whose ambition in life is to become a football hero. This incongruity between lyrics and music, a favorite humor-generating device in Gilbert and Sullivan operettas, recurs throughout Porter's career.[54]

Porter scores the song for soloist and men's chorus in four parts, with the chorus interjected in response to the solo part as seen earlier in songs such as "When I used to lead the ballet" and "I want to be married." Here, however, the choral entries do not merely repeat a soloist's phrase to heighten humor, they add commentary with their exaggerated expressions of sentiment (in appropriately exaggerated musical settings) (Example 48). In addition, the chorus "fills out" the harmonies (with its four parts) and provides a running counterpoint on "la" for the better part of the song.

Comparatively lengthy (108 measures), "A football king" is

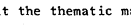
---

[53]See pp. 7-8.

[54]See discussions in Chapters II ("The tale of the oyster," "It ain't etiquette"), III ("But in the morning, no," "What have I?"), and IV ("Where is the life that late I led?").

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 48. "A football king," mm. 4-12.

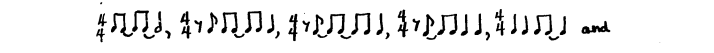
divided into three sections with the following proportions: mm. 1-44, mm. 44-76, and mm. 76-108. The first of these sections is akin to a verse with its solo narration (with choral commentary) of the circumstances leading up to the time of the song. The next two sections constitute the refrain area, being more structured and predictable in their musical content and offering the soloist's expansion on the delights of being a football hero. In this "refrain," the chorus is relegated to a purely accompanimental role. The division at m.76 is clearly marked by the definitive cadence in mm. 75-76, the introduction-like motif (in mm. 75-76):  and by the fact that mm. 76-108 repeat the thematic material of mm. 44-76. Porter maintains interest and humor, though, by "double timing" in this repeat section, utilizing the "patter" style of running eighth notes which duplicate the melodic line originally presented in quarter notes.

In general, the harmonies are straightforward, remaining in E♭ major for the duration of the song, with spots of chromatic "color" to add mock poignancy at appropriate points. The meter also remains consistent, a 3/4 waltz throughout. The result is a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

delightful if dated capsule of collegiate humor and another example of Porter's skill at manipulating musical materials for humorous purposes.

That Rainbow rag[55] as the title indicates, incorporates ragtime elements, although it also maintains the verse-refrain format of the popular song and exhibits a number of techniques characteristic of Porter's early music. The characteristic rhythmic disposition of ragtime--a syncopated treble over an even, non-syncopated bass--is evident in "That Rainbow rag," whose bass accents the 4/4 meter with the familiar "oompah" figuration while the treble includes cross-accented rhythmic patterns such as:



Thus, Porter captures the flavor of ragtime, although he does not adopt other ragtime procedures such as the multi-strain formal design or the harmonic fluctuation between tonic and subdominant.

As mentioned above, "That Rainbow rag" follows the standard verse-refrain layout associated with popular song. A 7-measure introduction precedes the 16-measure verse which is followed by a 19-measure refrain. These dimensions are unusual in their assymmetry; they might have been changed had Porter written a final version (for the extant manuscript gives one the impression that it is a beginning sketch). In addition to the conventional formal

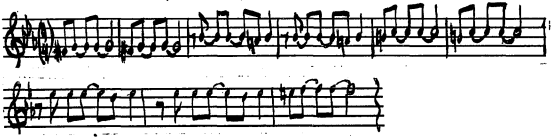
---

[55] The "Rainbow" in the title refers obviously to the Rainbow Hotel.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

plan, Porter employs other familiar techniques, such as the "oompah" bass (which persists throughout the song) and the chromatically-directed verse melody (which ascends from $f^{\#1}$ to $f^{\flat 2}$ before concluding with freer cadential material) (Example 49). The refrain

Example 49. "That Rainbow rag," mm. 8-16.



melody is less chromatic in its conception, although mm. 30-32 and 40-43 do maintain this type of organization (Example 50). Another

Example 50. "That Rainbow rag," mm. 30-32.

element encountered previously in The pot of gold is the melodic flexing between notes a half step apart. This appears only once in "That Rainbow rag," (in m.29) yet it is sufficient to link this song to others ("My houseboat on the Thames" and "She was a fair young mermaid") of this early period.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The harmonies are unusually full, more often than not including four-part chords in the right hand of the piano part as if to compensate for the single line in the left hand (see Example 50). Perhaps Porter also intended this to be orchestrated and was merely mapping out a "blueprint" of the harmonies and their disposition for the benefit of the orchestrator. That might also explain what otherwise seems to be inappropriately heavy scoring for a style as lively as ragtime.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONCLUSION

In the course of this chapter, I have attempted to identify and discuss systematically Porter's compositional techniques in The pot of gold, and thus to establish a basis for comparison with the later works treated in this study. A primarily satirical work, The pot of gold reveals Porter's budding skills as a musical parodist, and songs such as "My Salvation Army queen," "When I used to lead the ballet," and "Awfully hard when Mother's not along" provide an early glimpse of the wit evident in later songs ("The tale of the oyster," "They couldn't compare to you," "Plumbing," "Stereophonic sound," "Brush up your Shakespeare," "The physician," among others).

In terms of formal song structures, The pot of gold adheres much more rigidly to the verse-refrain stereotype than do the later scores. All of the free-standing songs, as well as two songs included within composite numbers, adopt verse-refrain construction. Yet, within this limiting stereotype, Porter avoids repetition by varying the thematic patterns within the fixed gross form. Even songs which appear to share similar substructures, such as "Longing for dear old Broadway" and "My houseboat on the Thames" (in both, the verse = A A and the refrain = B B^1), differ in their actual details: in "My houseboat on the Thames," a chorus separates verse from refrain while the repeat of "A" (in the verse) is modified ("A^1").

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

On a different structural plane, the recurrences of thematic material are more pervasive in The pot of gold than in later scores, and reveal Porter's talent for musical interrelationships. Within individual songs, the introduction often foreshadows later thematic material. Of the six free-standing songs having introductions, three incorporate introductory material in the verse, two incorporate such material in the opening of the refrain, and one incorporates such material in the close of the refrain. The Overture's "death march" reappears within the same number (with variations in scoring), as "Bellboys" does within the Opening chorus act I. The introduction to the Finale act II foreshadows the beginning of the first number of the Finale, while the introduction to the Opening chorus act II presents an instrumental version of the second section of the Opening chorus.

Porter handles the relation between different numbers within the total score by re-using material to link strategic points in the show (beginning, middle, and end) and thus to promote the greater structural unity of the whole.[56] The Overture's conclusion presents the material comprising the refrain of the first song, "Longing for dear old Broadway." The first part of the Opening chorus act I, "At the Rainbow," is given a modified recapitulation in the Finale act I. The material of "So let us hail," "Loie and Chlodo," and

---

[56]In a sense, the re-use of thematic material within The pot of gold presages the concept of the "reprise" which became a standard unifying device in the musical comedy genre as it reached its maturity in the 1930's and 1940's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Ha ha they must sail for Siberia," which originally appear in that order (interpersed with other sections) within the Overture, recur in reverse order and with slight modifications in the Finale of the show. In short, through the skillful re-use of material Porter relates the Overture to the Opening chorus, to the Finale act I, and, ultimately, to the Finale act II.

The pot of gold provides an early indication of the care Porter consistently exercises in text-music relationships. In addition to the precision fitting of rhythm and melody to text inflection, Porter's music faithfully reflects text meaning; either literally by means of musical pictorialism ("She was a fair young mermaid," "Bellboys") or generally by establishing an atmosphere appropriate to the lyrics. In "Longing for dear old Broadway," Porter captures the flavor of the "Broadway" song by utilizing the same opening rhythm as George M. Cohan's "Give my regards to Broadway." Similarly, to evoke the mock sentiment of "Awfully hard when Mother's not along," he purposely overuses the cliché cadences associated with nineteenth-century sentimental songs and barbershop quartets. A waltz adds the proper flavor to "When I used to lead the ballet," while the whole-tone scale of "Ha ha they must sail for Sibera" provides an exotic touch to match the lyrics. Finally, the "patter" technique in "I want to be married" conjures up Gilbert and Sullivan operettas, and thus enhances the frenetic humor of the text.[57]

---

[57]This ability of Porter to match music exceptionally well with lyrics enabled me to identify another early composition, "The villain," as being the same as "I'm the villain," which was listed on the program

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

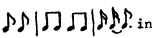
As in later works, Porter manipulates the meter in The pot of gold to achieve various effects. In the Overture, 5/4 meter adds a "foreign" quality. The meter of "At the Rainbow" shifts from 3/4 in the Opening chorus to a 2/4 setting when the music recurs in the first act finale, thus providing variation within repetition. Similarly, the "death march," set in 3/4 for mm. 59-74 of the Overture uses 3/4 and 4/4 in alternating measures when it reappears in mm. 159-66. In addition, Porter manipulates meters to "write out" ritards ("My Salvation Army queen") or to effect a transition between two meters in the same song, or between sections of a composite number (Finale act II).

Rhythm is also manipulated for specific effects. In "Ha ha they must sail for Siberia," the juxtaposition of very long rhythms with very short rhythms heightens the drama of the music and lyrics. The even, rapid "patter" rhythms accentuate the humor of the lyrics. The prevalence of rhythms in such songs as "My houseboat on the Thames," "She was a fair young mermaid," and "I wonder where my old girl is now" nostalgically evokes the quality of nineteenth-century songs like "While strolling through the park" (1880), while songs such as "Longing for dear old Broadway," "I want to be married," "My Salvation Army queen," and "That Rainbow rag" add rhythmic variety

---

for the 1912 show, And the villain still pursued her. The lyrics existed separately from the music, under the latter title while the music bore the former title. I combined the two, revealing a perfect match, and thus completed the song. In addition to fitting each text inflection precisely, the music matches the mood of the lyrics with its use of "villain" music in the style of the silent movies.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and vitality to the score with their frequent syncopations. "She was a fair young mermaid" is the only song in the score to include any extended use of triplets (accompaniment to the refrain), although there are also triplets in the waltz (the second) section of the Overture, at the close of the Finale act II and (as the upbeat figuration) in "So let us hail." Porter also uses rhythm to heighten humor by exploiting the abruptness of the sixteenth-notes in the phrase ending  in "Awfully hard when Mother's not along." In sum, the localized syncopations over a steady "oompah" bass, the frequent rhythms, the rapid, even "patter" rhythms, and the use of rests (Opening chorus act I) as in a vaudeville "break" reveal rhythmic influences of ragtime, the nineteenth-century parlor song, English operetta, and vaudeville in The pot of gold.

In general, The pot of gold is melodically more narrow in range, more conjunct in contour, and less inventive than later scores. Melodies which flex or undulate between notes a half step apart are consistently used in and peculiar to The pot of gold ("She was a fair young mermaid," "My houseboat on the Thames," "I wonder where my old girl is now," "I want to be married"). However, unadorned, chromatically-directed lines, found in more subtle forms in Porter's mature works, are already present in The pot of gold ("My houseboat on the Thames," "Recitative [What's this awful hullabaloo?]," Opening chorus, "Ha ha they must sail for Siberia"). Porter also uses melodies with a lowered seventh degree (Overture) and the whole-tone scale ("Ha ha they must sail for Siberia") to create an exotic sound. In addition, contrast and variety are provided by the disjunct melodies

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of "At the Rainbow," "Bellboys," and "So let us hail," and by the striking tritone leaps of the verse melody in "When I used to lead the ballet." In sum, the melodic material of this score is moderately varied, although within the individual numbers the melodies tend to be too limited and too consistent in character.

Notable harmonic techniques in The pot of gold include chromatically-determined harmonies (introduction to the Opening chorus of act II), the "oompah" bass ("Bellboys," "My houseboat on the Thames," "She was a fair young mermaid," "Scandal," and "That Rainbow rag"), the delayed resolution (Overture, "When I used to lead the ballet," "Longing for dear old Broadway," "My Salvation Army queen") and, to a lesser extent, modal ambiguity ("When I used to lead the ballet," "She was a fair young mermaid"). Avoidance of the leading tone and the use of parallel fifths contribute to the archaic sound of the "death march" of the Overture.

In general, the harmonic vocabulary relies on triads, dominant sevenths, diminished sevenths, and half-diminished sevenths. Less frequently do we find augmented-sixth chords ("Bellboys," "Longing for dear old Broadway"), Neapolitan seconds ("When I used to lead the ballet"), augmented triads ("I want to be married"), dominant ninth chords (Overture, "Bellboys," "My houseboat on the Thames," "My Salvation Army queen," and Finale act II), and cross relations (Overture, "At the Rainbow," Finale act II). The virtual absence of significant modulation within individual songs reveals the limited development of Porter's harmonic skills in 1912. Most of the individual songs in The pot of gold remain in the same key throughout,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

modulating locally, if at all. Aside from the somewhat unusual shift from tonic minor to tonic major in "When I used to lead the ballet," "I want to be married" provides the only lasting, permanent modulation in the score (B♭ major to E♭ major).

Although a single musical comedy is hardly of statistical significance as a basis for generalizing about Porter's early musical style, The pot of gold does give us a glimpse of Porter's musical development and style by the time of his senior year at Yale. While uneven in quality and limited in scope, this early effort does reveal the solid musical grounding, the substantial technical skills, the musical (and verbal) wit, and the inventiveness of the young Cole Porter.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER II - FIFTY MILLION FRENCHMEN (1929)

BACKGROUND

In scope and variety, Fifty million Frenchmen is a compendium of styles and techniques from the entire second decade of Porter's career. Using a book by Herbert Fields, this show was premiered at the Lyric Theatre in New York on November 27, 1929 under the direction of Porter's longtime friend, Monty Woolley. E. Ray Goetz was the producer and the cast included William Gaxton (Peter Forbes), Genevieve Tobin (Looloo Carroll), Helen Broderick (Violet Hildegarde), Evelyn Hoey (May de Vere), Betty Compton (Joyce Wheeler), and Jack Thompson (Michael Cummins).

In the years between The pot of gold and Frenchmen, Porter had written three more collegiate shows, completed his formal training, did relief work with the Foreign Legion (during World War I), married Linda Lee Thomas, and lived in Paris and Venice (where the Porters entertained lavishly). He also experienced increasing professional success (in the late 1920's - with Paris) and had music in twelve different stage productions and one movie. Not surprisingly, Frenchmen reflects Porter's maturation and experience, incorporating greater subtlety and variety within its musical language. The influences of jazz and of French café music, byproducts of Porter's Paris years, are especially strong in this score and lend authenticity to the subject matter.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The book, a travelogue of Parisian sights and a satire on the American nouveau riche in Paris, centers on a predictable romantic plot. Peter Forbes, a rich young American living in Paris, has fallen hopelessly in love with Looloo Carroll, a debutante from Terre Haute, Indiana. She is visiting Paris for the first time with her nouveau riche parents, Emmitt and Gladys Carroll. Peter makes a wager with his friends (Michael Cummins and others) that he can win Looloo's love within a month without recourse to his fortune, assistance from friends, letters of credit, or pawnshops. To support himself, Peter successively becomes an American Express guide, a race track tipster, a gigolo, a master of ceremonies, and finally, a magician. His adventures in these various capacities, along with his attempts to win Looloo (without revealing his situation) provide the substance of the plot. The subplots involve a secondary romance between Peter's friend, Michael Cummins, and Looloo's friend, Joyce Wheeler--along with the subsidiary stories of May de Vere (a cabaret dancer in search of a "primitive" man), Violet Hildegarde (a department store buyer of fur coats in search of the "low" life), and the Grand Duke Ivan Ivanovitch (the groom chosen for Looloo by her parents).

The musical score of Fifty million Frenchmen is divided into two acts, with slightly more music in the first act than in the second. The numbers included on the program of the New York opening

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

are listed below:[1]

Act I
- Opening Ritz bar [A toast to Volstead]
- You do something to me
- The **American** Express
- You've got that thing
- Find me a primitive man
- Where would you get your coat?
- The omnibus [Do you want to see Paris?]
- Opening Longchamps scene [At Longchamps today]
- The happy heaven of Harlem [The heaven of Harlem]
- Why shouldn't I have you?
- Finale act I Longhchamp [Finale]

Act II
- Opening to Claridge scene [It isn't done]
- I'm in love
- The tale of the oyster
- Specialty
- Paree, what did you do to me?
- You don't know Paree
- I'm unlucky at gambling
- Finale act II [Finale]

There is also an Overture and an Entr'acte, both undoubtedly used in the actual production, though omitted from the program. In addition to the above, Porter composed a substantial amount of music which was dropped prior to the New York production. In this category, one finds:[2]

---

[1]The titles used throughout this study are taken directly from the music. Titles(on the list below)in brackets are alternate forms of the same titles, as they appear on the New York program (see Appendix, documents 11 and 12).

[2]In this and succeeding chapters, the unused music is discussed in alphabetical order within the subsection marked "UNUSED MATERIAL."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Intended for Act I
Emigrants march
Watching the world go by
I worship you
[The heaven of Harlem]
My Harlem wench
That's why I love you
Why don't we try staying home?
Down with everybody but us
Act I scene Longchamp

Intended for Act II
Please don't make me be good
The queen of Terre Haute
Act II. Scene III [incidental music]
Ballet-snake in the grass
Act II (Chateau Madrid)

Two additional songs, "Let's step out" and "The boy friend back home," were added to act II after the New York opening. A combination of these lists yields 38 numbers probably intended for the Frenchmen score, at one time or another, in the following order:[3]

Act I
Overture
Opening Ritz bar
You do something to me
The American Express
Emigrants march
The omnibus
That's why I love you
You've got that thing
Find me a primitive man
Watching the world go by
I worship you
Where would you get your coat?
Opening Longchamps scene — a)At Longchamps today
b)What the woman will wear
c)Yankee Doodle

---

[3]This combined order is taken from Robert Kimball's research notes (housed at the Porter Trusts) which are based on original programs as well as on musical clues. Kimball has since reconsidered the placement of "That's why I love you" and feels it should precede "You've got that thing" (rather than its original location on the list, preceding "Why don't we try staying home?")since it is probably a musical forerunner of the more famous song. I agree with this assessment and have placed it accordingly.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The heaven of Harlem
The happy heaven of Harlem
My Harlem wench
Why don't we try staying home?
Down with everybody but us
Why shouldn't I have you?
Finale act I Longchamp

Entr'acte

Act II
Opening to Claridge scene a)Somebody's going to throw a big party
b)It isn't done
I'm in love
Please don't make me be good
The boy friend back home
Let's step out
The queen of Terre Haute
The tale of the oyster
Act II. Scene III [incidental music]
Paree, what did you do to me?
Ballet-snake in the grass
You don't know Paree
I'm unlucky at gambling
Finale act II

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT I

Overture. As in The pot of gold, the Overture presents thematic material which later recurs in the body of the score. Supplemented by introductory and transitional material, excerpts from the refrains of "I'm in love," "You've got that thing," "The happy heaven of Harlem," "You do something to me," and "Paree, what did you do to me?" constitute the 1929 Overture. In Frenchmen, this patchwork construction is extended to the ensemble numbers at structural divisions of the score (such as the finales of acts I and II, the Entr'acte, and Act II. Scene III [incidental music]). It also expands upon the use of recurrent material at such division points in The pot of gold. A greater number and variety of modulations (D major, E♭ major, G major, E♭ major, D minor, F major, C major) and meter (4/4, 3/4, ¢, 2/4, 4/4, ¢, 2/4, 4/4) occur in the Frenchmen Overture than in the Overture of The pot of gold (E minor, G major, G minor, G major and 3/4, 6/8, 5/4, 3/4), revealing Porter's increased command of musical techniques. With his additional skills, Porter is better able to sustain his inventiveness, as evidenced by the greatly expanded dimensions of the later Overture[3] (and of the entire Frenchmen score in general).

Opening Ritz bar. In verse-refrain form, this is an undistinguished

---

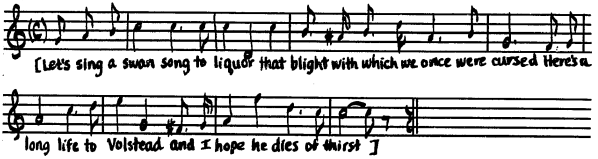
[3]The pot of gold Overture is 89 measures, the Frenchmen Overture 177 measures.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

song, which, with now-dated irony, proposes a toast to Senator Volstead, the author of the Prohibition amendment. Repeated notes and predictable rhythms render the verse especially uninspiring. The refrain does hold some interest with its pompous, mock-patriotic melody (Example 1a) and occasional bits of harmonic color (Example 1b). Intended to "set the

Example 1. "Opening Ritz bar."

a. mm. 33-40.[4]



b. mm. 30-31.

stage," this musically ineffectual number was dropped from the show five weeks after the New York opening.

You do something to me. By contrast, this song represents Porter at his finest. Peter sings it to Looloo (early in the first act) to explain why he has fallen in love with her. The song follows the introduction-verse-refrain format widely used in The

---

[4] As noted earlier, Porter's music fits his lyrics exceptionally well. This characteristic enabled me to add the separately notated text to the textless music with ease.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pot of gold, although the relative dimensions (introduction, 2 measures; verse, 16; refrain, 32) produce a more satisfying inter-section balance than found in most of the 1912 songs. There is no effort toward cyclical construction, the only connection between the three sections being the inherent musical logic of the song.

The verse is in two sections: A A^1, a frequent relationship within verses of this score. The texture, a dialogue between voice and piano, provides variety within the consistent two-measure phrases. Equally consistent, the verse rhythm maintains the strict pattern in all but the final measure. Here, adds variety to the text inflection and momentum towards the refrain. The chromaticism of the verse reveals Porter's increased harmonic skill. Opening in E♭ major, the verse moves toward greater complexity with progressions such as mm. 5-10 (Example 2). In mm.16 and 17,

Example 2. "You do something to me," mm. 5-10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter includes triads with the added sixth, a formation associated with popular song and dance music of the 1920's and therefore absent from his pre-1920 scores.

In the archetypal 32 measures whose thematic content can be represented B B^1C B^2, the refrain of "You do something to me" follows a pattern frequently found in Porter's refrains from the 1920's onward:

B - eight-measure phrase, simplest statement of B material
B^1 - eight-measure phrase, slightly modified B material, often with expansion of intervals, modulation, or both
C - two four-measure phrases, known as the "release," the most rhythmically and harmonically inventive section of the refrain, often introduces new thematic material and new harmonies, usually concludes on the dominant seventh in preparation for the closing B statement in tonic
B^2 - final eight-measure phrase, modified repetition of B material, usually entirely in tonic, often largest melodic range of the three B statements with melodic highpoint or some sense of climax prior to final cadence (cadence may be extended to increase finality).[5]

This refrain illustrates the above characteristics clearly (Example 3).

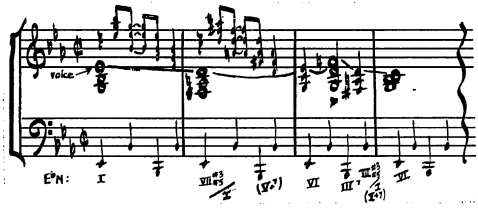
Example 3. "You do something to me," mm. 19-50.

[5]This description is only intended as a guide to a format common in Porter's refrains. Many of his refrains do not conform to the above outline and many that do are different from each other in their details.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

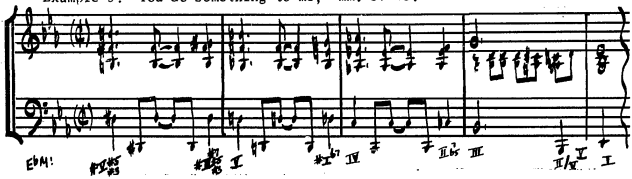
The refrain's harmonies, more colorful than those of the verse, employ triads with the added sixth, half-diminished, diminished, and dominant sevenths, augmented triads and the superimposition of one harmony on another. As in The pot of gold, the oompah bass is used to supply a rhythmic and harmonic foundation for the syncopation and chromaticism of the upper parts (Example 4). Harmonies such

Example 4. "You do something to me," mm. 19-22.



as those in m.20 or in the second phrase of the release (Example 5) illustrate Porter's advancement beyond the simpler expressions of 1912.

Example 5. "You do something to me," mm. 39-43.

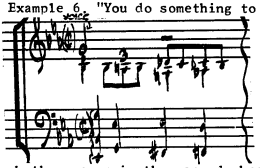


The melody of this song also exhibits Porter's growth, avoiding the flex and repetitive patterns of The pot of gold . Instead, it is more economical, expanding upon a germinal idea rather than moving from one undeveloped idea to another (see Example 3).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rhythmically, "You do something to me" is skillfully designed to maintain musical drive. Every sustained note in the vocal line is balanced by additional motion in the accompaniment, both in verse (Example 6) and in the refrain (see Example 4). The most striking

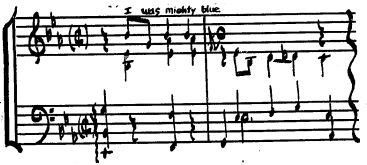
Example 6. "You do something to me," m. 10.



rhythms occur in the second phrase of the release (see Example 5), with the accent displacement so often associated with Porter's music.

Musical pictorialism occurs only once in "You do something to me" and is treated more subtly than in The pot of gold. As the verse opens with "I was mighty blue," the accompaniment moves from the leading tone (D) to the lowered seventh or "blue" note ($D\flat$) (Example 7).

Example 7. "You do something to me," mm. 3-4.

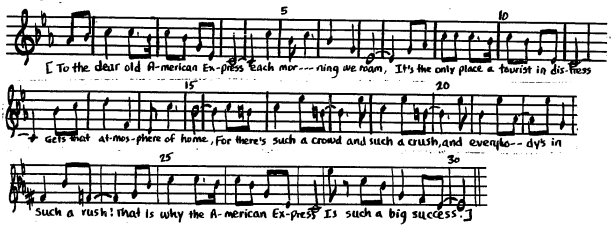


The American Express. Used to "set the stage" for act I, scene iii (the scene in which Peter becomes an American Express tour guide), this brief number is justifiably obscure. Its melody, which follows the A A^1 B A^2 refrain structure, is unusually

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

awkward and unfocused. Its most successful feature is the rhythm of the B section (mm. 16-24, Example 8), where syncopations and beat anticipations suggest jazz influences.[6]

Example 8. "The American Express," mm. 1-30.[7]



You've got that thing. Michael's love song to Joyce matches its counterpart (Peter's love song), "You do something to me," in its dimensions, rhythmic vitality, and inventiveness. Its form can be described as follows:

---

[6]For information on the stylistic development of blues and early jazz, see Gunther Schuller, Early jazz: its roots and musical development (New York: Oxford University Press, 1968), volume one in a two-volume study. Schuller's book also provides transcriptions from recordings and a helpful glossary of jazz terminology. Other sources on early jazz include: Rudi Blesh, Shining trumpets (2nd ed.; New York: Alfred A. Knopf, 1958); Marshall Stearns, The story of jazz (New York: Oxford University Press, 1956; reissued as a Mentor paperback); Andre Hodeir, Jazz: its evolution and essence (New York: Grove Press, 1956); and Avril Dankworth, Jazz: an introduction to its musical basis (New York: Oxford University Press, 1968).

[7]This version of "The American Express" is based on a textless sketch housed at the Porter Trusts. A slightly different version was prepared by Robert Kimball on the basis of a Warner Bros. soundtrack for the film of Fifty million Frenchmen. The text underlay presented above is adapted from Kimball's setting.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction	Verse	Refrain
previews verse	A A^1 B A^2	C C^1 D C^2
2 measures	16 measures	32 measures

This illustrates a possible variation within the verse-refrain format.

Melodically, "You've got that thing" reflects the blues influence. Both the natural and flatted third and seventh scale degrees appear in the arpeggiated seventh chord melody of the verse (Example 9). In the refrain, the melody employs a technique associated

Example 9. "You've got that thing," mm. 15-18.

with Richard Rodger's style, "returning to a series of notes, usually two, while building a design with the other notes"[8] (Example 10).

Example 10. "You've got that thing," mm. 43-50.

An ascending chromatic line provides melodic drive in the C material. The three phrases of C strive to complete the ascent from the dominant (B♭) to the tonic (F♭) pitch. In order to sustain this melodic momentum, Porter reserves the completion of the line, the melodic climax, for the final phrase of the song, the last statement of C (see Example 10). Although it opens with the unusually

---

[8] Wilder, American popular song, p. 169.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

large leap of a ninth, the melody of the release (D) utilizes the restricted flex seen earlier in The pot of gold. The first four-measure phrase undulates between E♭ and D and the second, between D♭ and C (Example 11).

Example 11. "You've got that thing," mm. 35-38.

Porter expands the ragtime elements of his earlier music, retaining the steady bass, but adding successive syncopations to produce a cumulative effect. The most striking illustration of this is the refrain's C material (Example 12). The constant shifting

Example 12. "You've got that thing," mm. 21-25.

of accents and avoidance of rhythms longer than a quarter note drive the music forcibly onward. Porter also incorporates the jazz technique of "beat anticipation," in which the upper parts reach their cadence in advance of the bass. Passages such as mm. 5-6 (Example 13) illustrate this. The beat anticipation

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 13. "You've got that thing," mm. 5-6.

is also used within the phrase to emphasize the "blue" note, $\flat 3$ (the flatted third). The release, or D section, provides rhythmic (as well as melodic contrast, moving primarily in even quarter notes[9] although retaining some beat anticipations (see Example 11).

Harmonically, the song is in $E\flat$ major with a chordal vocabulary comparable to that found in "You do something to me." Porter uses chromatic alterations to color otherwise traditional harmonic relationships. In the introduction, an augmented dominant triad varies the traditional dominant preparation for the opening tonic of the verse. The opening tonic is also modified with the added sixth appoggiatura (Example 14). In a classical approach, Porter re-

Example 14. "You've got that thing," mm. 2-3.

directs the harmonies of the second verse phrase from tonic to dominant, embellishing functional harmonies with chromatic alterations. Compare analogous measures from the first two phrases of

---

[9]Even quarter notes are also used to draw attention to the melodic climax in the final phrase (see m. 48, Example 10).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the verse (Examples 15a and b). Throughout the verse, the lowered

Example 15. "You've got that thing."

a. mm. 4-5. b. mm. 8-9.

third and seventh scale degrees add a distinctly "blues" touch to the harmonies (Example 16). In both verse and refrain, Porter

Example 16. "You've got that thing," mm. 7-10.

frequently uses open fifths in the bass part, perhaps to offset the denser chord spacing above. Such open bass voicing is also found in blues of the 1920's.

The refrain harmonies resemble those of "You do something to me" refrain in that dissonances result from changing harmonies above a fixed pedal. Here, each statement of C opens with a three-and-a-half-measure tonic pedal[10] above which are various formations of tonic and submediant. The clash of a major VII chord over tonic

---

[10]This pedal point ceases in the same measure as does the F♯-G constant and in which the rhythm patterning changes, illustrating Porter's coordination of musical elements for a unified effect.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

initiates each of these three measures (Example 17). Porter also

Example 17. "You've got that thing," mm. 19-21.

enlivens the melodically repetitious release by reharmonizing its two-note melodic pattern (Example 18). It is this balance among

Example 18. "You've got that thing," mm. 35-38.

musical elements which creates the contrast and musical "direction" that distinguish "You've got that thing."

Find me a primitive man. In this song, May de Vere describes her dream man, a "primitive" brute capable of subduing May's over-protective mother. Porter tailors the music to the text and conciously creates exoticism through his use of open fifths, melodic augmented seconds and sinuous chromatic lines. Even the tempo marking "Allegretto pittoresque (à l'oriental)" contributes to the effect.[11] The introduction sets the mood immediately with

---

[11]This marking reflects Porter's connection between the oriental and the primitive--perhaps, to him, both were "exotic."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

its "primitive" open fifths in the bass and parallel fifths and octaves in the upper parts (Example 19). The verse maintains the same flavor,

Example 19. "Find me a primitive man," mm. 1-6.

with its sinuous melodic line and parallel fifths in the bass (Example 20). In the refrain, Porter retains the lowered third (G♭) and adds

Example 20. "Find me a primitive man," mm. 11-14.

the "exotic" syncopated bass of mm. 40 and 42 (Example 21).

Example 21. "Find me a primitive man," mm. 39-42.

The first release echoes the introduction (Example 22). Aside from its foreign flavor, this song varies from others in its formal structure. On a general level, it embraces introduction-verse-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

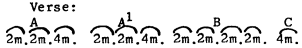
Example 22. "Find me a primitive man," mm. 51-54.

refrain form, but its dimensions are larger than usual, and its disposition of thematic material is different :

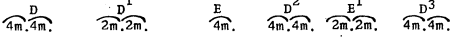
Introduction	Verse	Refrain
rel. to first release	A A^1 B C	D D^1 E D^2 E^1 D^3
6 measures	32 measures	36 measures

In addition, its phrasing is unconventional:

Verse:



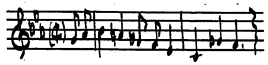
Refrain:



As is evident from the above diagram, each recurrent thematic idea undergoes variation in the course of the song. In the verse, Porter is satisfied merely to transpose his ideas (Examples 23a and b).

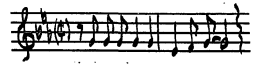
Example 23. "Find me a primitive man."

a. mm. 7-8,

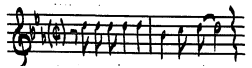


mm. 15-16.

b. mm. 23-24,



mm. 31-32.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In the refrain, however, he modifies them more substantially. Compare the opening idea with its later permutations (Examples 24a,b, c, and d). Example 24d presents the D idea in virtual melodic inversion (with rhythmic modifications), illustrating Porter's translation of this classical technique to the popular idiom.

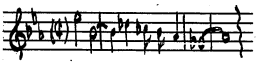
Example 24. "Find me a primitive man."

a. mm. 39-42.

b. mm. 47-50.

c. mm. 59-62.

d. mm. 67-70.



The rhythm of this song is also unusual since it avoids the syncopations and beat anticipations which pervade many of the other songs in Frenchmen.

Where would you get your coat? In scene v, Violet Hildegarde, a tourist and department store buyer of ladies' fur coats, is unsuccessfully wooed by rich Mr. Baxter. After this encounter, Violet sings this "list" song,[12] comparing the domestic habits of the very rich (a favorite Porter subject) to those of fur-bearing animals. Porter appropriately minimizes the musical interest in order to emphasize the lyrics.[13] Brief in its dimensions (44 measures),

---

[12]"You're the top," "Let's do it (let's fall in love)" are two of Porter's most famous "list" songs. The concept of the "list" song is discussed in A. Lehman Engel, The American musical theater; a consideration (New York: Macmillan Co., c1967), p. 118 and in Wilder, American popular song, p. 239, among other sources.

[13]Lyrics given in Kimball, Cole, p. 97.

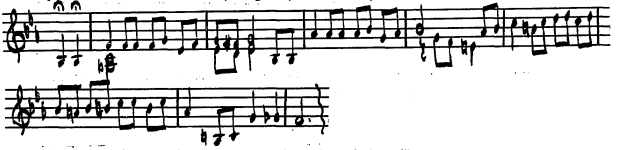
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Where would you get your coat?" follows the verse-refrain pattern and has a typical thematic arrangement:

Verse	Refrain
A A^1 B	C C^1 D C^2
12 measures	32 measures

Its phrase substructure is symmetrical, its melody diatonic and sequentially treated, and its rhythms free of syncopation and beat anticipations. Harmonic interest is generated by modulations from E♭ major to F minor and back to E♭ major in the verse as well as from E♭ major to G♭ major and back to E♭ major in the refrain. The combination of an ascending melodic line and the continuation of eighth-note motion enlivens the C material of the refrain (Example 25).

Example 25. "Where would you get your coat?," mm. 13-20.



The omnibus. Also known under the title, "Do you want to see Paris?," this extensive (192-measure) song is a musical travelogue of Parisian sights which emphasizes lyrics over music. Sung by American tourists and their guide, it presents one of the show's themes, a satire on the American tourist abroad, in microcosm. The song has four large sections, whose formal structures can be outlined as follows:

Section I	Section II	Section III	Section IV
A A^1 B C D	B^1 B^2 B^3 B^4 B^5	B^6 B^7	E E^1 F B^8 G B^9 B^{10}
44 measures	60 measures	28 measures	60 measures

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

On the whole, the musical material is disappointing, as evidenced by the thematic excerpts (Examples 26a and b). Rhythm is governed

Example 26. "The omnibus."

a. mm. 5-8.

b. mm. 49-52.

primarily by text inflections (although there are instances of beat anticipation and syncopation) and melody is confined to repeated notes or alternation between two pitches. Although striking chromaticism is avoided, harmonies shift constantly within each subsection. The modulation from E♭ major to E major and then, enharmonically, from F♯ major to E♭ minor midway through section III provides additional interest (Example 27). Sequential repeti-

Example 27. "The omnibus," mm. 121-25.

tion with slight variation is the primary technique of thematic development, contributing what unity is possible in such a sprawling work. The generation of variety through textural shifts is limited by Porter's treatment of different parts in succession (or unison)

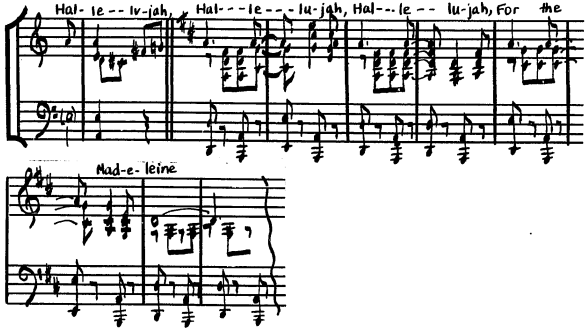
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rather than in varied combinations. Perhaps the most inventive aspect of this number is Porter's quotations from Gershwin and Youmans, probably to convey the distinctly American reaction of the tourists to the sights of Paris. In the second section, Porter includes two measures from Gerswhin's "S'wonderful" (1927) as the tourists's response to the Arc de Triomphe (Example 28). Similarly,

Example 28. "The omnibus," mm. 85-87.

in the fourth section, he borrows from Youmans's "Hallelujah" (1918), conveying the tourists's reaction to the Church of the Madeleine (Example 29).

Example 29. "The omnibus," mm. 152-60.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Opening Longchamps scene. Similar in character to "The omnibus," this number sets the stage for Peter's second occupational effort, as a race track tipster. Listed on the New York program under the title "At Longchamps today," "Opening to Longchamps scene"[14] actually comprises three numbers in succession:[15] a) "At Longchamps today," b) "What the woman will wear," and c) "Yankee Doodle."[16] In all three, the music serves as a vehicle for the lyrics which narrate

---

[14]A second manuscript exists under the title "Opening Longchamps scene"; it appears to be a piano reduction of the accompanying orchestral parts for the first section ("At Longchamps today") of this number. If this is true, a 12-measure, non-thematic instrumental introduction precedes the vocal entry. Judging from the modulation to the C minor/ E♭ major key area and meter change to 2/4 (both of which are used in "Yankee Doodle") in the second ending, the third section ("Yankee Doodle") followed the first section, bypassing the second section ("What the woman will wear").

[15]Kimball excludes "Yankee Doodle" from the Opening Longchamps scene" grouping, perhaps because of its slightly different subject. He offers the following comments: "A two-part forerunner of the Ascot Gavotte from My Fair Lady

a. Everybody who's anybody's at Longchamps today

b. What the women [sic] will wear

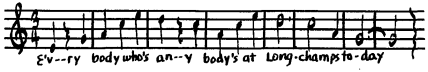
The section entitled 'What the women will wear' may have been eliminated from the score before or just after the New York opening. Otherwise, the number was used and unpublished" ("Cole Porter's Fifty million Frenchmen; a description of musical numbers," unpublished notes, [p. 2], (At the Porter Trusts). However, the continuous layout of the manuscript as well as the implications of the second ending (see note 14) indicate that all three numbers were included under the general heading of "Opening Longchamps scene."

[16]These section titles are taken from the lyrics. There are no titles indicated as such on the music.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

events and establish the mood. The first number, 32 measures in A A B A format, portrays high society with an appropriately gracious waltz (Example 30).[17] "What the woman will wear" contrasts

Example 30. "At Longchamps today," mm. 1-8.



"At Longchamps today" with its new texture (duet), its new meter (6/8 instead of 3/4), and it new key (C major instead of F major). Its 16 measures in A A^1 format satirize haute couture , another facet of upper class life. The final section, "Yankee Doodle," is 80 measures long and vividly relates the race, whose prime attraction is an American horse (named Yankee Doodle). Embellishing on the verse-refrain format, "Yankee Doodle" can be outlined as follows:

Introduction	Verse	Interlude	Refrain	Refrain from "Stars
similar to verse	--	fanfare	A A^1 B	and stripes forever"
8 measures	8 measures	8 measures	40 measures	16 measures

As in "My Salvation Army queen" of 1912, Porter interjects quotations from appropriate, well-known music to highlight his song. A modified rendition of the patriotic song "Yankee Doodle" acts as a countermelody to the main line of the refrain (Example 31), and, along with the rousing chorus of Sousa's "Stars and stripes forever" (Example 32),[18] conveys the fitting patriotic sentiment as the horse,

---

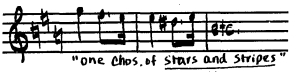
[17]The opening text of the first section, "Ev'rybody who's anybody's..." is re-used as the title "Ev'rybod-ee who's anybod-ee" in the score for Jubilee (1935).

[18]Porter indicates the chorus of "Stars and stripes forever" exactly as shown in Example 32.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 31. "Yankee Doodle," mm. 25-28.

Example 32. "Yankee Doodle," mm. 65-66.



Yankee Doodle, wins the race.[19] Porter also employs pictorialism--in the dramatic, fanfare-like arpeggios which introduce the refrain and herald the start of the race (Example 33).

Example 33. "Yankee Doodle," mm. 17-19.

The happy heaven of Harlem. Sung by the triumphant jockey, a Negro ironically named Boule de Neige ("snowball"), this song romanticizes Negro life in Paris of the 1920's. It is probably

---

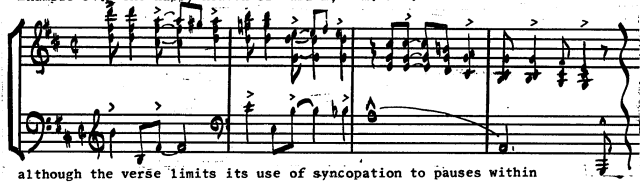
[19]This number may have been inspired by George M. Cohan's musical comedy Little Johnny Jones (1904). Cohan's score also utilizes themes from patriotic songs such as "Yankee Doodle"(in "Yankee Doodle boy"). In addition, its plot includes a similar situation--an American jockey (Johnny Jones) riding in a European horserace (the English Derby).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter's attempt to acknowledge the Negro jazz musicians whom he heard perform in Parisian nightclubs during the early 1920's.[20]

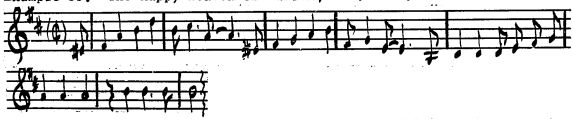
Appropriately, this song uses the syncopations, beat anticipations and cross accents associated with jazz and blues style. The rhythms of the introduction announce this fact abruptly (Example 34),

Example 34. "The happy heaven of Harlem," mm. 1-4.



although the verse limits its use of syncopation to pauses within phrases (Example 35). The refrain takes its cue from the introduction

Example 35. "The happy heaven of Harlem," mm. 5-12.



and exhibits syncopation in every measure. In addition, the unusual placement of the C material within the measure, (starting on the second half of beat three), creates a feeling of metrical ambiguity. That Porter sensed this is indicated by his placement of accent markings at the points where downbeats (or their offbeats) would fall if the refrain were rebarred (Example 36). The implication

---

[20]According to Kimball's research, this song is the third and final version of a "Harlem" song for Frenchmen. Refer to the discussion of "My Harlem wench" (UNUSED MATERIAL) for additional information.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 36. "The happy heaven of Harlem," mm. 29-36.

of reinterpretation is strengthened by the connection between the rhythmic pattern as set above (Example 36): ¢ ♪♩♩♪ | ♩ ♩ and the same rhythmic pattern as set in "Find me a primitive man" (Example 21): ¢ ♪♩♪♩♪♩ | .

The chordal vocabulary of this song, however, does not utilize such blues/jazz inflections as flatted thirds and sevenths. Instead, it presents an unambiguous treatment of D major, D minor and related keys, with slightly less chromaticism than in other Frenchmen songs. The verse, set in D major, shifts to D minor for the refrain via their mutual dominant, A^7. Harmonically more varied, the refrain incorporates a double appoggiatura (E, G♯) as a regular feature of the B material (Example 37) and alternately passes through to

Example 37. "The happy heaven of Harlem," mm. 21-24.

F major (m. 28), to D minor (m. 28), to F major (m. 36), to B♭ major (m. 40), to C major (mm. 43-44), and back to the D minor tonic (m. 45).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

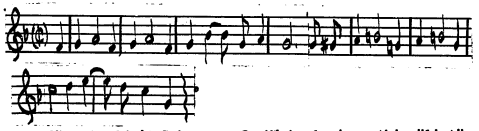
Triads with the added sixth are also common.

Melodically economical, "The happy heaven of Harlem" relies heavily upon stepwise motion and repeated notes. Porter enhances his melodic material, however, with details such as the arpeggiated seventh which opens both sections of the verse (see Example 35), the fitting evocation of "Dixie" (see mm. 9-12, Example 35), a syncopated setting of the melodic flex (Example 38), and the unusual placement

Example 38. "The happy heaven of Harlem," mm. 21-28.

of the melodic climax in the second phrase of the release (instead of in the final phrase of the song) (Example 39).

Example 39. "The happy heaven of Harlem," mm. 37-44.



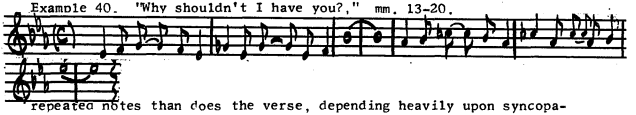
Why shouldn't I have you? Michael sings this "list" song at the close of the first act, expounding upon the love life of everyone from kings to cowboys in order to advance his love suit with Joyce. More jazz-oriented than the other "list" song of the score, "Where would you get your coat?," "Why shouldn't I have you?" replaces the diatonic melody and even rhythms of the former song with abundant "blue" notes, chromaticism, and syncopations. In format, thematic disposition, and dimension, this song follows familiar patterns.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction	Verse	Refrain
B^2 (last phrase of refr.)	A A^1	B B^1 C B^2
8 measures	16 measures	32 measures

In order to enhance word comprehension, Porter restricts the melody to a narrow range and frequent repeated notes, which rely on the fluctuation between the flatted and natural third degree for variety. The verse melody illustrates this, with its brief ascent and descent in sequential repetition. Note the crucial role of the changing third (Example 40). The refrain uses more

Example 40. "Why shouldn't I have you?," mm. 13-20.



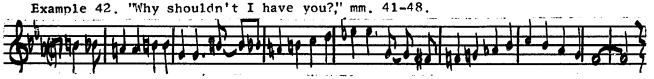
repeated notes than does the verse, depending heavily upon syncopation and chromatic descents in bass and middle voices for its interest (see circled notes, Example 41). Chromaticism in the release melody

Example 41. "Why shouldn't I have you?," mm. 25-31.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contrasts the surrounding melodic material (Example 42). Extensive

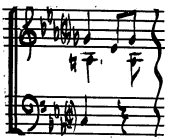
Example 42. "Why shouldn't I have you?," mm. 41-48.



syncopation, the primary rhythmic feature of this song, is evident in the above examples.

Harmonically, "Why shouldn't I have you?" draws upon the blues idiom with its use of both natural and flatted third degree and abundant chromatic alterations. Tonic harmonies (E♭ major) are obscured until m.5 of the introduction, the same type of delayed resolution seen in The pot of gold. In the verse, Porter uses chromatically altered notes such as the raised fourth degree and the flatted sixth (as well as the altered third degree), and favors chords such as the diminished seventh built on ♯IV which he uses to harmonize the lowered third(Example 43). Midway through the

Example 43. "Why shouldn't I have you?," m. 10.



verse, Porter modulates briefly to A♭ major (to accommodate the sequential repetition of this thematic material), only to return to E♭ major (via the familiar formula V/V - V^7 - I) for the refrain. Utilizing a technique which has become associated with his music, Porter organizes the refrain harmonies around chromatically descending harmonies (see the bass and middle voice in Example 41).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Modulating to G major for the release, he employs an oompah bass which supports the more chromatic melodic material above. Via the traditional dominant seventh (m. 48), Porter returns to E♭ major for the final statement of B material (the close of the refrain). He breaks the chromatic descent pattern after two measures but adds harmonic color to the final cadence with the combination of the diminished seventh on ♯IV and the syncopated bass reminiscent of "Find me a primitive man" (Example 44).

Example 44. "Why shouldn't I have you?," mm. 54-55.

Finale act I Longchamps. Like the Overture, this number is primarily a patchwork of material from other parts of the score, although it includes some new music which serves as a background to a horserace. Its 146 measures can be outlined as follows:

mm. 1 - 2 = trumpet call (2/4)
mm. 3 - 66 = background for horserace
A A B B^1 B^2 A A B B^3 B^4
"Tempo di galop," C major
mm. 67 - 98 = "At Longchamps today," (3/4), C major
mm. 99 - 114= partial quote, "I worship you" (from release to end of refrain), (4/4), E♭ major[21]

[21]This song, included in the first act of the Boston tryout of Frenchmen, was dropped for the New York production. This implies that a different version of this Finale was used in the New York production in order to avoid the reference to a song which never appears ("I worship you"). Unfortunately, another version of this Finale could not be found in the Porter Trusts or Yale collections.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mm.115 - 146= refrain of "You do something to me," (¢), E♭ major

Unlike the first act finale in The pot of gold, this finale is not designed as a choral ensemble. Instead, it is entirely instrumental, (with the exception of the refrain from "You do something to me"),[22] and serves as background music, reinforcing the continuing stage action. Porter recapitualtes "At Longchamps today" as a reference to the upper class, perhaps implying sudden riches when the horse (on which Peter bet) wins the race. The subsequent contemplative, expressive excerpt from "I worship you" reflects the mood shift as Peter tells Looloo he tore up the winning tickets.

---

[22]Porter did not even write out the last 32 measures but instead indicates the appropriate time signature and key with the following instruction: "Segue into Refrain 'You do something to me' in E♭, first 8 bars sung by Peter, second 8 bars played, last 16 bars sung by Peter to climax[←word unclear] and curtain.'

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE ENTR'ACTE

Entr'acte. As the title suggests, this number is used between acts, serving as an overture, of sorts, to act II. Similar to the Overture and the first act finale, this Entr'acte utilizes the patch-work construction discussed above. Although only a manuscript piano reduction is available, this 136-measure number can be outlined as follows:

mm. 1 - 4 = previews mm. 5-38
mm. 5--38 = material from refrain of "Find me a primitive man," (¢), B major/minor
mm. 39 -40 = transition
mm. 41 -71 = refrain,"You've got that thing," (¢), E major
mm. 71 -72 = transition
mm. 73 -103= refrain,"You do something to me," (¢), F major
mm.103 -104= transition (2/4)
mm.105 -136= refrain, "The happy heaven of Harlem," (2/4), D minor/F major

Unlike the first act finale, however, the Entr'acte presents no new material.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT II

Opening to Claridge scene. This number is divided into two distinct songs ("Somebody's going to throw a big party" and "It isn't done") which set the stage for the reception Looloo's mother has planned to ensnare the Grand Duke Ivan Ivanovitch for her daughter.

"Somebody's going to throw a big party," although not listed on the New York program, was almost certainly included in Frenchmen for its entire New York run.[23] Functioning as a brief (16 measures) introductory ensemble, it prefaces the more extended "It isn't done," airing the Hotel Claridge staff's resentment of the rich and their lavish parties. Built upon a two-measure motif similar to a horn call (Example 45), the song has the rounded structure A B^a (the

Example 45. "Somebody's going to throw a big party," mm. 1-2.[24]

B section ending with an accelerated, abbreviated version of A).

In contrast to "Somebody's going to throw a big party" which is in D major and 4/4 time, "It isn't done" is in $E^{\flat}$ major and 6/8 time, and follows the familiar introduction-verse-refrain format.

---

[23] According to Robert Kimball's notes on this song.

[24] The tempo marking "Allegretto quasi Schottish" implies Porter's desire for a dance-like performance style.

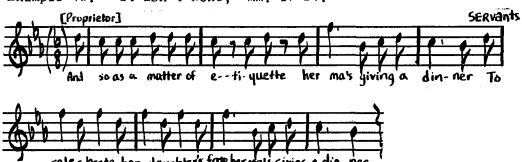
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Its dimension and thematic disposition, however, are unusual:

Introduction	Verse	Refrain
related to verse	A A^1	B B^1
4 measures	46 measures	32 measures

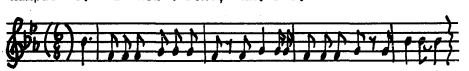
Still influenced by Gilbert and Sullivan operettas, Porter sets the verse in patter style with the characteristic repeated notes; even, rapid rhythms; and choral interjections. As before, choral interjection heightens the humor of the song through its repetition of key lines of the lyric. Here, the nursery-rhyme quality of the lyric's setting adds an element of musical parody as well (Example 46).

Example 46. "It isn't done," mm. 17-24.



In addition, the melody emphasizes the interval of a second, recalling the flex seen in The pot of gold (Example 48).

Example 48. "It isn't done," mm. 5-8.



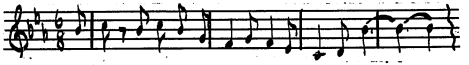
The refrain, which is not in patter style, resembles "Where would you get your coat?" and "Opening Longchamps scene" in its discourse on upper class manners. Divided into two main sections, B B^1, it builds momentum in the second phrase of each through the combination of shorter rhythms and an ascending melodic sequence. Compare

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the relaxed pace of the opening bars (Example 48a) to the increasing drive of the second phrase (Example 48b). The same techniques build

Example 48. "It isn't done."

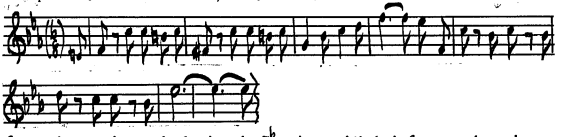
a. mm. 51-54.



b. mm. 59-66

to the climax of the song in the B♭ section before "falling off" for the final cadence (Example 49). Harmonically, the song is straight-

Example 49. "It isn't done," mm. 75-82.



forward, opening and closing in E♭ major, with brief excursions in the verse to G major (mm. 13-16) and B♭ major (mm. 17-24).

I'm in love. Looloo's romantic ballad was added to Frenchmen after the Boston tryout in order to make her a "warmer, more sympathetic ingenue."[25] Adopting the standard introduction-verse-refrain format, the song has a thematic disposition related to that found in "Somebody's going to throw a big party":

---

[25]Kimball, "Cole Porter's Fifty million Frenchmen," [p. 4].

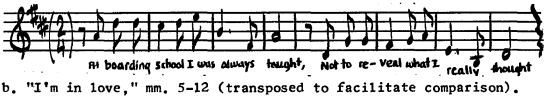
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction	Verse	Refrain
slight relation to verse	A A^1	B B^1
4 measures	32 measures	32 measures

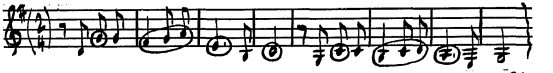
As evident from the above outline, Porter is sparing in his use of thematic material, but scrutiny reveals his care in the choice and treatment of pictorial themes. With subtle humor, he sets the lyrics of the verse to a modified version of the second theme of Elgar's "Pomp and circumstance" (Op. 39/1), so often associated with academic processionals (Examples 50a,b,and c). By combining this thematic association with the verse's non-syncopated rhythms, Porter underscores the lyrics which relate the rigid strictness of Looloo's boarding school experience (Example 50a).

Example 50.

a. "I'm in love," mm. 5-12



b. "I'm in love," mm. 5-12 (transposed to facilitate comparison).



c. "Pomp and circumstance. Military marches," Op. 39/1, mm. 1-8.[26]

However, when the lyrics read: "But now a certain exciting event/ is about to make me disobedient," Porter deliberately reflects the attitude shift with a rhythm shift, using the only syncopations in the entire verse (Example 51). In the refrain, Porter reflects

---

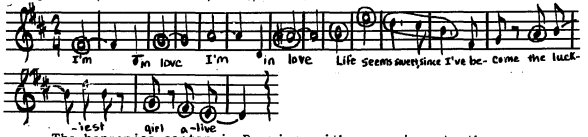
[26]As given in Harold Barlow and Sam Morgenstern, A dictionary of musical themes (New York: Crown Publishers, Inc., 1948), p. 176.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 51. "I'm in love," mm. 29-36.

Looloo's lighthearted joy in the ascending line of the opening theme (mm. 37-46, Example 52) and in the syncopations whose interspersed eighth rests (mm. 48-52, Example 52) lighten the melodic descent.

Example 52. "I'm in love," mm. 37-52.



The harmonies center in D major, with excursions to the dominant and subdominant and occasional chromaticism. The most striking harmonies occur in the final phrase, with the prominent cross relation between A♮ and A♯ (m. 64) and the chromatic alterations in an otherwise primarily diatonic song (Example 53).

Example 53. "I'm in love," mm. 64-67.

The tale of the oyster. This biting satire on the upper class

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is one of Porter's most subtly humorous songs.[27] Abandoning the verse-refrain format, the "bluesy" melodies and harmonies, the jazz syncopation and beat anticipations of his "popular" songs, Porter parodies Schubert Lieder and adopts the dramatic narrative style akin to that of "Der Erlkönig" in order to relate the saga of an oyster's social success.[28] Structured in seven sections, "The tale of the oyster" follows the rounded form: A $A^1A^2A^3B$ B^1A^4. Each subsection vividly reflects its text, utilizing rhythmic changes, modulations and shifts in accompanimental figuration to capture the appropriate mood.[29] Porter relates the oyster's progression from sea to silver platter to the "gilded" stomach of Mrs. Hoggenheimer,[30]

---

[27]Kimball provides the following background: "It ['The tale of the oyster'] was originally called 'The scampi' and the rich Mrs. Hoggenheimer was the Princess San Faustino, the queen of Venice society and a close friend of the Porters. After amusing the Venice social set it was transformed from 'The scampi' into 'The tale of the oyster' and intended for Wake up and dream but was never used in that show. When Frenchmen opened in New York, noted critic Gilbert Seldes called it a tasteless song about regurgitation. Whether in response to this or for other reasons the program for January 6,1930 indicates that 'The tale of the oyster' had been dropped from the show" ("Cole Porter's Fifty million Frenchmen," [p.6]).

[28]Lyrics given in Kimball, Cole, p. 98.

[29]Slight changes in the plagal formula which concludes each section also reflect the lyrics.

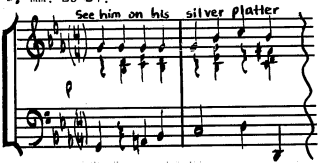
[30]Porter's choice of the name "Hoggenheimer" probably derives from the fictitious character, Mr. Hoggenheimer, played by Sam Bernard in a series of musical comedies including The girl from Kay's (1903), by Ivan Caryll, and The rich Mr. Hoggenheimer (1906), by Harry B.Smith (lyrics/ book), Jerome Kern and others (music).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

moving from a simple E♭ major setting to solemn G minor chorale style to a section in bright C major with fuller accompaniment and higher tessitura. Compare the settings of the corresponding phrase from the first, third, and fourth subsections of the song (Examples 54a,b, and c). Then, with the modulation to A minor (m. 42), Example 54. "The tale of the oyster."

a. mm. 3-4.

b. mm. 23-24.



c. mm. 33-34.

a steadily ascending melodic line (mm. 57-61), and an accelerando, arpeggiated accompaniment (mm. 53-61), "The tale of the oyster" portrays the turbulence of seasickness, climaxing in m. 61 (the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

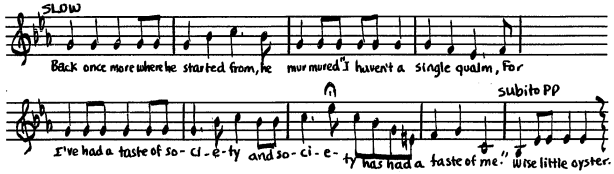
regurgitation of the oyster) (Example 55). Appropriately, Porter reserves the melodic highpoint for the word "up." As in "Der Erl-

Example 55. "The tale of the oyster," mm. 53-63.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

König," the climax of the song is followed by an epilogue which narrates the "final outcome" of the story. Here, the epilogue also dissipates the musical excitement by returning to the home key (E♭ major) and the quiet opening style. This sudden contrast enables Porter to sustain the listener's interest as he concludes with the "punch line" of the song (Example 56).

Example 56. "The tale of the oyster," mm. 63-71.



Paree, what did you do to me? Following an unknown number entitled "Specialty,"[30] this duet for Michael and Joyce reveals Porter's mastery of different musical styles. A complete shift from the concert hall atmosphere of "The tale of the oyster," this song captures the gaiety of French nightlife with its driving 6/8 meter, pervasive use of triads with the added sixth, and insistent inner-part accompaniment. A lengthy song (72 measures), it conforms outwardly to the introduction-verse-refrain mold. Closer scrutiny reveals the unusual length and thematic structure of the verse as well as the cyclical relationship between introduction

---

[31]Since no copy of this number can be located and no mention is made of it in the Porter Trust files, no comment is possible. Kimball suggests this was a showcase vehicle for some performer.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

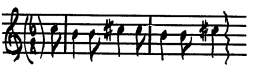
and refrain.

Introduction	Verse	Refrain
B^2(close of refrain)	A A^1 A^2 A^3	B B^1 C B^2
8 measures	36 measures	32 measures

As in most other Porter songs, the verse here allows the singers to explain the history of their present situation. Joyce and Michael, the subordinate romantic pair, describe their pre-Paris lives in a succession of sequentially ascending, tension-generating phrases which modulate from C major to E major (m. 24) to G major (m. 32) and back to C major for the refrain (Examples 57a, b, and c). In the refrain, they ask the title question in unison Example 57. "Paree, what did you do to me?

a. mm. 8-12.

b. mm. 25-26.



c. mm. 33-34.

while the added sixth and seventh color the tonic harmony (m.41) contributing to the drive generated by the rhythmically insistent inner parts (Example 58). Employing a technique seen earlier ("My Salvation Army queen," "The omnibus," "I'm in love"),Porter reinforces the flavor of this song by indirectly quoting "La Marseillaise" in the release or C section (Example 59). The climax of the song is reserved for the final statement of B

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 58. "Paree, what did you do to me?," mm. 41-47.

Example 59. "Paree, what did you do to me?," mm. 57-60.

where the vocal line leaps up a seventh to f^2, the added sixth of the submediant harmony (Example 60). As in the verse, Porter avoids

Example 60. "Paree, what did you do to me?," mm. 65-68.

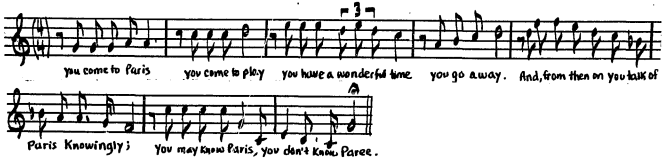
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

much chromaticism, restricting himself to an occasional altered chord. The release, by contrast, provides the brief modulation from C major to E major (m. 57) and the only chromatic line (from d^1 to d^2) in the song (Example 61).

Example 61. "Paree, what did you do to me?," mm. 61-64.

You don't know Paree. Again demonstrating his command of different styles, Porter explores another aspect of French music with this moving "torch" song which Peter sings after losing Looloo (he wins her in the end). In only 38 measures which follow the introduction-verse-refrain format, "You don't know Paree" expresses Peter's bittersweet sentiment with a poignancy its dimensions belie. The eight-measure verse, one of Porter's shortest and most freely composed, approaches recitative in its declamatory, through-composed style (Example 62). Although the refrain is more predictably

Example 62. "You don't know Paree," mm. 3-10.



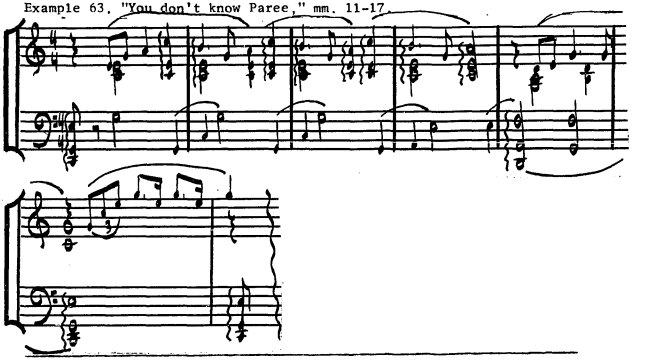
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

structured (A A^1 B A^2), it is unusual in its tempo, phrasing, rhythm, thematic content, and melody. This refrain is one of the few instances where Porter specifies tempo as "Rubato" and adds "colla voce," thus retaining some of the verse's flexibility in the refrain. The phrasing is unusual in that each A phrase extends for six measures instead of the more common eight, yielding the following distinctive phrase pattern:

A	A^1	B	A^2	2-measure[32]
6 measures	6 measures	4 measures+4 measures	6 measures	extension

Rhythmically, the bass of the refrain creates cross rhythms with an accent pattern one beat "out of phase" with the upper parts. This displacement is accentuated by the similiarity of thematic material between the vocal and bass lines. Combined, these two parts overlap in a striking fashion (Example 63). The transitional

Example 63. "You don't know Paree," mm. 11-17.

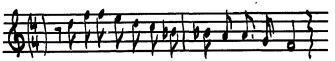


[32]The repetition of part (usually two measures) of the final phrase to "finalize" the cadence, a common practice in classical music, becomes a feature of Porter's style in the 1920's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

figuration in mm. 16-17, which recurs up a fifth in mm. 22-23, derives from the motif of "Somebody's going to throw a big party" (the first part of "Opening to Claridge scene") (see Example 45). This makes "You don't know Paree" one of the few songs in Frenchmen to borrow thematic material from another song. It is also one of the few songs in this score whose verse and refrain are so clearly connected thematically. The first phrase of the release (Example 64b) is based on the penultimate phrase of the verse (Example 64a), Example 64. "You don't know Paree."

a. mm. 7-8.



b. mm. 23-26.

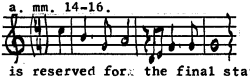
unifying the song as a whole.

Melodically, the song is highly varied. In the verse, repeated note patterns ascend and descend until m. 7 when the melody "breaks loose" and rushes down a full octave from f^2 to f^1. Another octave, from c^2 to c^1, concludes the verse, giving it the range of an eleventh (see Example 62). In the refrain, the melody of the A phrases seems confined to the G-A-C-B pattern (see Example 63). Yet, in the second A statement, it grows, pushing upward (Examples 65a and b). The release expands upon mm. 7-8 of the verse (see Examples 64a and b), with the scale descending an eleventh from f^2 to c^1 and again from $e\flat^1$ to $b\flat$. The melodic climax, however,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 65. "You don't know Paree."

a. mm. 14-16.



b. mm. 19-20.

is reserved for the final statement of A which resolves the upward drive of the earlier A phrases (see Example 65), moving first to e^2 (m. 36) and then to the melodic highpoint, g^2, in the penultimate measure. Compare the conclusion of this last A to the previous A phrases (see Examples 65 and 66). Not only is this song well-

Example 66. "You don't know Paree," mm. 34-38.

constructed and musically interesting, but it is also extremely effective in expressing the bittersweet sentiment of the lyrics.

I'm unlucky at gambling. More than any other song in this score, this number reveals Porter's musical sophistication. Dealing with unhappy love, a favorite Porter subject, it demonstrates a degree of harmonic subtlety unusual in popular music, even in Porter's. Outwardly conforming to familiar Porter techniques, the song follows the standard form and thematic structure as diagrammed below:

Introduction	Verse	Refrain
related to verse	A A^1	B B^1 C B^2
2 meaures	16 measures	16 measures

The rhythms include the now-familiar syncopations and beat anticipations over a steady bass. The release is the center of variety within the refrain, and the climax of the song is reserved for the final phrase. Despite this standard approach, "I'm unlucky at gambling" remains unusual because of its extensive chromaticism, and striking harmonic shifts. In the verse, harmonic parallelism colors functional harmonies (Example 67). Brief chromatic lines

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 67. "I'm unlucky at gambling," mm. 3-4.

in the bass constitute effective counterpoint to the repeated notes of the vocal line (Example 68). The refrain, however, rivets

Example 68. "I'm unlucky at gambling," mm. 5-6.

attention on the harmonies with the inner-voice cross relations of the B material (Example 69). The upward motion of B^1 is

Example 69. "I'm unlucky at gambling," mm. 19-22.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

accompanied by a chromatic progression (Example 70). In the

Example 70. "I'm unlucky at gambling," mm. 23-26.

release, however, harmonic changes "snowball" chromatically descending in striking syncopes (Example 71). The final B statement

Example 71. "I'm unlucky at gambling," mm. 29-30.

follows the release abruptly, retaining the cross relations and "resolving" the ascending drive of the B and B^1 cadences to the following harmonies (Example 72).

Example 72. "I'm unlucky at gambling," mm. 31-34.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Finale act II. This number utilizes the same patchwork composition previously seen in the Overture, "Finale act I Longchamps" and the Entr'acte. The 64-measure work is simply the quotation of the refrains (32 measures each) from "Paree, what did you do to me?" and "You do something to me." The first refrain is reproduced in its original key of C major while the second is transposed from its original E♭ major to F major.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The boy friend back home.[33] One of the two numbers added after the New York opening, this is the only song in this score to have a double refrain.[34] Otherwise, the form of this song follows more usual procedures:

Introduction	Verse	Refrain A	Refrain B
last 4 m. of first refrain	A A B	C C D C	C^1 C^1 D C^1
4 measures	24 measures	32 measures	32 measures

From the little that is indicated, the verse melody style recalls The pot of gold, with its flex and dotted rhythm pattern (Example 73). The refrain melody (Example 74a) is slightly similar in contour

Example 73. "The boy friend back home," mm. 5-8.

to the melody of "That's why I love you,"(Example 74b) although more chromatic and less disjunct. The harmonies utilize the added sixth, augmented chords, parallelism and a full complement of

---

[33]Since the only known source is a manuscript which omits most of the vocal line (and all of the text), comments are restricted.

[34]Were it not for the marginal note at the close of refrain A: "Encore 2 bars and 3rd ending to Ref. in D" (Refrain B is in D major), the "V.S." at the bottom of Refrain A, and the appropriate modulation (from B♭ to D)in the third ending, it would have been assumed that refrain B was meant as an alternate, not successor, to refrain A.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 74.

a. "The boy friend back home," mm. 29-35.

b. "That's why I love you," mm. 1-8.

chromatically altered harmonies. The verse and first refrain are primarily in B♭ major except for several localized modulations and chromatic passages as shown in Example 75. The second refrain

Example 75. "The boy friend back home," mm. 44-53.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is in D major, with a brief modulation to B major before returning to D (Example 76).

Example 76. "The boy friend back home," mm. 81-85.

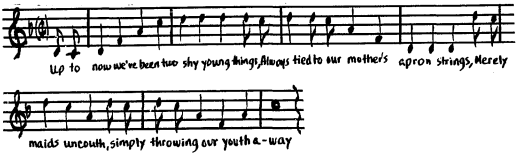
Let's step out. The other added song and final number written for Frenchmen, this number is conventional in its form:

Introduction	Verse	Refrain
related to refrain	A A^1	B B C B
2 measures	16 measures	32 measures

but not in its thematic material which subtly reflects the meaning of the lyrics. In the verse, the theme is built exclusively on the notes of a D minor seventh chord until m. 17 when the pitch E is introduced. Its deceptively simple ascents and descents, coupled with the consistently even rhythms, emphasize the child-like innocence portrayed by the text (Example 77). In the refrain, Porter uses the music to complement the text, conveying the transformation from ingenue to sophisticate by resetting the same notes

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 77. "Let's step out," mm. 3-9.



(the D minor seventh), unfolding them more gradually and adding syncopations. There are also displaced accents in the bass in mm. 19-20 and m. 22, which produce a similar effect to those in the refrain of "You don't know Paree" (Example 78). It should be evident that the B theme (Example 78) also resembles (especially

Example 78. "Let's step out," mm. 19-25.

rhythmically) the analogous theme in "You've got that thing" (see Example 10). Unlike that of "You've got that thing," the rhythmic

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

drive of the B theme of "Let's step out" dissipates in the middle of its fourth measure, lessening the overall effectiveness of the song. The release offers a melodic line characterized by frequent large leaps which imply polyphony (Example 79). The verse harmonies

Example 79. "Let's step out," mm. 35-42.

rely heavily upon the augmented dominant (C-E-G$^{\sharp}$) which appears in every measure of the verse except the last two. The tonic with the added sixth (F-A-C-D) is also used frequently in both verse and refrain (Example 80).[35] The release includes brief modulations

Example 80. "Let's step out," mm. 3-4.

from F major to B$^{\flat}$ major to E$^{\flat}$ major and back to F via the usual formula of V/V - V.

---

[35]The melody of both verse and refrain opens on the sixth of the key over a tonic chord (refer to m. 19, Example 78).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UNUSED MATERIAL

The music used in the New York production of Frenchmen represents slightly more than half of what Porter actually wrote for the show. The unused numbers, many discarded for practical rather than musical reasons, are discussed below in alphabetical order.

Act I scene Longchamps. With the exception of one section bearing the marginal note: "1st 8 bars sung by Peter," this is an instrumental number which probably provided musical background for dialogue and stage actions during the scene at Longchamps race-track. Two cues given on the score reinforce this impression along with the marginal note above mm. 56-57: "2nd 8 bars spoken while music continues." Divided into six different sections, the 19 measures of music consists of a patchwork of transitional material and excerpts from "You do something to me" and "I worship you."

Act II (Chateau Madrid). The title of this number refers to the setting for the final scene of act II (scene v) and thus, clearly establishes the number's intended placement in the score. It's absence from the New York program, however, confirms its "unused" status.

Within the standard 32-measure A A B A refrain form, "Act II (Chateau Madrid)" presents some unusual new thematic material. The A theme opens on the seventh degree of the scale (F♯ in G major)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and is phrased assymmetically in three- and five-measure units (Example 81). The B material, unusually amorphous, is directed

Example 81. "Act II (Chateau Madrid)," mm. 5-12.

primarily by harmonic considerations. It lacks any recognizable melodic patterning (Example 82). Rhythmically, "Chateau" adheres

Example 82. "Act II (Chateau Madrid)," mm. 21-24.

to even 4/4 rhythms. Parallelism (Example 83) and a chromatically descending bass underneath the A theme, which delays the appearance of the tonic until m. 11 (see Example 81), enhance the predominantly

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

G major harmonies of "Chateau." The B section's excursion to the subdominant (C major), and its return to tonic via a series of secondary dominants (mm. 26-28, Example 84) also enliven the harmonies.

Example 83. "Act II (Chateau Madrid)," mm. 3-4.

Example 84. "Act II (Chateau Madrid)," mm. 26-29.

Act II.Scene III [incidental music]. An instrumental transition to the reprise of "You do something to me" and "I worship you,"[36] this inconsequential number adopts the familiar patchwork pattern. Its 66 measures are divided into four sections: introduction (2 measures), harmonic preparatation (32 measures), refrain--"You do something to me" (first 16 measures), refrain--"I worship you" (last 16 measures). The "segue" marking at the end indicates its direct lead into the reprise.

---

[36]Both the 'Act II.Scene II [incidental music]' and the reprise were dropped for the New York production.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ballet-snake in the grass. Fifty million Frenchmen is among the few Porter scores which includes an instrumental dance number composed of new, instead of reprised material.[37] This number, "Ballet-snake in the grass," provided the music for Leonide Massine's choreography. As in Porter's full-length ballet, Within the quota (1923), this ballet is a multi-section work, incorporating elements of jazz, blues and early twentieth-century French music. Extending for 158 measures, it is divided into three connected movements of decreasing length, whose form can be outlined as follows:

Movement I	Movement II	Movement III
68 measures	52 measures	38 measures
intro.+ A A B $C^{a}B^{1}C^{a}A$ A	intro.+$A^{1}A^{1}D$ A^{1}	intro.+ E $E^{a}G$ E^{a1}

The first section, which bears the marginal description: "Innocent girl in Bois de Boulogne," presents the germinal theme of the work. Its bluesy, flatted seventh is set in a slow, lazy, lyric style akin to the treatment of jazz and blues in the 1920's music of Milhaud and Ravel (Example 85). In longer and more chromatic

Example 85. "Ballet-snake in the grass," mm.5-12.

[37]Some other scores in this category are DuBarry was a lady (1939), Around the world in eighty days (1946), and Can-can (1953).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

phrases, the B theme nevertheless preserves a mood similar to A (Example 86) while the C^a theme clearly derives from the

Example 86. "Ballet-snake in the grass," mm. 21-25.

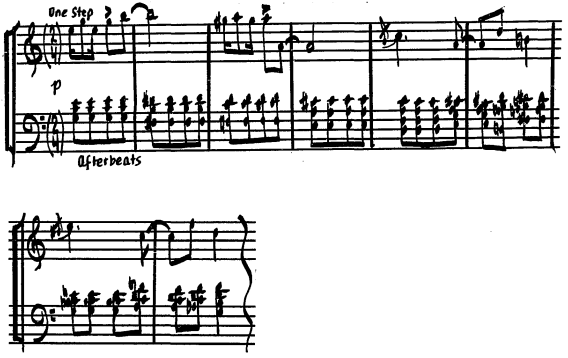
second portion of A (Example 87).

Example 87. "Ballet-snake in the grass," mm. 33-35.

In the second movement, which bears the marginal notes: "Girl sees man" and "they dance," the A theme from the first movement recurs but in a modified version (Example 88). The indications "one step" and "afterbeats" as well as the clearly

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 88. "Ballet-snake in the grass," mm. 5-12.[38]



marked accents specify the desired performance style. The abrupt shift to D material in m. 21 accompanies the marginal note "trouble brewing" (Example 89).

Example 89. "Ballet-snake in the grass," mm. 21-28.

The third movement opens with a four-measure "mysterioso"

[38] Measures are numbered separately within each movement.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

passage which, through its ominous arpeggio grace notes, pictorially represents the marginal notations "Contortionist" and "snake comes out of basket"(Example 90). The main part of the last movement,

Example 90. "Ballet-snake in the grass," mm. 1-4.

(which portrays the longing of the boy and girl to return to America), also utilizes a form of the A idea. Here, the modified A is superimposed, as a countermelody of sorts, above the main material (E) (Example 91). The marginal note "Slower (Blues)" marks the opening

Example 91. "Ballet-snake in the grass," mm. 15-23.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the E material (third movement, m. 5) which, with its open fifths and octaves in the bass and syncopations above (see Example 91), is similar in texture and character to the second movement "Blues" of Ravel's 1927 "Sonate pour violon et piano" (Example 92).[39] This

Example 92. Ravel, "Sonate pour violon et piano," II, mm. 11-13.

ballet was dropped during the Boston run and replaced by "You don't know Paree."

Down with everybody but us. One of the lesser songs in Frenchmen, this number for Michael and Joyce was originally intended as a replacement for "Why don't we try staying home?" Cast in the familiar verse-refrain format, it conforms to the common thematic arrangement:

Verse	Refrain
A A^1	B B^1 C B^2
32 measures	32 measures

The verse is the less interesting of the two sections, with its repetitive, sequentially developed melody and its emphasis on tonic-subdominant-tonic harmonies (Example 93). The chromatic

---

[39] Maurice Ravel, "Sonate pour violon et piano" (Paris: Durand & Cie., 1927), p. 13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

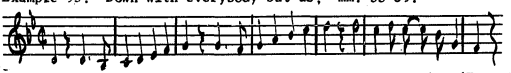
Example 93. "Down with everybody but us," mm. 1-4.

closing measures (Example 94) are the only source of variety in the

Example 94. "Down with everybody but us," mm. 25-32.

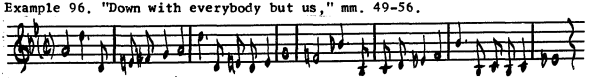
verse. The refrain, considerably brighter, exhibits greater melodic motion, more rhythmic invention, and greater harmonic variety. The B phrases have a scalar, arched melody (Example 95) while the re-

Example 95. "Down with everybody but us," mm. 33-39.



lease incorporates an octave leap in its modulatory line (Example 96).

Example 96. "Down with everybody but us," mm. 49-56.



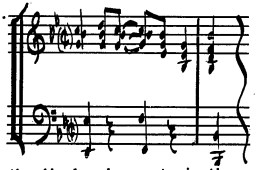
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The quarter rest in the first measure of each B phrase (see Example 94) effectively "punctuates" the phrase, deemphasizing the repeated notes and generally adding rhythmic vitality. The syncopation at the close of each phrase also contributes to the rhythmic drive of the refrain and provides contrast to the even rhythms characterizing the verse (Examples 97a and b). By far the most striking rhythms,

Example 97. "Down with everybody but us."

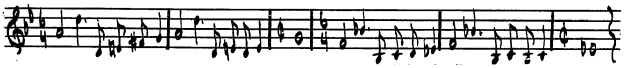
a. mm. 37-40.

b. mm. 46-47.



however, are the displaced accents in the release (see Example 96). Here, the rhythmic disposition and melodic contour suggest two 6/4 measures followed by one ¢ measure (Example 98) instead of the present notation (see Example 96).

Example 98. "Down with everybody but us," mm. 49-56, with implied rebarring.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Harmonically, the refrain of "Down with everybody but us" retains the B♭ major tonic of the verse, adding chromatic color (see m. 40, Example 97a) and modulating briefly to G major in the release (Example 96). The center of harmonic interest is the second phrase of the release where the deceptive cadence in mm. 52-53 initiates the return to tonic (Example 99).

Example 99. "Down with everybody but us," mm. 52-56.

Emigrants march.[40] Designed as a companion piece to "The American Express," this ensemble is more attractive than its partner. An unusually lengthy introduction (16 measures) marked "Alla marcia" resembles the B theme from "The omnibus" (see Examples 26b and 100) and, in its A A^1 form, previews the thematic

Example 100. "Emigrants march," mm. 1-4.

material of the entire verse (Example 101). Treating the F major introduction and verse as a dominant preparation, the refrain opens

---

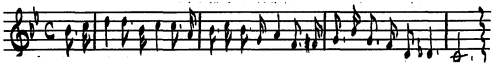
[40]According to Robert Kimball, this number was probably dropped since it was also used in Porter's Wake up and dream (1929) whose New York production (original done in England) coincided with that of Fifty million Frenchmen. Porter almost certainly would have avoided using an identical number in two different, simultaneous productions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 101. "Emigrants march," mm. 17-20.

in B♭ major, retaining a similar rhythmic character but exhibiting greater melodic range than the previous sections. Note the span of a ninth and the use of the flatted third in the opening phrase (Example 102). The release provides harmonic interest with its

Example 102. "Emigrants march," mm. 33-36.



modulations from B♭ major via G minor (m. 49) to D major (m. 52) and then to F major (m. 56), the dominant preparation for the B♭ major tonic (Example 103). The lyrics are equal to or better

Example 103. "Emigrants march," mm. 49-56.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

than the music and include Porter's only reference in the Frenchmen score to the stock market crash (October, 1929).[41]

The heaven of Harlem. Although this song is listed on the Boston program, only the lyrics are known to exist.

I worship you. The history of this song is recounted in Kimball's notes:

> "I worship you" was intended as a kind of theme song for the show. First sung by William Gaxton [Peter] to Genevieve Tobin [Looloo], it was reprised twice during the second act when the production was playing the Colonial Theatre in Boston. There it shared the critical spotlight with "You do something to me," "Find me a primitive man," "Where would you get your coat?," and "Please don't make me be good." Porter clearly had a special fondness for the song, for after it was dropped for Fifty million Frenchmen (before the New York opening) it was resurrected for Star dust, a show Porter was planning with Ray Goetz in 1931 but which became a casualty of the depression and was never produced.[42]

Formally stereotyped, "I worship you" can be outlined :

Introduction	Verse	Refrain
previews verse	A A^1	B B^1 C B^2
5 measures	16 measures	32 measures

It also illustrates many familiar Porter traits: the flatted third and seventh occur in the introduction (Example 104a) and in the triadic verse theme (Example 104b) along with syncopations. Chromaticism is pervasive (Example 105). The oompah bass appears

---

[41] "We'll dispense with collars
Until we get the dollars
That all the daily papers discuss..." and
"...For the great day will come
When you'll be glad to mix
If you live until the market climbs...."

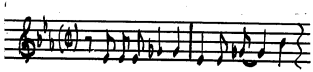
[42] Kimball, "Cole Porter's Fifty million Frenchmen," [p. 2].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 104. "I worship you."

a. mm. 3-5.

b. mm. 6-7.



Example 105. "I worship you," mm. 9-11.

in the refrain (Example 106), and, predictably, the release offers

Example 106. "I worship you," mm. 22-25.

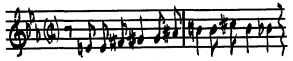
contrast and harmonic development, moving from B♭ minor to A♭ minor and back to the tonic E♭ major via the enharmonic E major chord in m. 45 (Example 107). However, the melody of "I worship you" is anything but familiar. In the verse, it is one of the few Porter melodies strictly constructed on a triad (see Example 104b). To

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 107. "I worship you," mm. 45-46.

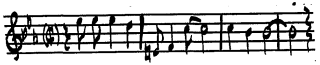
liven up verse cadences, Porter borrows from another key (Example 108).

Example 108. "I worship you," mm. 12-13.



The refrain melody is striking with its downward leap of a minor seventh and its outline of a diminished octave. The cross relations in the accompaniment accentuate the A♭ - A♮ conflict (see Example 106). The minor seventh leap is even transposed up a fifth at the close of the second B statement (Example 109). The

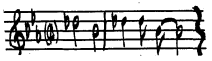
Example 109. "I worship you," mm. 34-37.



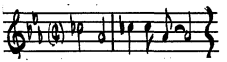
release provides melodic contrast with its repeated minor thirds akin to those in "The omnibus" and "Emigrants march" (Examples 110a and b). This song also encompasses the largest range yet found in

Example 110. "I worship you."

a. mm. 38-39.



b. mm. 42-43.



the Frenchmen score, spanning an octave and a fifth, from a to e♭2.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

My Harlem wench. Prior to the New York production, this number was probably intended for the same program location as that ultimately occupied by "The happy heaven of Harlem."[43] Lacking either an introduction or verse, "My Harlem wench" is a virtual duplicate of the refrain of "The happy heaven of Harlem." The changes are confined to the lyrics, which are considerably different, and to slight melodic and accompanimental modifications. The more striking but more vocally awkward octave leaps of the "Harlem wench" melody are replaced by the repeated notes in "The happy heaven of Harlem (Examples 111a and b), while the rhythms and

Example 111.

a. "My Harlem wench," mm. 1-8.

b. "The happy heaven of Harlem," mm. 21-28.

[43] Kimball considers "The heaven of Harlem," "My Harlem wench," and "The happy heaven of Harlem" as Porter's successive attempts to write a "Harlem" song for Fifty million Frenchmen. As indicated above, "The happy heaven of Harlem," the final version, was used in the New York production.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

voicing of the accompaniment are slightly varied throughout (Examples 112a and b). In the release, the harmonies themselves are slightly

Example 112.

a. "My Harlem wench," mm. 1-2.

b. "The happy heaven of Harlem," mm. 21-22.

modified (Examples 113a and b).

Example 113.

a. "My Harlem wench," mm. 23-24.

b. "The happy heaven of Harlem," mm. 43-44.

Please don't make me be good. Originally intended as a second song for May de Vere (along with "Find me a primitive man"), this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

number was dropped from the score prior to the New York production.[44] Although conforming to the introduction-verse-refrain structure, with the familiar thematic arrangement diagrammed below, "Please don't make me be good" provides a fresh sound with its distinctive melodies, inventive rhythms, unusual phrasing and extensive chromaticism. In the opening verse phrase, the scalar melody starts on the

Introduction	Verse	Refrain
related to verse	A B	C C^1 D C^2
4 measures	16 measures	32 measures

second degree instead of the more usual tonic, mediant, or dominant, thus implying the dominant superimposed over the tonic, a striking opening harmony. The rhythm, with its opening syncopation and strategic beat anticipation in m. 6 makes the three-measure vocal phrase seem natural and complete although the accompaniment does add the fourth, balancing measure (Example 114). Note the de-

Example 114. "Please don't make me be good," mm. 5-8.

clamatory rhythms, the chromaticism of the melody and harmony (cross relations in m. 13), the assymmetrical phrasing of the B

---

[44]Kimball provides the following background: "It was removed either in an effort to shorten the second act which all the critics said needed shortening or to placate other members of the cast who felt that Evelyn Hoey [May de Vere] had too many songs " ("Cole Porter's Fifty million Frenchmen," [p. 5]).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

segment of the verse (Example 115). More regularly phrased, the

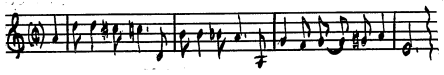
Example 115. "Please don't make me be good," mm. 13-20.

refrain is built almost entirely on chromatic lines ranging from the narrow antecedent of the C motif (Example 116a) to the descending chromatic scale of the consequent (Example 116b). As in the con-

Example 116. "Please don't make me be good."

a. mm. 21-24.

b. mm. 25-28.



clusion of the verse, the melody in the release includes large leaps (Example 117). This disjunct contour is recalled in the final

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 117. "Please don't make me be good," mm. 37-44.

measures where the melody spans its full range of a twelfth. The harmonies include frequent chromatic alterations in mm. 13-20 of the verse (see Example 115) and in the C material of the refrain. Note the opening appoggiatura, implying dominant harmonies over the tonic (Example 118). As expected the release is also colored

Example 118. "Please don't make me be good," mm. 21-28.

by chromatic alterations. Its most varied progressions occur in its final measure (m. 44) over the parallel fifths in the bass (Example 119).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 119. "Please don't make me be good," mm. 43-45.

The queen of Terre Haute. Originally intended as a solo for Looloo's mother (Mrs. Carroll), this song simultaneously explains her social ambition for Looloo and satirizes her own "tragic" fate as a debutante doomed to midwestern obscurity. Using the music to highlight the textual humor, Porter parodies grace and elegance by setting the song as a waltz. He maintains the characteristic even rhythms, the "oompah-pah" accompanimental figuration, the sequential treatment of thematic material, and the predictable harmonies throughout. Waltz clichés such as the accented second beat (Example 120a) or the second beat rest followed by an accented third beat (Example 120b) contribute to the humor in a manner similar to Porter's parody waltz from The pot of gold, "When I used to lead the ballet." There Example 120. "The queen of Terre Haute."

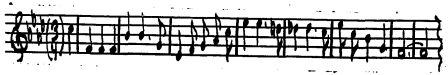
a. mm. 7-9.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 37-40.

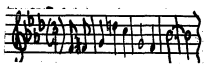
are even some similarities between the opening themes of the two songs (Examples 121a,b,c, and d). In the refrain, the waltz is Example 121.

a. "The queen of Terre Haute," mm. 5-12.



b. "When I used to lead the ballet," mm. 9-15.

c. "The queen of Terre Haute," mm. 17-20.



d. "When I used to lead the ballet," mm. 61-63.

parodied further with the intrusion of a B♭ at the crucial pivot of the line (Example 122). Approached by a dramatic downward leap of a minor seventh, the B♭ causes the melody to outline an awkward diminished octave. This focuses attention on the word "I" in the text, connecting the musical awkwardness with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with the awkwardness of the debutante (Example 122). Similarly,

Example 122. "The queen of Terre Haute," mm. 37-44.

Porter conveys mock pathos and "drama" in the closing refrain phrase by means of the "dramatic" harmonic shifts, the rallentando marking, and the strategic use of the fermata (Example 123). Conforming to

Example 123. "The queen of Terre Haute," mm. 61-67.

the familiar form of introduction-verse-refrain, "The queen of Terre Haute" reverses the usual thematic structure of verse and refrain (as does another unused song, "Why don't we try staying home?"). Its form can be outlined as follows:

Introduction	Verse	Refrain
previews verse	A A^1 B C	D D^1
4 measures	32 measures	32 measures

That's why I love you. Originally placed after the "Harlem" number, "That's why I love you" resembles the refrain of "You've got that thing" in its form (A A B A , 32 measures), melody, harmony, and rhythm. The melody of the opening phrase (A) is a modified inversion of the opening refrain(C) of "You've got that thing." Both songs utilize appoggiatura dissonances on the first beat of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

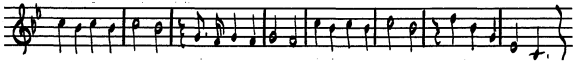
each subphrase and share the same rhythms in the first part of their corresponding phrases (see Examples 12, 17, and 124). Even

Example 124. "That's why I love you," mm. 1-8.

their releases are related in the flex of a second and their concluding descending line (Examples 125a and b). Perhaps because of

Example 125.

a. "That's why I love you," mm. 17-24.



b. "You've got that thing," mm. 35-42.

these similarities, the relative lack of rhythmic vitality in "That's why I love you" is especially prominent, establishing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"You've got that thing" as the superior song and lending credence to the theory that "That's why I love you" is a forerunner of "You've got that thing."

Watching the world go by. An ensemble number for tourists which was originally intended to follow the French version of "Find me a primitive man,"[45] this is a brief, waltz-like song, unusual in its lyric charm. It evokes operetta in its vocal ornamentation (Example 126) and in its thematic and harmonic material (Example 127). De-

Example 126. "Watching the world go by," mm. 1-7

Example 127. "Watching the world go by," mm. 17-24.[46]

parting from the usual form, "Watching the world go by" is a 32-measure refrain without a verse. It does, however conform to the A A B A refrain pattern, with each section occupying the standard eight measures. The release (see Example 127) is built in two-measure units rather than in the more common four-measure units and it provides the most varied harmonies of the song.

---

[45]"Trouve moi un homme primatif," a slightly "naughty" French version of this song, followed the English version on the Boston program. According to Kimball, it was "sung by Evelyn Hoey while the set for the Café de la Paix scene was readied for display" ("Cole Porter's Fifty million Frenchmen," [p. 2]).

[46]The only available copy of this song is notated in this abbreviated fashion.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Why don't we try staying home? This number was apparently dropped in rehearsal since it does not appear on either the New York or Boston programs. An attack on the emptiness of the upper class social whirl, it joins "The queen of Terre Haute" as one of the few Porter songs to reverse the thematic organization within the standard introduction-verse-refrain format:

Introduction	Verse	Refrain
derived from C^1	A A B A	C C^1
4 measures	32 measures	32 measures

Note the unifying connection between introduction and refrain.

Thematically the song is attractive but not striking. The A theme is characterized by an initial leap of a fourth and its short, sequential, two-measure phrases (Example 128). The B

Example 128. "Why don't we try staying home?," mm. 5-8.

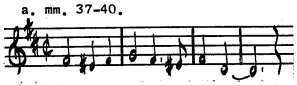
theme (the release), now occurring in the verse, is characterized by an arpeggiated minor chord in first inversion, also sequentially treated (Example 129). By contrast, the refrain theme utilizes

Example 129. "Why don't we try staying home?," mm. 21-28.

the melodic flex (Example 130a) and stepwise, scalar motion (Example 130b), both sequentially treated.

Example 130. "Why don't we try staying home?"

a. mm. 37-40.



b. mm. 45-48.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Strategic chromatic alterations add color or effect small-scale modulations within the general D major tonality. The release, now in the verse (see Example 129) is merely a sequential passage through G minor-D minor-C major-B♭major-F major and A dominant seventh harmonies. The refrain harmonies are also straightforward, the only shift of tonal focus occurring in mm. 57-64 (Example 131).

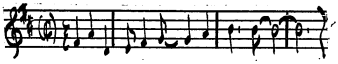
Example 131. "Why don't we try staying home?," mm. 57-64.

Two chords, the dominant seventh with sustained fourth (m. 6) and the augmented ninth (m. 12) are added to Porter's usual harmonic vocabulary.

Although used sparingly in the refrain, beat anticipations and syncopations abound in the verse, adding variety to repeated notes (see Example 128) as well as enlivening the cadential phrases (Example 132). The rhythms, though skillfully organized, avoid extended accent displacements and therefore lack the momentum

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 132. "Why don't we try staying home?," mm. 9-11.



characteristic of Porter's best songs.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONCLUSION

In the years between The pot of gold and Fifty million Frenchmen, Porter's musical style underwent the most substantial changes of any comparable time period. His increased exposure to and absorption of a variety of classical and popular music is evidenced in the wide range of musical styles incorporated in the Frenchmen score. Yet, by contrast to the equally derivative Pot of gold, Fifty million Frenchmen exhibits greater originality in its treatment of borrowed styles and, at the same time, reveals the growing crystallization of Porter's own musical language.

Classical music finds its way into "The tale of the oyster" and "Ballet-snake in the grass" while French popular music appears in "Paree, what did you do to me?" and "You don't know Paree." Musical quotations appear in "The omnibus"(Gershwin, Youmans), "Paree, what did you do to me?" (La Marseillaise), "Yankee Doodle" ("Yankee Doodle," "Stars and stripes forever"), "The happy heaven of Harlem"("Dixie"),and "I'm in love" (Elgar's "Pomp and circumstance"). But by far the most extensive influence on the Frenchmen score (and on Porter's music in the 1920's) is blues and jazz. Songs such as "I'm unlucky at gambling," "The happy heaven of Harlem," "My Harlem wench," "I'm in love," "I worship you," "You do something to me," "You've got that thing," "That's why I love you," and "Let's step out" utilize one or several jazz and blues elements from rhythmic devices (extensive syncopation, beat anticipation, accent displace-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ment, cross rhythms) to harmonic/melodic devices (flatted thirds and sevenths, triads with the added sixth, chromatic alterations, parallelism) and firmly establish this score as a product of the 1920's.

The Frenchmen score also reveals that Porter's command of musical language has grown, sustaining more dramatic key relationships, greater harmonic sophistication ("I'm unlucky at gambling," "Find me a primitive man"), more melodic motion ("I worship you," "Find me a primitive man," "The queen of Terre Haute," "My Harlem wench," "Please don't make me be good") and more varied rhythms ("You don't know Paree,""Paree, what did you do to me?," "You've got that thing," "I'm unlucky at gambling"). No longer is there a reliance on the patterning, on the flex, or on Gilbert and Sullivan techniques.

Frenchmen also varies in structural conception from The pot of gold. The large scale cyclical relationships, so important in the 1912 score, are abandoned in Frenchmen. The only re-use of material occurs within a song (usually between introduction and refrain or introduction and verse) and in the patchwork ensemble numbers which reprise selected song refrains. Like The pot of gold, Frenchmen relies heavily on the stereotyped verse-refrain format but the later score includes several numbers which do not embrace this form ("The tale of the oyster," "My Harlem wench," "The American Express," "Somebody's going to throw a big party," "The omnibus") and many which vary the usual thematic patterning within the verse-refrain ("You've got that thing," "Paree, what

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

did you do to me?," "Why don't we try staying home?," "The queen of Terre Haute").

Thematic material in the 1929 musical is more integrated than it was in The pot of gold, expanding a germinal idea (as in "Ballet-snake in the grass," "The tale of the oyster," "You've got that thing," "You do something to me") rather than growing by addition of new material. As before, the thematic material is also used to reflect the lyrics, although often with more subtlety than in 1912 ("The queen of Terre Haute," "The tale of the oyster," "Please don't make me be good").

By the 1929 score, certain subjects have emerged as Porter favorites: satire of the upper class ("The tale of the oyster," "It isn't done," "Where would you get your coat?," "At Longchamps today," "What the woman will wear") and of the nouveau riche ("The queen of Terre Haute," "The omnibus"). The city of Paris ("You don't know Paree," "Paree, what did you do to me?")and bittersweet love ("I'm unlucky at gambling," "You don't know Paree") are also popular with Porter (irrespective of this particular book). In addition, the unambiguous love song, rarely identified with Porter, is well represented in Frenchmen with "You do something to me," "I'm in love," "You've got that thing," and "I worship you."

In sum, Fifty million Frenchmen reveals Porter's substantial musical growth during crucial developmental years. It is a compendium of his efforts in the 1920's and its uneven quality is indicative of the ongoing process of refinement. Yet, in such songs as "I'm unlucky at gambling," "The tale of the oyster," "You've got that thing," and "You do something to me," it is clear that Porter's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

unique style has already emerged in all its subtle polish and sophistication.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER III - DUBARRY WAS A LADY (1939)

BACKGROUND

The most fruitful decade in Porter's musical career was 1930-1939. He had served his apprenticeship and begun to establish his musical identity during the 1920's, but it was not until the 1930's that Porter perfected his skills and achieved world-wide recognition. As the following partial list of scores (and some of their outstanding songs) reveals, Porter's output during the 1930's is remarkable for the quantity of high quality musical expression:

1930 The New Yorkers ("Love for sale," "I happen to like New York," "Where have you been?")
1931 Star dust (unproduced musical) ("I get a kick out of you")
1932 Gay divorce ("After you, who?," "Night and day")
1934 Anything goes ("All through the night," "Anything goes," "You're the top")
1935 Jubilee ("Begin the beguine," "Why shouldn't I?," "Just one of those things")
1936 Born to dance (film) ("Rap tap on wood," "Easy to love," "I've got you under my skin")
1936 Red, hot and blue ("It's delovely," "Goodbye, little dream, goodbye")
1937 Rosalie (film) ("In the still of the night," "Rosalie")
1938 You never know ("At long last love," "From alpha to omega")
1938 Leave it to me ("Get out of town," "My heart belongs to Daddy")
1939 DuBarry was a lady ("Friendship," "But in the morning,no," "Well, did you evah")

Of equal significance, though less famous than Anything goes, DuBarry was a lady is representative of this exceptional decade. It opened at New York's 46th Street Theatre on December 6,1939, the last musical comedy to premiere on Broadway in the 1930's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Directed by Edgar MacGregor and produced by B. G. de Sylva, DuBarry starred Bert Lahr (as Louie Blore/ King Louis XV of France) and Ethel Merman (as May Daly/ Madame DuBarry) and featured Betty Grable in her Broadway debut (as Alice Barton). Charles Walters (Harry Norton), Benny Baker (Charley), and Ronald Graham (Alex Barton) were also among the cast.[1] The book, a joint effort by Herbert Fields [2] and B. G. de Sylva, presents the tale of Louie, the washroom attendant at New York's Club Petite. Although he has won a fortune in the sweepstakes, he cannot win the love of the Club's star entertainer, May Daly. He accidentally drinks a Mickey Finn intended for his rival (Alex Barton) and dreams of himself as Louis XV, with May as Madame DuBarry. Even in his dream world, however, his love is thwarted and when he awakens he resigns himself to having May's friendship only.

Like Porter's other musical comedy scores, DuBarry was a lady is divided into two acts, with considerably more music in the first than in the second. The numbers included on the New York program (see Appendix, documents 13-15) are listed below:

Act I
- Prologue. Opening no. 1
- Ev'ry day a holiday
- It ain't etiquette
- When love beckoned (in Fifty-Second Street)
- Come on in
- Dance

---

[1]Factual information concerning the production of DuBarry is taken from Kimball, Cole, p. 263 and from the New York program (Appendix, documents 13,14, and 15).

[2]Also the author of the book for Fifty million Frenchmen.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dream song
Mesdames et Messieurs
The gavotte
But in the morning, no!
Do I love you?
Rhythm dance (danse victoire)
Bachanale and danse (danse erotique)
Finale act I [DuBarry was a lady]

Act II
Opening act II, "danse tzigane"
Give him the oo-la-la
Well, did you evah
Danse
It was written in the stars
L'apres-midi d'un boeuf (sunny rice)
Katie went to Haiti
Friendship
Finale act II

Although they did not appear on the program, an Overture and assorted "incidental" numbers were undoubtedly used in the actual production. Additional numbers written for DuBarry but unused in the New York production are "In the big money," "Opening act I, scene 1," "What have I?," and "Zombie dance."

Unlike the two musical comedies previously discussed, DuBarry was a lady is set in two different worlds: the twentieth-century American nightclub and the eighteenth-century French royal court. The music consistently reflects this duality, adopting the "popular" idiom for the twentieth-century American segments of the script and borrowing from eighteenth-century French musical styles for the French court scenes. Schooled in French classical tradition, Porter utilizes gavotte, loure, and French overture styles and, consciously or unconsciously, reflects the importance of dance in the eighteenth-century French court by including what turned out to be a higher proportion of dance numbers in DuBarry (7 out of 33) than in any other of his scores.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT I

Overture. Although not listed separately on the program, the Overture opens the score.[3] Like the Overture in Fifty million Frenchmen, the DuBarry Overture is a patchwork of song refrains from the body of the score, supplemented only by transitional material and a coda extension. Extending for a lengthy 210 measures, it is divided into the following subsections:

mm. 1 - 16 = refrain (partial), "Do I love you?"
mm. 18- 33 = introduction to refrain, "Ev'ry day a holiday"
mm. 33- 65 = refrain (entire), "Ev'ry day a holiday"
mm. 66- 73 = introduction to refrain,"It was written in the stars"
mm. 74-121 = refrain, "It was written in the stars"
mm.122-137 = extension of "It was written in the stars"
mm.137-200 = refrain, "Do I love you?"
mm.201-210 = Coda (miscellaneous material)

In a form rounded by the recurrent "Do I love you?" refrain, the Overture provides the listener with a sampling of the variety to follow.

Prologue. Opening no. 1. Listed merely as "Opening" on the New York program, the number following the Overture is probably the manuscript entitled "Prologue. Opening no. 1."[4] A 70-measure

---

[3]Overtures were rarely listed on the program.

[4]The possible alternative, a manuscript entitled "Opening act I, scene 1," portrays the French court (with excerpts from "Mesdames et Messieurs") and hardly matches the opening setting of the New York nightclub. ("Opening act I, scene 1" was probably intended for an earlier version of the script). Since it matches the script used in New York, the "Prologue. Opening no. 1" is more likely to have been the "Opening" on the program. "Opening act I, scene 1" is discussed below under "UNUSED MATERIAL."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ensemble number, "Prologue. Opening no. 1" is structured in three sections whose dimensions can be outlined as follows:

Introduction	Section I	Section II	Section III
14 measures	24 measures	12 measures	20 measures

There is very little relationship between sections, only the re-use of introductory figuration in the accompaniment to section III and some local repetition in sections I and II.

A vehicle for introducing the cast and setting the scene, this opening has the varied texture of a unison ensemble in alternation with a vocal quartet. The nightclub personnel discuss Louis's recent sweepstake win and ask "Where's Louie?" in eagerness to help him spend his new wealth.

Rhythmically, this number avoids displaced accents and relies primarily upon even rhythms within the two meters of 6/8 and 4/4. Harmonically, this opening modulates frequently (D minor-F major-D major-B♭major) and illustrates a number of familiar Porter techniques such as pedal point (C pedal in mm. 11-27), delayed resolution (Example 1a), appoggiaturas (Example 1b), and chromaticism (Example 1c). The chordal vocabulary is generally similar to that

Example 1. "Prologue. Opening no. 1."

a. mm. 15-18.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 28-31.

c. mm. 43-46.

of Fifty million Frenchmen, although ninth chords and diminished chords play a more prominent role. The seventh chord with a 4-3 appoggiatura is added to Porter's common usage.

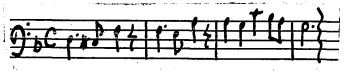
The melody of section I is diversified. Its opening phrase (Example 2a) resembles the introductory theme of Franck's "Symphony in D minor" (Example 2b) while its middle phrases manifest a repetitive, nursery-rhyme style (Example 2c). The ascending line

Example 2.

a. "Prologue. Opening no. 1," mm. 15-21.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. Franck, "Symphony in D minor," mm. 1-4.[5]



c. mm. 22-30.

of the melody of section II provides melodic impetus throughout the section (Example 3).

Example 3. "Prologue. Opening no. 1," mm. 51-69.

Ev'ry day a holiday. This number introduces the subordinate romantic pair, Harry and Alice who sing of their love and their dreams of marriage. Utilizing the verse-refrain format, this 56-measure song can be outlined as follows:

Introduction	Verse	Refrain
relaied to verse, refrain	A A^1 + 4m. extension	B B^1 C B^2
4 measures	20 measures	32 measures

The central compositional technique of this song is chromaticism, an especially frequent feature of Porter's 1930's music. The accompaniment of the verse is a chromatic scale line over a tonic

---

[5]As given in Barlow and Morgenstern, A dictionary of musical themes, p. 189.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pedal point, varying only at cadential areas (Example 4). In

Example 4. 'Ev'ry day a holiday," mm. 5-12.

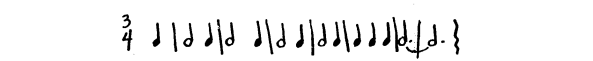
the refrain, the chromatic line shifts to the melody which is built almost entirely upon a chromatic ascent from d^1 to d^2 (Example 5).

Example 5. "Ev'ry day a holiday," mm. 25-56.

Like the better Frenchmen songs, "Ev'ry day a holiday" generates rhythmic momentum through its accent displacements, pervasive syncopations, and beat anticipations. The rhythmic values in "Ev'ry day a holiday" are, however, slightly longer than those found in the Frenchmen score. Instead of primarily eighth- and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

quarter-note rhythmic displacements as seen in songs such as "You've got that thing," "You don't know Paree," and "I'm unlucky at gambling," "Ev'ry day a holiday" exhibits primarily half- and quarter-note displacements (Example 4 and Example 5). Porter uses beat anticipations to articulate the cadences in "Ev'ry day a holiday": every cadence within a main phrase (as represented by the structural diagram above) uses beat anticipation. In contrast, the cadences separating main phrases avoid beat anticipations and score all parts in rhythmic unison (see Example 4--cadences with beat anticipations in mm. 5-6, 7-8, 9-10 but not in m. 11). This treatment of cadential rhythm is effective in delineating each thematic area. As in the better Frenchmen songs, the release section of the refrain (C material here) utilizes an extended accent displacement which implies triple meter instead of the indicated ¢ time (see Example 5, mm. 43-48) as per the rebarring below:



Harmonically, "Ev'ry day a holiday" is unusual in its modulation from G major to B♭ major (instead of more common tonic-dominant, relative major-minor, or tonic-subdominant patterns) and in the attachment of four extra measures to the verse in order to effect this modulation. The familiar devices of chromaticism and pedal point, as discussed above, are supplemented by the equally familiar, though modified, oompah bass in the refrain (Example 6).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 6. "Ev'ry day a holiday," mm. 25-28.

An unpublished manuscript provides a "patter" to "Ev'ry day a holiday" to be sung after the refrain. Scored for two soloists (Harry and Alice) and an ensemble, it extends 27 measures beyond the refrain cadence and is organized in the following manner: A (8 measures), A (8 measures), B (6 measures based on the refrain theme) and C (the last 4 measures of the refrain repeated). Contrary to expectations, this patter does not adopt the rapid-fire patter style seen in songs such as "I want to be married" (verse) and "It isn't done" (verse). Instead, it maintains the same musical character as the refrain of "Ev'ry day a holiday," even deriving its B and C sections from refrain material. Primarily, it provides room for supplementary text and adds color with its Gershwin-like chromatic, ornamented introduction and the chromatic progressions of its A material (Example 7).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 7. "Patter to Ev'ry day a holiday," mm. 1-9.

It ain't etiquette. In this song, Louie instructs his successor in the "art" of being a washroom attendant. With humorously incongruous lyrics[6] well-suited to Bert Lahr's comic style,

[6] Given in Kimball, Cole, pp. 159-60.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"It ain't etiquette" discourses on the "do's and don'ts" of social behavior, far surpassing in its comic impact the similar song in Frenchmen, "It isn't done." To accentuate the humor, Porter reverts to the approach he employed in "Awfully hard when Mother's not along" and "The queen of Terre Haute": a musical burlesque of the nineteenth-century sentimental style and a parody of the elegant waltz. The refrain is especially similar in character to some of the well-known nineteenth-century sentimental waltz songs such as "The band played on" (1895) (Example 8a) and "Daisy Bell" (1892) (Example 8b). Note the old-fashioned flex motion and the typically nineteenth-century French spelling of waltz (Example 8c). In addition, Example 8.

a. "The band played on," mm. 40-47.[7]

[7]Robert Fremont, ed., Favorite songs of the nineties. Complete original sheet music for 89 songs (New York: Dover, 1973), pp. 15-19.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. "Daisy Bell," mm. 41-48.[8]

c. "It ain't etiquette," mm. 33-48.

every verse cadence incorporates the cliché progression of $V^2 - \#vi^{\#4}_3 - V^2$ (or a permutation thereof) (Example 9) to accompany "asides" to the audience. Porter's ability to borrow from different styles is again

[8] Ibid, pp. 65-69.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 9. "It ain't etiquette," mm. 7-8.

demonstrated in the concluding dance, a quintessential Viennese waltz (Example 10).

Example 10. "It ain't etiquette," mm. 81-89.

Extending to a lengthy 96 measures, "It ain't etiquette" modifies the traditional verse-refrain form with atypical dimensions, thematic relationships, and phrasing, and a 16-measure dance conclusion. Its organization is given below:

Verse	Refrain	Dance
A A^1 A^2 A	B B C B	D D^b
8m.8m.8m.8m.	16m.16m.8m.8m.	4m.+4m. 4m.+4m.
32 measures	48 measures	16 measures

Porter connects the concluding instrumental waltz to the refrain, "rounding off" the structure by reusing the last four measures of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the refrain (the B material) as the end of the dance (Example 11).

Example 11. "It ain't etiquette," mm. 88-96.

Rhythmically, this song relies heavily on waltz rhythms, its only variation being the beat anticipations which occur at every verse cadence immediately prior to the cliché "asides" mentioned above (see Examples 9 and 12). The melody is equally straight-

Example 12. "It ain't etiquette," mm.5-6.

forward, limited to stepwise motion, flex motion and small leaps (see Catalogue, entry 546V,R). Greater variety exists, however, in the harmonies, which move sequentially from C major to G major (mm. 10-16) to A♭ major (mm. 16-21), through F minor (m. 22), and back to C major within the 32 measures of the verse. The refrain harmonies center in C major with localized excursions via secondary

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

dominants. The only definitive modulation occurs in the release (C section), which moves abruptly to A minor and then returns to C major through the familiar formula of V/V-V-I. The A minor harmonies are supported by an ascending chromatic line over a dominant pedal (Example 13). Ninth chords, augmented and diminished triads, mixed sevenths (diminished triad plus major seventh, diminished

Example 13. "It ain't etiquette," mm. 65-72.

triad plus minor seventh, diminished seventh, minor seventh and dominant seventh) are also employed.

When love beckoned (in Fifty-Second Street). In her first solo, the heroine, May Daly (Ethel Merman), explains how she found love on unromantic, unpoetic Fifty-Second Street.[9] Probably tailored specifically to Merman's musical abilities, this song exhibits an extended form, a large vocal range, highly varied

[9]The reference to Fifty-Second Street is intentional: during the 1930's and early 1940's, this street was a center for jazz musicians. Its many nightclubs and dance halls featured such greats as Art Tatum, Fats Waller, Billie Holiday, Charlie Barnet, and Eddie Condon. It is therefore an appropriate location for May, a nightclub star, to work (and fall in love).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

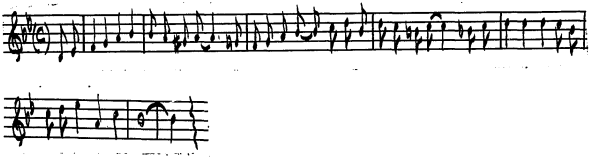
melodic material, unusual rhythmic complexity and rich harmonies. The verse is twice the "normal" 16 measure length and the refrain 20 more than the usual 32 measures:

Introduction	Verse	Refrain
related to verse	A A^1	B B^1 C B^2
4 measures	32 measures	52 measures

The melodic material is highly diversified throughout, traversing a large range within a few measures (Example 13a), alternating conjunct with disjunct motion and diatonic with chromatic material (Example 13b), and exhibiting motivic expansion (Example 13c).

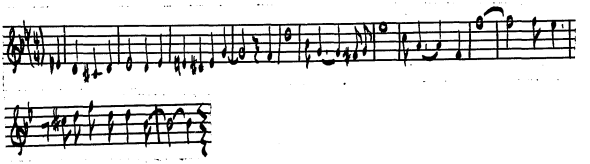
Example 13. "When love beckoned (in Fifty-Second Street)."

a. mm. 5-12.



b. mm. 29-35.

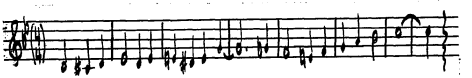
c. mm. 61-72.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chromaticism and a modification of the flex (see Example 13a) are especially evident in the opening phrase of the refrain (Example 14).

Example 14. "When love beckoned (in Fifty-Second Street)," mm. 21-28.



The rhythmic material is equally varied, utilizing just enough even rhythms to provide contrast to the pervasive syncopations, and beat anticipations (Example 15a) and the displaced accents which add momentum to the close of the release (Example 15b). New figurations

Example 15. "When love beckoned (in Fifty-Second Street)."

a. mm. 13-20.

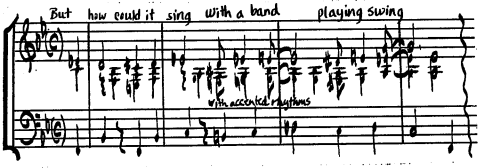
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 57-61.

from the "swing" style of the late 30's and early 40's such as quarter-note triplets (see m. 25, Example 15a), displaced accents (Example 16a) and "hot" rhythms (Example 16b) are also employed.[10]

Example 16. "When love beckoned (in Fifty-Second Street)."

a. mm. 45-48.



[10]For information on jazz in the 1930's and 1940's, see the following sources: Rex Stuart, Jazz masters of the thirties, ed. Martin Williams, Macmillan jazz masters series (New York: Macmillan Co., 1972); Ira Gitler, Jazz masters of the forties, ed. Martin Williams, Macmillan jazz masters series (New York: Macmillan Co., 1966); Ross Russell, Jazz in Kansas City and the Southwest (Berkeley: University of California Press, 1971).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 71-72.

Note the pictorialism in mm. 45-48 (Example 16a), musically reflecting the textual reference to swing.

Harmonically, this song is distinguished by its full harmonies (see Example 16a), rapid harmonic rhythm (especially in the refrain), variation in harmonic progressions, pervasive chromaticism (see Examples 15 and 16), and the color provided by cross relations (see Example 16b).

"When love beckoned (in Fifty-Second Street)" also exhibits unusually careful performance style markings, with indications such as "dolce and legato" at the verse opening, "(tranquillo, slowly with expression)" at the refrain opening, "with accented rhythm" in the swing segment of mm. 46-47, "sentimentally" and "gradually growing in expression" in the release, "molto espressivo e marcato" towards the refrain close (m. 69), and "hot" in the penultimate measure. In addition, there are frequent dynamic and tempo markings. No doubt, Ethel Merman's stamina, wide vocal range, rhythmic precision, dynamic control and pitch accuracy encouraged Porter to write in this challenging style.

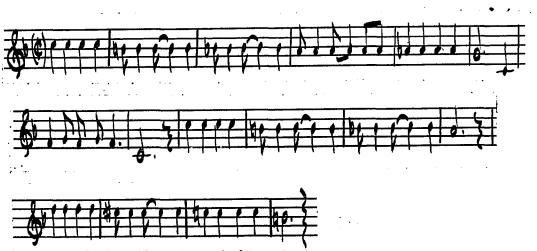
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Come on in. This song follows "When love beckoned (in Fifty-Second Street)" and presents the "pitch" of a barker for a burlesque show. In addition to many familiar Porter techniques (verse-refrain structure, pedal point, chromaticism, syncopation, and beat anticipation), there are also several unusual aspects of form, melody, rhythm, and harmony. For example, although this song utilizes verse-refrain structure, it is lengthier than usual (74 measures) and atypical in its phrasing:

Introduction	Verse	Refrain
unrelated to verse, refrain	A A^1	B B^1 C B^2(extension)
	8m.4m.+4m.4m.+4m.	8m.8m.14m.16m.
4 measures	24 measures	46 measures

Melodically, "Come on in" relies more heavily on repeated notes than any other Porter song yet examined in this study. In the verse, repeated notes descend chromatically, moving a half-step in each new measure. By shortening the phrase lengths from eight to four measures at m. 13 and by initiating each new descent from a higher starting pitch, Porter enhances the melodic momentum of the verse (Example 17). The refrain melody also relies on repeated notes, al-

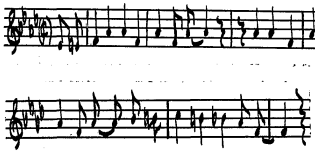
Example 17. "Come on in," mm. 5-20.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

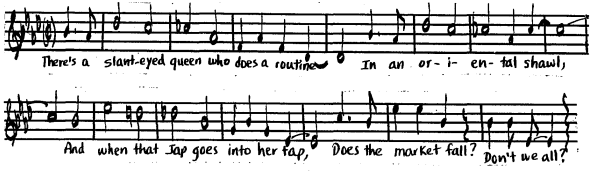
though here repetition occurs between two alternating pitches (Example 18) similar to the melodies of "The omnibus" (B material:

Example 18. "Come on in," mm. 29-36.



see Chapter II, Example 27b) and "Emigrants march" (introduction, verse: see Chapter II, Examples 102 and 103). As expected, the release provides melodic contrast to the rest of the refrain with its sustained descending lines, appropriately evocative of striptease music(Example 19; see lyrics also). Motivic expansion,

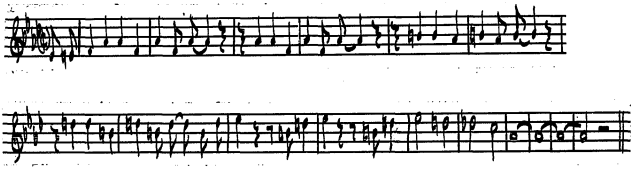
Example 19. "Come on in," mm. 45-45.



seen in several Frenchmen songs, is also present in the closing B phrase of the refrain. Here, the opening refrain motif (see upbeat to m. 29 and m. 29, Example 18) is repeated up an octave and in rapid succession appropriate to the insistent nature of the song (Example 20). The melody of "Come on in," unlike other Porter melodies, does

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 20. "Come on in," mm. 59-74.



not have a climactic highpoint. Instead it peaks (on $e^{\flat 2}$) several times in the release and closing B phrase.

The rhythms of "Come on in" vary, in style, from syncopations and beat anticipations to even rhythms, and, in values, from eighth notes to half notes. In the verse, Porter establishes a rhythmic pattern in the first two phrases (see Example 17). Yet, rather than repeat the pattern a third time, as expected, he shifts to declamatory rhythms in the concluding eight measures (Example 21).

Example 21. "Come on in," mm. 21-28.

The lengthening of values and minimizing of syncopations in the release of the refrain (see Example 19) also provide contrast to the more rapid and more syncopated surroundings. Such variety and contrast diminish the potential dullness of the melodic material of "Come on in" and demonstrate Porter's careful balancing of musical elements.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Harmonically, "Come on in" utilizes many familiar Porter techniques. Example 22 shows the verse's descending chromatic progression over a tonic pedal (F) similar to that used in the verse of

Example 22. "Come on in," mm. 5-8.

"Ev'ry day a holiday." Porter shifts the pedal to the submediant, D (m. 17), and then discards it altogether (mm. 20-28) in order to modulate from F major to F minor for the refrain (Example 23). In

Example 23. "Come on in," mm. 21-28.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the refrain, the oompah bass is modified to accommodate the re-harmonization of the repeated melodic pattern. Porter thus uses harmony as well as rhythm to counterbalance the melodic repetition (Example 24). The release, as usual, provides harmonic variety,

Example 24. "Come on in," mm. 29-36.

employing a descending chromatic bass and modulating first to D♭ major and then to E♭ major before returning (via V^7) to F minor for the final statement of B. The chromatic progressions in the D♭ major segment are especially striking (Example 25). In general,

Example 25. "Come on in," mm. 45-52.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the chordal vocabulary of "Come on in" is consistent with that seen in Fifty million Frenchmen, with a variety of seventh and ninth chords, diminished and augmented chords, and triads with the added sixth.

Dream song.[11] Sung as the Mickey Finn takes effect on Louie, this brief number marks the transition from twentieth-century America to eighteenth-century France. Scored for male quartet, it is 24 measures long, with the following organization:

Introduction	Main section		
	A	transition	B
-------	4m.6m.	2m.	4m.4m.
4 measures	20 measures		

A parody of a lullaby, "Dream song" combines simple 6/8 rhythms, diatonic harmonies, a lyric melody, and a thin, delicate texture with incongruously colloquial lyrics, a comic technique used by Porter in such songs as "The tale of the oyster," "It ain't etiquette," and the like. The high register of the introduction and the delicate ornamentation in m. 8 contribute to this humor (Example 26a). Secondary dominants and 4-3 suspensions provide the only harmonic color and diversion from the tonic key, G major (Example 26b).

---

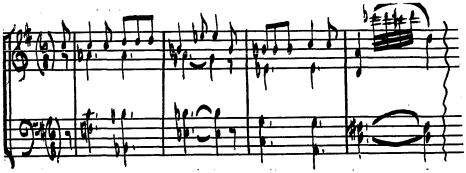
[11] A number entitled "Dance" follows "Come on in " on the program but no music with that title was located. Most probably,as with several untitled dance numbers, this "Dance" was merely an instrumental reprise of the preceding song in accompaniment of additional stage action (in this case, a quasi-striptease).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 26. "Dream song."

a. mm. 1-8.

b. mm. 11-14.



Mesdames et messieurs. This vocal ensemble, sung by the "Dames de la cour", confirms the shift to eighteenth-century France in both its lyrics and its musical style. The text interpolates French words among the English and invites the audience to see Versailles.[12] The musical style, appropriately, borrows

[12]The opening song in Cabaret (1966), "Willkommen, bienvenue, welcome," extends a similar multilingual invitation to the audience.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from the gavotte,[13] a French courtly dance of the same era. Consistent with gavotte style, "Mesdames et messieurs" uses straightforward, diatonic harmonies, a moderate 4/4 meter with even quarter- and eighth-note rhythms, and a grazioso, harmonically conceived melody (Example 27a) which resembles the opening motif of Bach's "Gavotte en rondeau"(Example 27b).

Example 27.

a. "Mesdames et messieurs," mm. 9-16.

b. J.S.Bach,"Gavotte en rondeau," mm. 1-2.[14]

---

[13]As noted in reference to "At Longchamps today," the gavotte style is also used in the "Ascot gavotte" in My fair lady (1956).

[14]J.S.Bach,"Partita III, BWV 1006, for unaccompanied violin" (Kassel: Bärenreiter, 1966), p. 56.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In keeping with the changes in other style characteristics, the structure of "Mesdames et messieurs" departs from the stereotype of verse-refrain. Instead, its 60 measures exhibit the following outline:

Introduction	Main section
---	A A^1 B B^1 A^2 interlude A^2 cadence
	8m.8m.8m.8m.8m. 6m. 2m. 4m.
4 measures	52 measures

Note the inclusion of a six-measure interlude. Here, Porter borrows from English madrigal style with a chorus of "tirra lira la's," perhaps intending this combination of French and English styles as an additional element of humor. The harmonies reinforce the structure, changing tonal focus at strategic division points. The introduction, with its shifting tonal centers, contrasts with the clear F major of the opening of the main section (see Example 27a). The A^1 material repeats the A material in both A♭ major and F major (Example 28). The B material is modulatory, employing modal harmonies

Example 28. "Mesdames et messieurs," mm. 17-24.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which focus on G, A (and F), while the A^2 section shifts back to F major (Example 29). The closing reference to A^2 includes a

Example 29. "Mesdames et messieurs," mm. 33-41.

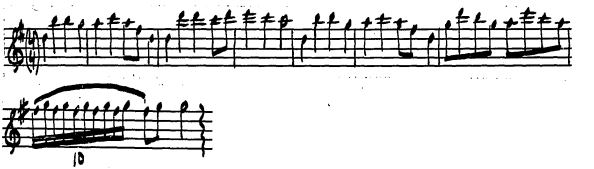
brief measure in $A^{\flat}$ before the final F major cadence.

The gavotte. This instrumental number provides the accompaniment for onstage dancing. It is derived from "Mesdames et messieurs" and has a multisectional form which extends to a lengthy 134 measures and can be diagrammed as follows: Introduction A B $B^1A^1A^2B^2C$ D A^3 E F G G^1B^3H A^4. As this outline indicates, Porter draws upon the classical techniques of theme and variation and ritornello form. A comparison of the different forms of the A and B themes illustrates Porter's variation techniques (Examples 30a-i). As in "Mesdames et messieurs," the harmonies in "The gavotte" are primarily diatonic and the rhythms even.

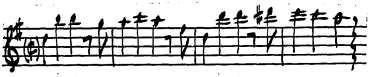
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 30. "The gavotte."

a. mm. 9-16. A material (in full).



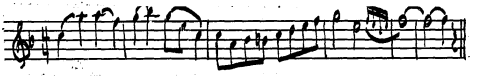
b. mm. 33-36. A^1(in part).



c. mm. 41-44. A^2(in part).

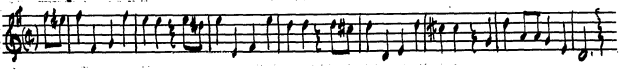
d. mm. 71-74. A^3(in part).

e. mm. 128-33. A^4(in full).



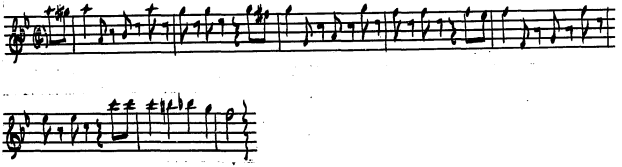
f. mm. 17-24. B(in full).

g. mm. 25-32. B^1(in full).



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

h. mm. 49-56. B^2(in full).



i. mm. 111-18. B^3(in full).

Several other details are noteworthy. The fanfare introduction evokes the heraldic trumpets of a royal court. The marginal note "Alberti" included near the bass parts of A and A^4 indicates Alberti bass figuration common in eighteenth-century music, while markings such as "Polka" (m. 17) and "one step (not too fast)" (m. 95) establish a connection with the onstage dancing.

But in the morning, no.[15] A salaciously witty duet sung by DuBarry and King Louis, this song reverts to the verse-refrain stereotype, although with a two-measure transition interpolated in the refrain:

Introduction	Verse	Refrain
refrain theme	A A^1	B B C transition B^1(ext.)
4 measures	16 measures	34 measures

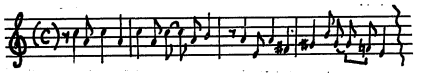
---

[15]Lyrics given in Kimball, Cole, pp. 165-66.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

One of the best songs in the DuBarry score, "But in the morning, no" reflects, in musical terms, the two worlds portrayed by the script. The introduction retains the eighteenth-century gavotte style of the previous two numbers and foreshadows the refrain. In contrast, the verse is cast in Porter's "popular," twentieth-century style, with a descending chromatic bass, syncopations and beat anticipations, dense texture, triads with the added sixth, and diminished seventh chords. Its flavor recalls that of Frenchmen's "Find me a primitive man," a connection which is further strengthened by the melodic augmented second in m. 8 (Example 31). At first glance, the

Example 31. "But in the morning, no," mm. 5-8.



refrain opposes the twentieth-century style of the verse with an eighteenth-century flavor, "straight" gavotte rhythms, delicate texture, and diatonic, simple harmonies. Actually, however, Porter interweaves eighteenth-century and twentieth-century musical styles in the refrain, utilizing harmonic and rhythmic devices from both. He interpolates the twentieth-century harmonies of the triad with the added sixth (mm. 21,25,29) and half-diminished sevenths (m. 28) among the clear, eighteenth-century-style harmonies. In addition, he interjects twentieth-century rhythms in the form of sudden syncopations at the close of each refrain phrase (Example 32). He also mixes styles in the release, utilizing musical pictorialism and musical quotation as well. By borrowing the rhythmic outline and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 32. "But in the morning, no," mm. 21-28.

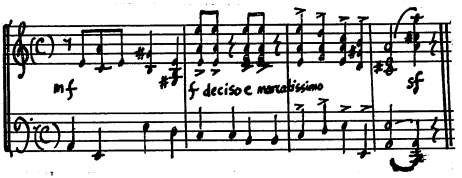
the "grand" patriotic style as well as the textual phrase of "dawn's early light," Porter captures the flavor of "The star-spangled banner" (mm. 36-44) without quoting it literally as he had done in The pot of gold and Fifty million Frenchmen. Musical pictorialism is also present in the syncopated line similar to "Reveille" (mm. 43-44), which relates to the lyrics of the release: "When the dawn's early light comes to crucify my night, that's the time when I'm in low" (Example 33).

Example 33. "But in the morning, no," mm. 36-44.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter's conscious concern with contrasting styles is confirmed by his careful score markings. Throughout the refrain, he specifies eighteenth-century style with the tempo marking "Tempo di Gavotte (with precision)." He indicates a mixture of twentieth-century and eighteenth-century styles when he marks each B phrase: "p, staccato and gracefully" and the close of the first two B phrases: "with a slight swing" (see Example 32). Similarly, Porter specifies the grand patriotic style of "The star-spangled banner" when he marks the release "con grandezza" (see Example 33). The concluding bugle call (mm. 43-44) is forte and, appropriately, heavily accented. Perhaps as a final tribute to eighteenth-century style, Porter omits the "swing" marking in the final B phrase and concludes the song with a traditional cadential extension and a Baroque-style Picardy third (final cadence, Example 34).

Example 34. "But in the morning, no," mm. 51-54.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As in "The tale of the oyster," "The queen of Terre Haute," and "It ain't etiquette," "But in the morning, no" derives its humor from Porter's deliberate mismatching of lyrics and text. The juxtaposition of the refined and delicate eighteenth-century gavotte with the off-color, double entendres of the lyrics makes for a comic gem.

Do I love you? Alexandre, an eighteenth-century songwriter who is brought before DuBarry to explain his protests against her immediately falls in love with her and sings this unambiguous love ballad. Distinguished by simplicity of expression, melodic growth, and variety of phrasing, this song exhibits unusual dimensions and thematic relationships within the verse-refrain mold. Its 86 measures can be outlined as follows:

Introduction	Verse	interlude	Refrain			
related to interlude	A	A^1	B	B^1	B	B^2
	8m.6m.	4m.	8m+8m.	8m+8m.	8m+8m.	8m+8m.
4 measures	14 measures	4 measures	64 measures			

This is one of the few Porter songs encountered since The pot of gold whose verse concludes with a brief interlude, a variation of the introduction material (compare mm. 1-4,19-20, Examples 35a and b).

Example 35. "Do I love you?"

a. mm. 1-4.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 19-20.

The verse of the song, assymmetrically phrased, establishes a simple, lyric style and provides the most substantial melodic motion in the song (Example 36). The refrain melody, which abounds in

Example 36. "Do I love you?," mm. 5-18.

repeated notes, also implies polyphony.[16] Its upper line exhibits

---

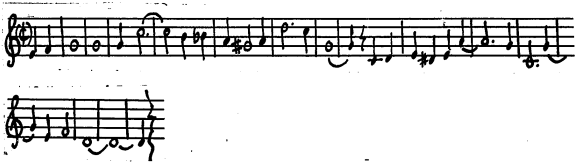
[16]I am grateful to H. Wiley Hitchcock for calling my attention to the implied lower line.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

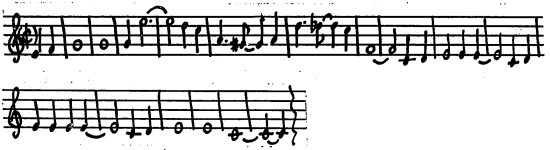
melodic growth, ascending from $b^{\flat 1}$ (mm. 25-26) in the opening B area (see Example 38) to c^2 (mm. 41-42) and d^2 (m. 44) in B^1 (Example 37a), and climaxing on e^2 (mm. 73-74) in the B^2 section (Example 37b).

Example 37. "Do I love you?"

a. mm. 39-53.



b. mm. 71-86.



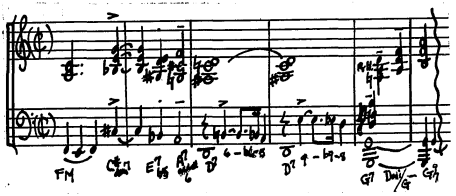
Porter's economy of means is especially evident in the B^1 section whose second phrase (see mm. 46-51, Example 37a) derives directly from mm. 42-45 of the first phrase (see Example 37a).

Harmonically, the song utilizes a number of familiar Porter techniques including an oompah bass (see mm. 8-12, Example 36), a descending chromatic line, changing harmonies beneath repeated notes (Example 38), and a chordal vocabulary which emphasizes ninth chords, augmented triads, and triads with the added sixth. The most striking chromaticism occurs at the end of the B^1 section (Example 39).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 38. "Do I love you?," mm. 23-30.

Example 39. "Do I love you?," mm. 49-54.



The rhythm of "Do I love you?" is characterized by a limited amount of accent displacement, and predominantly long rhythmic values such as whole, half and quarter notes.[17]

Rhythm dance (danse victoire). The accompaniment for a dance solo by Henri, one of the courtiers, this 74-measure piece exhibits the same patchwork construction used in several instrumental numbers in Fifty million Frenchmen and in the Overture to DuBarry was a lady. Its multisectional form is summarized below:

mm. 1 - 8 = introduction,(¢), E minor
mm. 9 - 48= modified refrain material, "Come on in" (B B^1 C B^2B^3),(¢), E minor, G minor, B♭ major

---

[17]The only exception is the accent displacement in mm. 75-76.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mm. 48- 64 = interlude, (2/4), E♭ major
mm. 65- 74 = opening of refrain to "Well, did you evah" (B+cadential extensions), (¢), G major

Bachanale and danse (danse erotique). Like "Rhythm dance (danse victoire)," this piece accompanies dancing (Cosette and courtiers) and is derived from another part of the DuBarry score. Extending for 128 measures, "Bachanale and danse (danse erotique)" is based entirely upon material from the refrain of "It was written in the stars," a song which appears later in act II. Its extended form, divided primarily into eight-measure phrases, can be outlined as follows:

Introduction Refrain material
harp cadenza A A^1 B B^1 A A^1 B B^2 A A^2 A^3 transit. A^4 A^5 cad.ext.
4 measures 8m.8m.8m.8m.8m.8m.8m.8m.8m.8m. 4m. 8m.12m. 12m.

Finale act I. Following the precedent established by "Rhythm dance (danse victoire)" and "Bachanale and danse (danse erotique)," this number also employs patchwork construction. Its 271 measures incorporate material from "What have I?," "It was written in the stars," "But in the morning, no," as well as new music (two versions of "DuBarry was a lady").[18] Divided into 14 subsections, the "Finale act I" is outlined below:

mm. 1 - 10 = from introduction to "What have I?,"(3/4), C major, F major
mm. 11- 13 = transition (2/4,4/4), C major
mm. 14- 21 = funeral march, (3/4), F major
mm. 21- 29 = waltz, (3/4), modulatory
mm. 30- 45 = hymn (A A^1), (2/4), B♭ major
mm. 46- 89 = 10mm. intro., 32mm. refrain, "Do I love you?," (B B^1 B^2), (¢), E major
mm. 89-125 = from refrain, "Ev'ry day a holiday" with new

[18] No independent number entitled "DuBarry was a lady" could be found.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

text (A A^1 + 4m. interlude), (¢), $B^{\flat}$ major
mm. 125-129 = transition (4/4,2/4,4/4), modulatory
mm. 129-144 = Louie's version "DuBarry was a lady" (A A^1 B A^2), (¢), F major
mm. 145-156 = modified refrain opening, "But in the morning, no" + 8m. transition, (4/4), $E^{\flat}$ major

mm. 157-160 = transition (4/4), $E^{\flat}$ major

mm. 161-204 = 4m. intro., DuBarry's version "DuBarry was a lady" (A A B A^1 + ext.), (¢), $E^{\flat}$ major
mm. 205-240 = 8m. intro. + refrain material, "It was written in the stars," (3/4), F major
mm. 241-252 = derived from Louie's version, "DuBarry was a lady," (4/4,2/4), $B^{\flat}$ major/minor
mm. 253-264 = derived from "Do I love you?" (2/4), C major
mm. 265-271 = cadential section, (2/4), C major

In contrast to the purely instrumental first act finale of Frenchmen and the primarily vocal first act finale of The pot of gold, the DuBarry "Finale act I" utilizes both vocal and instrumental mediums and provides background music for stage action and dialogue. Consistent with this supportive function, the finale is extremely pictorial, musically reflecting the different events, moods and personalities presented onstage. The dramatic opening fanfare, with stately dotted rhythms reminiscent of the French overture style, provides appropriate entrance music for King Louis XV (Example 40).[19]

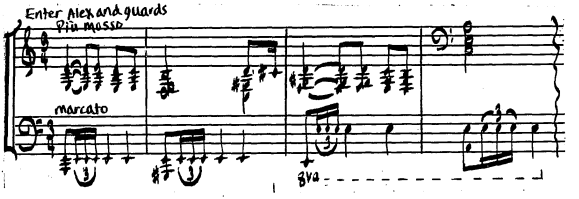
Example 40 "Finale act I," mm. 1-4.

[19]The same opening is used in "What have I?" Refer to "UNUSED MATERIAL."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

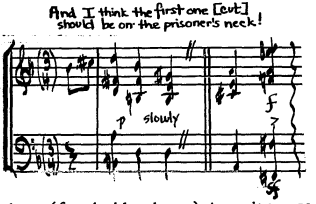
To convey impending doom as the prisoner, Alex, is brought before the King for sentencing, Porter supplies a funereal passage with triplet sixteenth-notes which recall the funeral march of Beethoven's "Eroica" (Example 41). The King's foppish character is reflected

Example 41. "Finale act I," mm. 14-17.



in the mock grace of a waltz which is violently interrupted by a sforzando F^7 chord as King Louis mentions cutting Alex's neck (Example 42). With sly musical humor, Porter writes a three-part

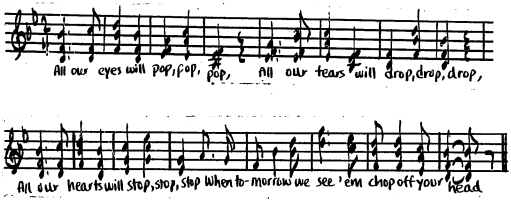
Example 42. "Finale act I," mm. 28-29.



hymn (for double chorus) to underscore the mock horror of the courtiers' response to the prisoner's fate (Example 43). In the two settings of the song, "DuBarry was a lady," Porter portrays

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 43. "Finale act I," mm. 30-45.



the different personalities of King Louis and Madame DuBarry. Louis's version is distinguished by graceful gavotte style, even rhythms, clearly defined harmonies and the only example of Baroque vocal style (melisma) in this score. These characteristics convey the propriety and courtliness associated with eighteenth-century royalty (Example 44). In complete contrast, DuBarry's version

Example 44. "Finale act I," mm. 130-141.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

version draws on Porter's "popular" style, resetting the same musical material with syncopated rhythms, chromaticism, a responding chorus and an absence of vocal ornamentation. Thus, Porter conveys the brazen, forceful character of Madame DuBarry (Example 45). The "agitato molto" with bass tremolo and dotted values adds drama to the prisoner's escape (Example 46) while, with understated humor, Porter concludes the Finale with a musical "cuckoo," a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

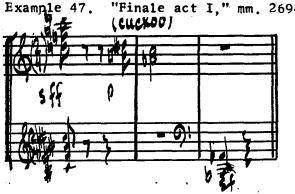
Example 45. "Finale act I," mm. 165-72.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 46. "Finale act I," mm. 253-60.

clear reference to the cuckolded King Louis (Example 47). This

Example 47. "Finale act I," mm. 269-71.



number offers convincing evidence of Porter's ability to integrate his music with the script.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT II

Opening act II, "danze tzigane." In contrast to "Rhythm dance (danse victoire)" and "Bachanale and danse(danse erotique)," this "gypsy dance" provides accompaniment for a dance by members of Louis's court (Alisande, Pierre, Rene and ballet). One hundred twenty measures long, this multisectional instrumental number presents new, rather than re-used, material in the rondo-like thematic form outlined below:

A B $\overset{\frown}{A\ A^1}$ C C^1 $\overset{\frown}{A\ A^1}$ intro. D D^1 D^2 B^1 $\overset{\frown}{A\ A^1}$ cadence extension
8m.8m.8m.8m.8m.8m.8m.8m. 4m. 8m.8m.8m.8m.8m.8m. 4m.

The A theme, which provides the structural skeleton, is stated only once by itself. All other recurrences of A are in combination with A^1, implying that A + A^1 forms the complete unit of A material (and that A alone is merely introductory)(Example 48).[20] Characterized by a pedal point, even 2/4 rhythms, and colorful accidentals, this material bears a slight but noticeable relationship to the B theme of "Mesdames et messieurs" (see Example 29). The first part of the B material reinforces this connection, although the second portion of B is merely a chromatic ascent, effective as a

---

[20]Viewed in four-measure units, the A + A^1 material follows the standard 32-measure A A^1B A^2 refrain form. However, the relative spacing of thematic modifications argues for eight-measure units.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 48. "Opening act II, 'danse tzigane,'" mm. 17-32.

"curtain raiser" (Example 49).[21] The C material resembles A in its rhythmic configuration, general melodic contour and its use of a bass pedal point with oompah octaves. However, its four-measure pattern is repeated in a modulating sequence which passes through E minor, D major, C major and A minor before reaching G major (via D^7) for the return of A material (Example 50). The D material provides the most substantial contrast, with syncopations and more sustained rhythms. Porter further distinguishes the D area by prefacing it with the only internal introduction

---

[21] A marginal note in the music indicates that the curtain is raised at this point.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 49. "Opening act II, 'danse tzigane,'" mm. 9-16.

Example 50. "Opening act II, 'danse tzigane,'" mm. 33-40.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in the number (a four-measure oompah-style vamp), and by making the three statements of D material progressively elaborate (Example 51). The higher tessitura and denser texture of the last D statement generates a strong musical drive (Example 52). The succeeding

Example 51. "Opening act II, 'danse tzigane,'" mm. 65-76.

Example 52. "Opening act II, 'danse tzigane,'" mm. 85-88.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

B^1 material retains the full texture and adds to the momentum with its crescendo (mf to f) which leads to the final and climactic return of the A–A^1 combination (Example 53). This number is not

Example 53. "Opening act II, 'danse tzigane,'" mm. 101-104.

only thematicaaly rounded, but also texturally rounded. The introductory statement of A material (mm. 1-8) is the only other appearance of the three-part texture utilized in the closing A - A^1 material. Compare the opening measures (Example 54) to Example 53.

Example 54. "Opening act II, 'danse tzigane,'" mm. 1-4.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Give him the oo-la-la. In one of Porter's longest individual songs (108 measures), Madame DuBarry explains her "formula" for success with men.[22] To sustain its unusual length, the song departs from the typical verse-refrain pattern in the following manner

Introduction	Refrain					
previews refrain	A	A^1	B	B^1	A^2	extension
8 measures	16m.	16m.	8m.	8m.	28m.	24m.
	100 measures					

The substantial extension of the A material (in the A^2 section) and of the closing area is unique among the five scores considered in this study and may have provided "exit music" or dance music in coordination with the script. Rhythms such as half-note triplets (Example 55a)[23] and displaced accents (Example 55b) work with harmonies such as mm. 93-97 (Example 55c) to sustain the musical interest of this extension section.

Example 55. "Give him the oo-la-la."

a. mm. 81-85.

[22] Lyrics given in Kimball, Cole, 160-61.

[23] Half-note triplets are used distinctively in two other Porter songs, "I get a kick out of you" (Anything goes, 1934), and "They couldn't compare to you" (Out of this world, 1950).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 97-100.

c. mm. 93-97.

Another distinguishing feature of this song is its use of rhythms and tempo from the conga, a Latin American ballroom dance, popular in the 1930's. The tempo marking specifies "Tempo di Conga" and the A material (especially mm. 19-21) exhibits the rhythmic configuration characteristic of that dance (Example 56).

As in "Paree, what did you do to me?," Porter uses "La Marseillaise" in the release section of the refrain in order to enhance the French quality of this song. Here, however, the "quotation" is even further removed from the original than it was in "Paree, what did you do to me?" (Example 57).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 56. "Give him the oo-la-la," mm. 9-23.

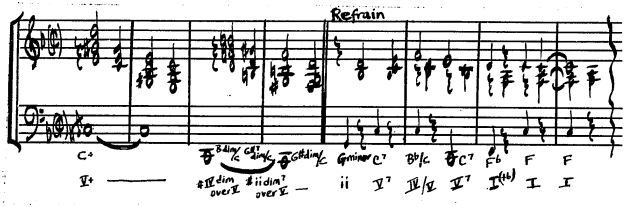
Example 57. "Give him the oo-la-la," mm. 40-57.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In general, the harmonies of "Give him the oo-la-la" are comparable to those of other "popular" style songs in DuBarry. Certain progressions, however, are unusual--such as the startling turn from A♭ major to C major via F minor in mm. 52-53 of the release (see Example 57) and the last four measures of the introduction and the opening of the refrain (Example 58). By initiating each recurrence of the A theme with supertonic-dominant harmonies, Porter delays the appearance of the tonic (F major) for two measures beyond the listener's expectations. As in "Paree, what did you do

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 58. "Give him the oo-la-la," mm. 5-12.



to me?," Porter exploits the "French" flavor of the tonic triad with the added sixth, employing this harmony especially prominently in the final cadence (Example 59). To further emphasize this song's

Example 59. "Give him the oo-la-la," mm. 100-108.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

French flavoring, Porter utilizes a pendulum-like bass pattern which elaborates on the familiar oompah bass and bears a slight resemblance to the bass line of the refrain of "You don't know Paree" (see Example 56; see Chapter II, Example 64).

Well, did you evah?. Sung by the subordinate romantic pair (in their eighteenth-century incarnation), this song is a satirical discourse on upper crust manners in the same spirit as "It isn't done" (Frenchmen) and "It ain't etiquette" (DuBarry). By contrast to "It ain't etiquette," the humor of "Well, did you evah?" does not derive from the intentional mismatch of lyrics and music but rather from their expert coordination. To depict the high society taboo against showing emotions, each new tale of horror and disaster is related in the same, festive manner--eliciting the calm, polite response: "Well, did you evah? What a swell party this is." Fittingly, Porter sets these lyrics[24] to a festive polka,[25] accompanying every recurrence of the response phrase (mm. 27-30, 35-38, 59-62, 67-70) with the same music (Example 60). With Example 60, "Well, did you evah?," mm. 27-30.

[24]Lyrics in Kimball, Cole, p. 164.

[25]Another illustration of the prominence of dance influence in this score.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sardonic humor, Porter reserves the most genuine "outburst" of emotion for the release (mm. 38-54) where the high society guests are extolling the virtues of various drinks. Correspondingly, the music of the release is the most "dramatic" of the song, with extensive secondary dominants and the only prominent cadence on a minor chord in the song (Example 61).

Example 61. "Well, did you evah?," mm. 47-54.

Structurally, "Well, did you evah?" returns to the verse-refrain standard but varies within that pattern. Its 70 measures are organized as follows:

Introduction	Verse	Refrain
mm.1-2 = mm.13-14, verse	A B cad.ext.	C C^1 D D^1 C C^2
mm.3-4 = mm.25-26, refrain	8m.8m. 2m.	8m.8m.8m.8m.8m.8m.
4 measures	18 measures	48 measures

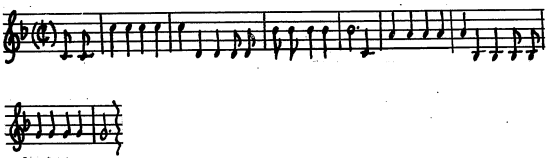
"Well, did you evah?" shares the ternary refrain structure seen in "Give him the oo-la-la" and, except for "It was written in the stars,"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

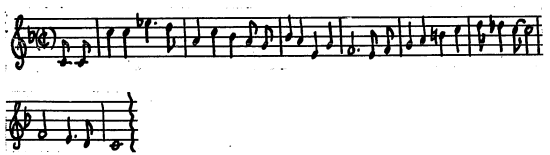
it is the only song in DuBarry whose introduction combines material later used in both verse and refrain.

"Well, did you evah?" also exhibits a number of familiar Porter techniques. The first part of the verse melody is built on a descending scale and embellished by large leaps which imply two lines: c^2-$b^{\flat 1}$-a^1-g^1 and d^1-c^1-$b^{\flat}$ (Example 62). This type of construction was used in "Do I love you?" and in the Frenchmen song, "That's why I love you." The second portion of the verse is noticeably freer in rhythmic and melodic organization, a tendency towards recitative style also seen in the verses of "Come on in" and "You don't know Paree," among others (Example 63). The refrain utilizes

Example 62. "Well, did you evah?," mm. 5-12.



Example 63. "Well, did you evah?," mm. 13-20.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the familiar oompah bass and a descending chromatic line in its opening material (Example 64), while the contrasting release area

Example 64. "Well, did you evah?," mm 23-26.

(sections D and D^1) provides the expected modulatory section (see Example 61). The repeated phrase acompanying the text, "Well, did you evah . . ." fulfills expectations when, in the final phrase, it departs from exact repetition and ascends to $e^{\flat 2}$, adding excitement to the final cadence (Example 65).

Example 65. "Well, did you evah?," mm. 67-70.

It was written in the stars.[26] Alexandre's second love ballad,

[26]A number entitled "Danse" followed "Well, did you evah?" but since no manuscript or printed version could be located, no comment is possible.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

this song matches the Frenchmen's "I'm unlucky at gambling " in the richness and sophistication of its harmonic language. Although ostensibly in C major, with a dominant pedal point in the bass, the verse avoids the C major chord until its penultimate measure, at which point C major is merely a passing harmony between a dominant seventh on D and an F minor triad with an added sixth. Chromatic alterations, most notably the flatted third degree ($E^{\flat}$) and the flatted sixth degree ($A^{\flat}$), pervade the verse, yielding the exotic augmented second ($B^{\natural} - A^{\flat}$ in mm. 9,10,13,14) and further obscuring a strong, stable tonal center. In the concluding portion of the verse, a modulating cycle of fifths reaffirms functional harmonies, although its final D^7, which establishes the expectation of G major at the refrain opening, "resolves" instead to F minor (Example 66). Similar harmonic surprises occur in the refrain as in mm. 37-41

Example 66. "It was written in the stars," mm. 9-25.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

where Porter, with striking cross relations, presents four versions of E♭ harmonies (E♭major triad, E♭ augmented triad, E♭ triad with the added sixth and E♭ major seventh) before progressing unexpectedly to G major (Example 67). Similar to the closing measures of the verse,

Example 67. "It was written in the stars," mm. 37-41.

the close of the release implies that G major harmonies will follow the D harmonies of m. 56, and, as before, the unexpected F minor appears instead (Example 68). Even when functional harmonies are applied and conform to expectations, they are embellished, as in the opening phrase of the refrain (Example 69). In general, the harmonies of "It was written in the stars" are more densely chromatic

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 68. "It was written in the stars," mm. 55-57.

Example 69. "It was written in the stars," mm. 25-32.

and utilize augmented chords, ninth chords, major sevenths and triads with the added sixth more frequently than do other songs in the DuBarry score. One particularly striking example occurs at the climax of the refrain (Example 70).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 70. "It was written in the stars," mm. 65-81.

Structurally, "It was written in the stars" is also distinctive. Although it embraces the verse-refrain format, its internal organization is unique among the DuBarry songs. Its form, related to that of "Well, did you evah?" is outlined below:

Introduction	Verse	Refrain
related to verse and refrain	A A^1	B B^1 C C^1 B B^2 B^3 D
8 measures	18 measures	64 measures

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It is also one of Porter's few "passionate" love songs, distinguished from ballads such as "Do I love you?" and others by its sense of urgency. Few Porter songs (among them, "Mysteriously"--1931, "I'm yours"--1938 and "Hark to the song of the night"--1950) share this quality. The introduction establishes the romantic mood with its allusion ot Tschaikowsky's "Swan Lake" theme and with its delicately rolled chords (Example 71). The verse maintains this mood with its

Example 71. "It was written in the stars," mm. 1-8.

combination of pianissimo, the marking "con tenerezza quasi misterioso" and the prominent augmented second in the melody. The full romantic expression however, is reserved for the refrain where the arched,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sustained A theme drives upward, expanding in successive statements to the climax in mm. 74-76 (Example 72).[27] More of a background

Example 72. "It was written in the stars," mm. 25-88.

[27]The opening refrain theme of "It was written in the stars" resembles the opening refrain theme of another Porter song, "From this moment on" (Out of this world, 1950). I am grateful to my father, Col. Milton Laitman, for calling this to my attention.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

element than in other love songs (such as "You do something to me," "You've got that thing," and "Do I love you?"), the rhythm is nevertheless varied and inventive, utilizing even values as well as syncopations and beat anticipations.

A final noteworthy detail of "It was written in the stars" is the subtle form of pictorialism evident in the refrain. The crest of each B phrase accompanies words such as "stars," "high above," "love," and "mine" (see Example 72). In combination with the above factors, this contributes to the unusual character of this song.

L'apres-midi d'un boeuf (sunny rice). The title of this work parodies the titles of Debussy's "L'après-midi d'un faune" and, possibly, Milhaud's "Le boeuf sur le toit," although its very sketchy manuscript reveals no musical connection with these works. The subtitle ("Dance: Charley and Zamore") indicates that "L'apres-midi d'un boeuf" is a dance number for two subordinate characters. Unfortunately, the only available music is too incomplete to reveal anything other than length (79 measures), the number of subsections (eight), the keys employed (A♭ major, C major, E♭ major), and occasional fragments of thematic material (see thematic catalogue).

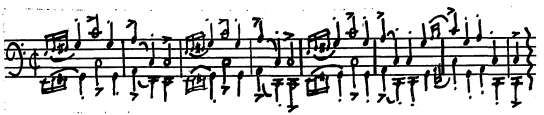
Katie went to Haiti. The script's return to twentieth-century New York is reinforced by this number which May and an ensemble perform at the Club Petite. Structurally, "Katie went to Haiti" abandons the verse-refrain stereotype in favor of strophic variations. Its form is also cyclical in that two measures of the introduction material are used as interludes, usually marking either the midpoint or conclusion of each stanza:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction	Refrain (74 measures, with overlapping phrases)				
related to interlude	Stanza 1		Stanza 2		
8 measures	A	A	interlude	A^1 A^2	interlude
	8m.	8m.	2m.	8m. 8m.	2m.

Stanza 3			Stanza 4	
A^3	A^4	interlude	A^5 A^6	postlude
8m.	8m.	4m.	8m. 12m.	2m.

This introductory (mm. 1-8, Example 73) and interlude material (mm. 1-2, Example 73) is also identical with the introduction and ostinato bass employed in an unused number, "Zombie dance" (see bass line, Examples 94 a-e).[28] Aside from the interludes, Porter builds Example 73. "Katie went to Haiti," mm. 1-8.



this song entirely from variations on the first eight measures of the refrain. He changes the length and placement of the interludes (see above diagram), the length of stanzas, and the rhythm, lyrics, harmonies, and accompanimental figuration of successive statements of the A theme. Compare the opening phrases of the different statements of A (Examples 74a,b,c,d,e,f,g). Note how each stanza (mm. 9, 45,62) repeats the germinal theme at a higher pitch. As in "Where would you get your coat?," "I want to be married," and "The omnibus," the music in "Katie went to Haiti" is subordinate

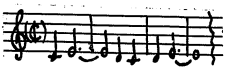
---

[28] I am grateful to my sister, Lori Lee Laitman, for calling this to my attention.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 74.

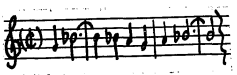
a. mm. 9-12, A.



b. mm. 27-30, A^1.

c. mm. 35-38, A^2.

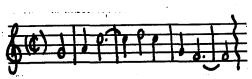
d. mm. 45-48, A^3.



e. mm. 53-56, A^4.

f. mm. 63-66, A^5.

g. mm. 71-74, A^6.



to the racy and amusing lyrics.[29] The variation enlivens but does

---

[29] Lyrics also given in Kimball, Cole, p. 162.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

not disguise the repetition and, in general, the harmonies are more predictable, the rhythms are less driving, and the melodic material more narrow than in most other songs in the DuBarry score.

Friendship.[30] The final song used in the New York production of DuBarry is this, a duet written for Ethel Merman and Bert Lahr. At this point in the script, Louie has awakened from his dream of the eighteenth-century French court and realizes that May prefers Alex to him. To console Louie, May pledges her continuing friendship, the premise for this song.

As in "Katie went to Haiti," Porter discards verse-refrain form in favor of strophic form. In contrast to the previous song, though, he does not vary the music in successive stanzas. Each of the five original stanzas is sung to the same music. The overall structure can be outlined as follows (with the refrain repeated for each stanza):[31]

Introduction	Refrain				
slight relation to refrain	A			B	
2 measures	a	a^1	a^2	b	c
	4m.	4m.	4m.	4m.	6m.
	22 measures				

Despite the limited space of 24 measures (introduction and refrain), Porter imbues the music with thematic growth and contrast, harmonic variety, rhythmic drive, textual variety, and musical pictorialism.

---

[30]The lyrics are quoted in Kimball, Cole, pp. 162-63.

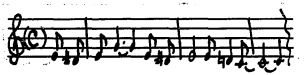
[31]The original sheet music includes the text for three stanzas but only writes out the music for two--yielding a length of 46 measures.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

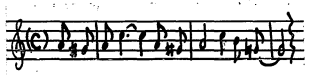
Successive phrases within the A section exhibit thematic expansion (Examples 75a,b,c). The B section provides two contrasting ideas (Examples 76a,b). Brief expanses of chromatic parallelism (mm. 5-6, 9-10, 20-24) contrast the primarily diatonic and functional harmonies.

Example 75. "Friendship."

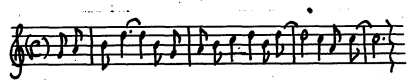
a. mm. 3-5.



b. mm. 7-9.



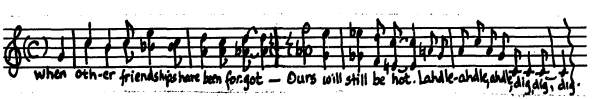
c. mm. 11-14.



Example 76. "Friendship."

a. mm. 15-18.

b. mm. 19-24.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

while the steady (oompah) bass rhythms (of the A material) and the even rhythms of the interludes (Example 77) contrast with the pervasive, driving syncopations and beat anticipations of the melody (Examples 75 and 76). The use of nonsense syllables (mm. 22-23, Example 76b) thrown into relief by the absence of accompaniment, Example 77. "Friendship," mm. 7-10.

provides textual variety and also suggests onstage choreography (as in a vaudeville "break"). Like "But in the morning, no," "Friendship" quotes (in varied rhythm) an appropriate, well-known song, "Auld lang syne," to underscore the line "When other friendships have been forgot" (mm. 19-20, Example 76b).[32]

Finale act II. This number is based entirely on refrain material from the first act song, "When love beckoned (in Fifty-Second Street)." Extending for 84 measures, it can be outlined as follows:

mm. 1-12 = mm. 21-23 of "When love beckoned (in Fifty-Second Street)"
mm.12-20 = mm. 64-72 of "When love beckoned (in Fifty-Second Street)"
mm.20-84 = a full cast repeat, with variations, of refrain material

---

[32] "Friendship" is one of the few songs in which Porter modifies English to preserve the rhyme scheme, using words such as "blendship" (-"friendship"), "forgate" (-"great"), "forgit" (-"be it"), etc.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Aside from establishing a link with act I, the Finale provides a concluding ensemble number which enables the entire cast to reappear for the show's close.

In addition to the above numbers there are several "incidental" numbers which were probably included in the actual production, though they are not listed on the program. Labelled "incidental" music, these brief pieces serve as connective material in the score, strategically reprising an important refrain or theme to complement the script. They also provide pictorial background music to highlight stage actions, or effect necessary modulations between numbers. In view of their subordinate function, incidental numbers are not self-sufficient and, for that reason are not considered at length in this study.[33] One particular incidental number, however, does merit scrutiny. Entitled "Incidental act II. Scene I," with the cue, "Exit of DuBarry. After reprise of 'What [sic] love beckoned,'" this number reprises the refrain theme from "But in the morning, no" in canon at the fifth, at the distance of a measure. Not only does this reflect Porter's classical training but it also is appropriate as a means of solidifying the desired eighteenth-century mood.

---

[33] Incidental music is also used in Frenchmen. It was not discussed for the same reasons.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UNUSED MATERIAL

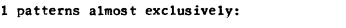
Of the 30 numbers written for DuBarry was a lady, only four were unused in the New York production.

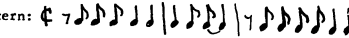
In the big money. This minor effort is one of the few numbers probably discarded for musical reasons alone. Following the verse-refrain pattern, it conforms strictly to the typical thematic arrangement of:

Verse	Refrain
A A^1	B (2m.chorus) B^1 (2m.chorus) C (2m.chorus) B^2
8 measures	36 measures

Porter uses closely related keys, setting the verse in A minor and its relative major, C major. Treating C major as a dominant preparation, the refrain is in F major. In general, the harmonic vocabulary of "In the big money" is comparable to that of most other DuBarry songs. Less chromaticism, the repetition of the same harmony in different inversions and an emphasis on the lowered seventh degree are also characteristic of this song.

"In the big money" is rhythmically static, repeating the two central patterns almost exclusively:

verse pattern: 

refrain pattern: 

The two patterns are clearly related, the refrain pattern being a more syncopated version of the verse pattern. Despite the use of displaced accents, rhythmic momentum is weak, dissipated by the repeated eighth notes in the verse and by the mid-phrase

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

half note in the refrain.

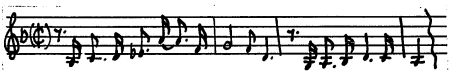
Melodically, "In the big money" is also static. In the verse, Porter sets repeated notes to the repeated rhythms, fluctuating between the pitches a^1-$f\sharp^1$, a^1-$f\natural^1$, and $f\natural^1$-c to yield an uncharacteristically monotonous sound (Example 78). In coordination

Example 78. "In the big money," mm. 1-4.

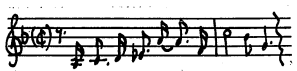
with its more varied rhythms, the refrain exhibits more melodic motion, exploiting arpeggio style and often lowering the fifth of the arpeggios to add color (Example 79a). Conforming to expectations, the release provides contrast (by recalling the verse's repeated notes and by adding scalewise motion) and the final B statement expands melodically (reaching c^2 instead of g^1 of the other B statements) (Example 79b). Measures 31-32 provide some

Example 79. "In the big money."

a. mm. 9-12.



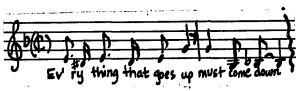
b. mm. 37-38.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

effective pictorialism (Example 80) while the scoring, for soloist,

Example 80. "In the big money," mm. 31-32.



with four-part choral interjections (in mm. 12,16,20-24,30,and 39), also adds variety.

Opening act I,scene 1. The lengthiest of the unused numbers, this piece was evidently slated to follow the Overture but discarded in favor of "Prologue. Opening no. 1." One hundred thiry-nine measures long, "Opening act I, scene 1" is divided into 16 subsections which are outlined below:

mm. 1 - 8 = A (Fanfare - from "The gavotte")
mm. 8 - 16= B (from "Mesdames et messieurs")
mm. 16- 24= B^1
mm. 24- 32= C (from "Mesdames et messieurs")
mm. 32- 40= C^1
mm. 41- 48= B^2
mm. 49- 56= B^3
mm. 57- 64= C^2
mm. 64- 72= C^3
mm. 73- 84= 4-measure introduction, B^4
mm. 85- 92= B^5 (from "Mesdames et messieurs" and "The gavotte")
mm. 93-100= D (from "The gavotte")
[mm. 101-104= transition]
mm. 105-112= E ((from "The gavotte")
mm. 112-120= E^1
mm. 120-129= E^2
mm. 130-139= B^6 (from "Mesdames et messieurs," "The gavotte")

Following the patchwork concept, "Opening act I, scene 1 " draws its material from other portions of the DuBarry score, specifically from "Mesdames et messieurs" and "The gavotte." The A material comes directly from the opening Fanfare of "The gavotte," the E material derives from the G material of "The gavotte," and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

D material is based upon the F material of "The gavotte." The recurring B sections present variations on the A material of "Mesdames et messieurs" while sections B^5 and B^6 actually combine a variation on "Mesdames et messieurs" (the A theme) with the accompaniment used in the E and F sections of "The gavotte." The C section is based on the B theme of "Mesdames et messieurs."

Musically mirroring the dual levels of the script, Porter samples musical styles from the eighteenth and the twentieth centuries in a popularized form of theme and variations. He thus expands the limited material into a lengthy and varied number. In the eighteenth-century vein, Porter writes the stately B theme complete with its own counterpoint (Example 81). Another eighteenth-century gavotte-

Example 81. "Opening act I, scene 1," mm. 9-12.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

style approach is represented by B^1 (Example 82). The C section

Example 82. "Opening act I, scene 1," mm. 17-20.

heralds a switch to the twentieth-century style with its marking

"Subito swing fox trot" (Example 83). Swing style is maintained in B^2

Example 83. "Opening act I, scene 1," mm. 25-28.

throughout B^4 (Example 84). Perhaps the most striking section is

Example 84. "Opening act I, scene 1," mm. 41-44.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

B^4 which combines eighteenth- and twentieth-century styles simultaneously. Revealing the influence of Harlem jazz, B^4 opens with a four-measure vamp which then becomes a jazz ostinato underneath a "square" rendition of the A theme from "Mesdames et messieurs" (Example 85). The B^5 section provides variation on B^4, retaining

Example 85. "Opening act I, scene 1," mm. 73-80.

the ostinato (Example 86). In D, Porter retains the accompaniment and discards the gavotte theme, effecting a transition to the E section which adopts a "one step" tempo. Here, the inner chords are ostinati and only the sustained, descending inner line and the bass provide motion (Example 87). The concluding section, B^6,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 86. "Opening act I, scene 1," mm. 85-88.

Example 87. "Opening act I, scene 1," mm. 105-8.

shifts from an instrumental to a vocal medium and reproduces (with cadential extension) the music and text of mm. 41-48 of "Mesdames et messieurs."

What have I? Originally designed to introduce Louie in his dream identity as King Louis XV of France, this 58-measure number adopts verse-refrain form, but with several internal variations:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction (entrance music)	Verse	Refrain
Fanfare Overture Cadenza	A A^1 B	C C^1 D D^1 C^2 C^3
4m. 8m. 2m.	4m.4m.4m.	4m.4m.8m.8m.4m.4m.
related to refrain		
14 measures	12 measures	32 measures

Utilizing classical techniques as he did in "The tale of the oyster," Porter parodies the pompous, narcissistic character of King Louis. With mock gravity, he uses the refrain theme in the introduction, setting it first as a fanfare and then as a psuedo-French overture in order to provide the appropriately "grand" entrance music for the King (Example 88). The addition of a harp cadenza and the marking

Example 88. "What have I?," mm. 1-9.

"Molto pomposo" (m. 5, Example 88) contribute to the humor. In the verse, the refined loure style preserves the French, eighteenth-century flavor, comically undercutting the colloquial, twentieth-century lyrics (Example 89). An example of a loure from classical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 89. "What have I?," mm. 15-18.

repertory confirms this connection (Example 90). In the refrain,

Example 90. J.S. Bach,"Loure," mm. 1-4.[34]

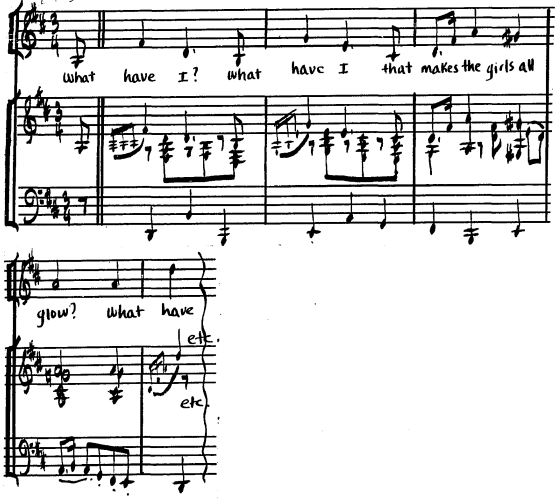
the awkward rhythmic and melodic patterning reflects the awkward formalism of the lyrics. By contrast to the normal emphasis on the first and third beats within a 3/4 meter, the refrain rhythms here emphasize the second beat. Similarly, the bass's repetition of the (vocal) melodic pattern, at the distance of a beat, creates an "awkward"overlapping (Example 91). Harmonies also enhance the humor. A shift to minor tonality in the D area gravely mocks Louis's enumeration of his appealing attributes (Example 92).

---

[34]J. S. Bach, "Partita III, BWV 1006, for unaccompanied violin" (Kassel: Bärenreiter, 1966), p. 56.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 91. "What have I?," mm. 27-30.

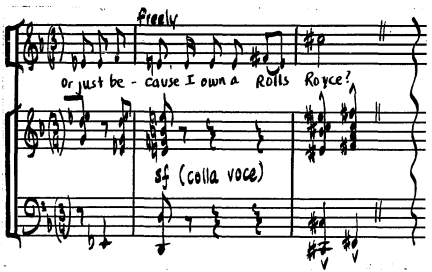


Example 92. "What have I?," mm. 35-38.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The sudden shift from E^7 harmonies to $C^{\sharp 7}$ to F♯minor, coupled with markings "freely" and "colla voce" (just prior to the recapitulation of C material) rivets attention on the lyrics: " 'cause I own a Rolls Royce?" (Example 93). Thus, Porter highlights Louis's only glimpse of the truth; that is, his only attraction is his money.

Example 93. "What have I?," mm. 47-48.



Zombie dance. Probably dropped because of script changes or production costs, the "Zombie dance" is a true "danse macabre" which generates mounting musical tension by its careful coordination of tempo, dynamics, thematic variation, rhythm, and harmony. An instrumental piece extending for 100 measures, this dance is divided into 12 subsections which cumulatively elaborate on the original 8-measure idea (A^{1a}) (see Example 94a).

(unison)												
Ostinato	A^{1a}	A^{1b}	A^{1c}	A^{2a}	A^{2b}	A^{2c}	A^{3a}	A^{3b}	A^{3c}	A^4	A^5	(extension)
	8m.	8m.	8m.	8m.	8m.	8m.	8m.	8m.	8m.	8m.	12m.	

Immediately establishing the inexorable, "barbaric" character of this dance, the tempo marking "Allegro barbaro (gradually rising

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in strength and fury)" is supplemented by the markings: "rising to climax" (m. 73), and "climax of strength" (m. 81). The dynamics reinforce these with continuous crescendo, progressing from mf (beginning) to fff (m. 81). Also building tension, thematic elaboration occurs on two levels, rhythm and pitch, in staggered sequence. Each statement of A bearing a different number on the above diagram starts on a higher pitch level, while each statement bearing the same number but a different letter uses progressively more rapid rhythms (Examples 94a,b,c,d,and e). Finally, the basso ostinato[35] maintains E major throughout and, by its insistence, contributes to the relentless drive of this number.

Example 94. "Zombie dance," elaborations through higher pitch levels:

a. mm. 9-16. A^{1a}.

[35]This ostinato is identical with the introduction and interlude material in "Katie went to Haiti" (see Example 73).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 33-40. A^{2a}.

c. mm. 51-64. A^{3a}.

d. mm. 81-88. A^{4}.

e. mm. 9-32. A^{1a}, A^{1b}, A^{1c}.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONCLUSION

In comparison to Fifty million Frenchmen, DuBarry was a lady is freer in conception and more uniform in quality, demonstrating the full maturity of Porter's skills in its treatment of formal structure, melody, thematic material, harmony, rhythm, and text-music relationships.

Emancipated from rigid adherence to the verse-refrain stereotype, Porter varies his song forms in DuBarry, adding extensions, interludes, postludes, and dances and adopting ternary, binary, and multisectional structures. Even the songs which do utilize the verse-refrain format modify the internal structure from the pattern of Verse= A A^1, Refrain= B B^1C B^2 so often used in Frenchmen, employing instead thematic dispositions such as:

Verse	Refrain	
A A^1 B	C C^1 D D^1 C^2 C^3	("What have I?")

and

Verse	Refrain	
A A^1	B B^1 C C^1 B B^2 B^3	("It was written in the stars")

DuBarry matches Frenchmen in melodic variety, utilizing chromaticism ("Ev'ry day a holiday," "When love beckoned [in Fifty-Second Street]," "Come on in"); diatonic, harmonically-conceived melodies ("Mesdames et messieurs," "But in the morning, no," "Friendship," "Do I love you?," "Well, did you evah?," "Du-Barry was a lady"); disjunct melodies ("Well, did you evah?,"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"What have I?," "DuBarry was a lady"); conjunct melodies ("It was written in the stars," "Give him the oo-la-la," "It ain't etiquette"); large-range melodies ("It was written in the stars"); narrow-range melodies ("Come on in," "Katie went to Haiti"); and melodies reliant on repeated notes ("Do I love you?," "Come on in," "Well, did you evah?," "In the big money"). Greater alternation of step-skip motion and avoidance of the flex and the "blue" flatted third and seventh also characterize the melodic material of DuBarry.

As in the Frenchmen score, thematic growth through intervallic expansion and variation replaces thematic addition as the central means of development and prolongation ("Do I love you?," "When love beckoned [in Fifty-Second Street]," "It was written in the stars," "In the big money"). The phrasing of thematic material, however, is more often assymmetrical in DuBarry ("Do I love you?," "Give him the oo-la-la") than in Frenchmen. The obvious thematic similarities (between songs) evidenced in Frenchmen ("Let's step out" - "You've got that thing," "My Harlem wench" - "The happy heaven of Harlem," "That's why I love you" - "You've got that thing") imply the ongoing formulation of thematic ideas. By contrast, DuBarry's thematic ideas emerge fully developed, distinct from each other and devoid of the connotations of continuing evolution. There is some faint relation between "Mesdames et messieurs" (A theme) and "Well, did you evah?" (refrain), a superficial resemblance between "Do I love you?" and "It was written in the stars," and a deliberate resetting of identical thematic material in the two versions of "DuBarry was a lady." The reappearance of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

introduction to "Katie went to Haiti" as the ostinato in "Zombie dance" is the only situation in DuBarry comparable to the thematic linking between different songs in Frenchmen.

DuBarry's harmonic language varies from that of Frenchmen's in the extent and nature of its chromaticism. Modal ambiguity resulting from the use of both the flat and natural sixth degree and the flat and natural third degree replaces the extensive blues inflections of Frenchmen's harmonies. In addition, triads with the added sixth, chords built on altered scale degrees (♯I,♯IV,♯V) and large chord formations (ninth chords, eleventh chords) are used more extensively in DuBarry than in Frenchmen. Despite these trends, there is a lower incidence of chromaticism in DuBarry songs than in those of Frenchmen, because of the many diatonic numbers in eighteenth-century style. Key relationships of DuBarry songs in the twentieth-century "popular" idiom are, in general comparable in complexity to those found in Frenchmen.

Reflecting developments in jazz styles of the late thirties and early forties, the DuBarry score adds the "hot" rhythms of swing style ("When love beckoned [in Fifty-Second Street]," "Opening act I, scene i") to the repertory of syncopations, displaced accents, and beat anticipations. Once again, the use of eighteenth-century styles in DuBarry also results in a greater proportion of even rhythms than is found in Frenchmen.

As in Frenchmen, the songs of DuBarry reflect many musical styles. "Come on in" and "Give him the oo-la-la" capture the "naughty" flavor of the burlesque house while "Friendship" draws

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

upon vaudeville. A lullaby is the model for "Dream song" while swing appears in "When love beckoned (in Fifty-Second Street)" and "Opening act I, scene 1." In addition, ballroom dances provide the inspiration for "It ain't etiquette" (waltz), "Well,did you evah?" (polka), "Give him the oo-la-la" (conga), "Katie went to Haiti" (one step), and "It was written in the stars" (slow fox trot). In contrast to Frenchmen, however, DuBarry's use of different musical styles is more thoroughly integrated with the script, the musical styles shifting according to the situation or character being portrayed. On a broad scale, the dual levels of the script are consistently reflected by the dual musical styles. When the script is in twentieth-century America, songs adopt the twentieth-century "popular" idiom ("Ev'ry day a holiday," "When love beckoned [in Fifty-Second Street]," "Come on in," "Friendship," and the like). When the script shifts to the eighteenth-century French royal court, Porter employs eighteenth-century French musical styles such as the gavotte, the loure, and the French overture ("Mesdames et messieurs," "The gavotte," "But in the morning, no," "Rhythm dance [danse victoire]," "Bachanale and danse [danse erotique]," "Opening act II, 'danse tzigane,'" and "What have I?" among others).

On a more specific level, Porter uses musical style as a means of characterization. "When love beckoned (in Fifty-Second Street)" portrays the brassy but sentimental May Daly while "Give him the oo-la-la" and the second version of "DuBarry was a lady" convey the assertive charm of Madame DuBarry. "It ain't etiquette" parodies Louie's uncouth ignorance while "What have I?"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

satirizes the pomposity and narcissism of King Louis XV. This consistent coordination between script and music lends the DuBarry score a unifying logic which is absent in the Frenchmen score.

The way in which Porter uses musical quotation to highlight lyrics or create atmosphere reveals the maturation of his style. Musical quotation in Frenchmen, though less literal than in The pot of gold, still qualifies as quotation. In DuBarry, however, Porter personalizes his musical expression. References to "The star-spangled banner" and "Reveille ("But in the morning, no") and to "Auld lang syne" ("Friendship") are evocations, not exact quotations, of their originals. The only "quotation" in DuBarry is the version of the "Marseillaise" in "Give him the oo-la-la."

The comparative treatment of French subject matter in Fifty million Frenchmen and DuBarry was a lady provides additional evidence of Porter's musical growth and versatility. Instead of repeating the successful popular French style of Fifty million Frenchmen, Porter modifies his approach to fit the script and captures the spirit of the eighteenth-century French royal court with the many dance numbers and the use of gavotte, loure, and French overture styles.

In conclusion, the even quality, the text-music coordination, the expansion of structure, and the variety of harmony, melody, and style in DuBarry was a lady demonstrate the refinement of Porter's skills and the full crystallization of his personal style during the 1930's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER IV - KISS ME, KATE (1948)

BACKGROUND

Porter's success in the 1930's was followed by disappointments, setbacks, and increasing personal suffering in the 1940's.[1] World War II changed the theater and its audience as it changed the world, and Porter's continuing output met with considerably less acclaim than in the 1930's. Yet, in 1948, amid rumors that he was "written out" and could no longer match his earlier efforts, Porter composed Kiss me, Kate, the score universally acknowledged as his masterwork and as one of the most outstanding musical comedies of all time.

The genesis of this work is related, in part, by a 1970 tape, "The making of Kiss me, Kate,"[2] which documents Porter's interactions with some of the principals involved in the creation and production of this musical. Arnold Saint Subber, co-producer of Kate, conceived the play-within-a-play format based on The taming of the shrew after watching Alfred Lunt and Lynn Fontanne bicker offstage during their production of that Shakespeare classic. Saint Subber approached Bella Spewack to do the script; she suggested that Porter compose

---

[1]Porter sustained serious leg injuries in a riding accident in 1937 and underwent more than 30 operations (and, ultimately, amputation of one leg) during the remaining 27 years of his life.

[2]BBC, "The making of Kiss me, Kate," 23 December 1970. A tape of this program is housed at the Porter Trusts. It includes interviews with Porter, Saint Subber, Bella and Sam Spewack, Alfred Drake, Robert Russell Bennett, Brooks Atkinson, and excerpts from the original Broadway cast album.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the score. After several discussions(with Saint Subber) concerning the overall plan of the book, Porter wrote "Another openin' , another show," "I've come to wive it wealthily in Padua," and "Where is the life that late I led?" Bella Spewack, who co-authored the book with her husband, Sam,[3] worked closely with Porter, constantly encouraging him to forget his pain through his work. She often suggested song titles from Shakespeare's own lines and from her own contributions to the script, knowing that Porter usually built his songs around a striking textual phrase. Alfred Drake, Robert Russell Bennett, and Brooks Atkinson also comment on the tape, praising Porter's sensitivity, skill, and spirit.

Kiss me,Kate opened on Broadway at the New Century Theatre on December 30,1948; eventually, it set a record for Porter with a run of 1,077 domestic performances and subsequent international performances. Produced by Arnold Saint Subber and Lemuel Ayres and choreographed by Hanya Holm, Kate starred Alfred Drake (Fred Graham/ Petruchio), Patricia Morrison (Lilli Vanessi/ Kate), Lisa Kirk (Lois Lane/ Bianca) and Harold Lang(Bill Calhoun/ Lucentio). The cast also included Annabelle Hill (Hattie), Lorenzo Fuller (Paul), Harry Clark (first man), Jack Diamond(second man), Don Mayo (Ralph), Thomas Hoier (Harry Trevor/Baptista), and Dennis Green (Harrison Howell), among others.[4] The music was orchestrated by Robert

---

[3]The Spewacks also provided the book for Porter's Leave it to me (1938).

[4]Factual information concerning the production of Kiss me, Kate is taken from Kimball, Cole, p. 266, from the original program (see Appendix, documents 16,17, and 18),and from the tape, "The making of Kiss me, Kate."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Russell Bennett. As indicated above, the Spewacks provided the book for Kiss me, Kate; it is a skilled adaptation of Shakespeare's The taming of the shrew and the only script in Porter's career which matched his talents. The story involves Fred Graham, the director and leading man of a second-rate acting company and his relationship with Lilli Vanessi, his ex-wife and leading lady in their upcoming performance of Shakepeare's The taming of the shrew. Although divorced and dating others, Lilli and Fred are still in love with each other and their arguments, jealousies, and eventual reconciliation form the basis for the plot. The secondary romantic characters are Lois Lane and Bill Calhoun, whose plans to marry are frustrated by his compulsive gambling and her questionable fidelity. Both relationships are ingeniously paralleled in The taming of the shrew, interweaving contemporary and Shakespearean worlds through the play-within-a-play framework. Fred/Petruchio tames Lilli/ Kate, thus allowing Lois/ Bianca to marry Bill/ Lucentio. Although Kate's interweaving of two worlds, (twentieth-century America and sixteenth-century Padua), is more complex than DuBarry's, Porter's music and lyrics are equally consistent in reflecting and supporting the duality.

Kiss me, Kate is divided into two acts, the first of which is considerably longer than the second. The numbers included on the New York program (see Appendix, documents 16-18) are listed below:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Act I
- Another openin', another show
- Why can't you behave?
- Wunderbar
- So in love
- We open in Venice
- Dance (end Padua street scene)
- Tom, Dick or Harry
- Rose dance
- I've come to wive it wealthily in Padua
- I hate men
- Were thine that special face
- I sing of love
- First act finale. Kiss me Kate
- Tarantella

Act II
- Too darn hot
- Where is the life that late I led?
- Always true to you in my fashion
- Bianca
- Brush up your Shakespeare
- I am ashamed that women are so simple
- Second act finale - Kiss me Kate

Although not indicated on the program, an Overture and an Entr'acte were included in the actual production. It is not known, however whether several instrumental numbers[5] such as "Bianca's theme (incidental music)," "Grand finale," "Padua street scene. We open in Venice," "Pavane (why can't you behave?)," and "Petruchio's theme" were also included, since they are neither listed on the program nor are they standard features of the score (as are the Overture, Entr'acte, etc.). Additional numbers written for Kiss me, Kate but which definitely remained unused in the actual production are "If ever married I'm," "I'm afraid, sweetheart, I love

---

[5]These miscellaneous numbers are included in the published piano/vocal score: Cole Porter, Kiss me, Kate (New York: T. B. Harms, c1951 by Cole Porter; c1967 by John P. Wharton as Trustee).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

you," "It was great fun the first time," "We shall never be younger," "What does your servant dream about?," and "A woman's career."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT I

Overture. This 267-measures piece follows the precedent established in Fifty million Frenchmen and in DuBarry was a lady by sampling material from different songs included in the body of the score. Its structure is outlined below:

mm. 1 - 32 = from "Too darn hot"
mm. 32- 68 = refrain, "Why can't you behave?"
mm. 69-152 = refrain, "Wunderbar"
mm. 153-202 = refrain, "So in love"
mm. 203-232 = refrain, "Bianca"
mm. 233-248 = from "Another openin', another show"
mm. 249-267 = concluding material (mm. 250-252 = mm. 30-32 of "Why can't you behave?")

Besides revealing the variety of the score to follow, this Overture previews the opening number in its penultimate section, a technique used in the Overture to The pot of gold, which concludes with the refrain from the opening number.

Another openin', another show.[6] An ensemble number sung by Fred Graham's acting troupe, this especially effective opening number has been called "a rousing show business anthem to rival Berlin's 'There's no business like show business' [Annie get your gun (1946)]...."[7] Avoiding the delays of introduction and verse, this song opens directly with a 72-measure standard refrain:

---

[6]Lyrics given in Kimball, Cole, p. 211.

[7]Stanley Green, The world of musical comedy: the story of the American musical stage as told through the careers of its foremost composers and lyricists (New York: Ziff-Davis Publishing Co., 1960), p. 160.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A A B A^1 (cadential extension). However, most of the musical
16m.16m.16m.24m.
drive is generated by the melodic and rhythmic organization. Porter uses the familiar technique of an ascending sequence to build tension in both the A and B material. The first two A sections "climax" on $e^{\flat 2}$ in their final phrases while the B section, providing contrast with its repeated notes, pushes further upward to f^2 (mm. 44-48). As expected, the melodic climax of the song is reserved for the final A statement (mm. 48-72) which expands the closing figure, ascending to g^2 on the final note. In this manner, Porter sustains the upward melodic drive throughout the entire song. The range of the song is also noteworthy, spanning an octave and a sixth from $b^{\flat}$ to g^2 (Example 1). Also crucial

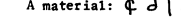
Example 1. "Another openin', another show," mm. 1-72.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in generating the momentum of "Another openin', another show" is the rhythm, which relies on two patterns that exhibit syncopations and beat anticipations:

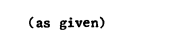
A material:

B material:



The most striking rhythms, however, occur with the accent displacements which imply triple meter at the close of each A statement:

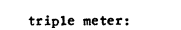
(as given)



(implied rebarring)

In addition, Porter includes accent displacement in the more usual location at the close of the release (mm. 45-48), also implying triple meter:

(as given)



(implied rebarring)

By concluding each of the four sections of the song, instead of only one, with accent displacement, Porter articulates his structure rhythmically and enhances the vitality and musical drive of this song.

Harmonically, "Another openin', another show" is ordinary,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

utilizing diatonic progressions, pedal point, and oompah bass. Chromatic harmonies are reserved for points of accent and for the release. A dominant pedal (on B♭) under which the bass alternates tonic (E♭) and the dominant (B♭) provides the strong E♭ major underpinning for the A sections (Example 2). The typically

Example 2. "Another openin', another show," mm. 1-4.

modulatory release (B section) moves through G minor, F major, and B♭ major before returning to E♭ major for the concluding A section.

Why can't you behave?[8] In her first solo, Lois Lane chides Bill Calhoun for his latest gambling losses and the continual postponement of their marriage. Musically the song exhibits the sophisticated harmonies, the pervasive chromaticism, and the inventive formal structure of Porter's mature, popular style. Rivalling the rich harmonic language in songs such as "I'm unlucky at gambling" (Frenchmen) and "It was written in the stars" (DuBarry), the harmonies of 'Why can't you behave?" are replete with altered chords, chromaticism, parallelism, cross relations, and blues coloration. As

---

[8]Lyrics given in Kimball, Cole, p. 211.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

usual, the bass establishes the harmonic focus, outlining the root and/or fifth of the chord, while the upper parts chromatically enrich the basic harmonies (Example 3). Chromatic parallelism in the

Example 3. "Why can't you behave?," mm. 5-12.

penultimate phrase of each of the three subsections (mm. 12-16, 28-32, 44-48) enhances the underlying functional harmonies (Example 4).

Example 4. "Why can't you behave?," mm. 13-16.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chromaticism also pervades the melody, whose disjunct, unusual motion relies on chromatically descending lines. The striking leaps of the opening phrase, down a minor seventh and up a diminished seventh (see Example 3, uppermost line), embellish the G-G♭-F-E♭ descent. Similarly, the penultimate phrases of each of the three subsections derive their melodic momentum from the chromatic descent c^2-$b^{\flat 1}$-$a^{\natural 1}$-$a^{\flat 1}$-g^1, with variety provided by additional leaps and stepwise motion (see Example 4, uppermost line).

Structurally inventive, "Why can't you behave?" abandons the verse-refrain mold, substituting introduction-refrain in its place. The 52-measures song, which varies the internal thematic disposition of the refrain, is outlined below:

Introduction	Refrain
----	A A A^1
----	16m.16m.16m.
4 measures	48 measures

One of the few Porter songs to lack a contrasting B section, "Why can't you behave?" is, nevertheless, thematically varied. Each A section is subdivided into four phrases (a microcosm of A A B A refrain form) which provides internal contrast and rounded form within the A material. The sustained, "bluesy" opening phrase, sequentially repeated in the second phrase, also closes each A section. This musical "framing," often setting the title lyrics, is used as an organizational technique in other Kate songs as well ("I've come to wive it wealthily in Padua," "Too darn hot," and "Always true to you in my fashion"). The third phrase of each A section is subdivided into two smaller phrases which, along with shorter rhythmic values and repeated notes, provide thematic and phrasing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contrast to the surrounding material (Example 5). The A^1 material

Example 5. "Why can't you behave?," mm. 5-20.

provides additional variety with its elaboration of the opening phrases (Example 6).

Example 6. "Why can't you behave?," mm. 37-40.

"Why can't you behave?" also demonstrates Porter's thorough integration of music and script. By employing a blues idiom within his "popular" style, Porter effectively portrays Lois's dismay at Bill's continued gambling and reinforces the twentieth-century setting of the scene.

Wunderbar.[9] This 86-measure duet follows Lois's solo and reinstates verse-refrain form with the following internal modifications:

Introduction	Verse	Refrain
harmonic preparation	A B	C C D D1 C
	8m.10m.	16m.16m.7m.8m.16m.
4 measures	18 measures	64 measures

A parody of a Viennese waltz, "Wunderbar"[10] underscores the humor

---

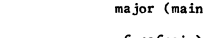
[9]Lyrics given in Kimball, Cole, p. 211.

[10]Both Kimball, in private communication, and Wilder, in American popular song, p. 250, consider Porter's "Waltz down the aisle" (Anything goes, 1934) to be the blueprint for "Wunderbar."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the script as Lilli and Fred reminisce about the days when they played "in a little British makeshift of a Viennese operetta that for some reason was laid in Switzerland. But the costumes were Dutch."[11] Rising directly out of Lilli's line: "There was a waltz in it. Remember? Something about a bar...,"[12] this song confirms its humorous intent with the opening lyrics, "Gazing down on the Jungfrau/ From our secret chalet for two,"[13] and with phrases such as "Liebchen mein," and "Wunderbar" which add a quasi-Viennese flavor.

Reproducing Viennese waltz style with the traditional tonic-dominant "oompah-pah" bass and strategic tenutos (mm. 14,16) to heighten the expression, "Wunderbar" avoids the harmonic and rhythmic elements of Porter's "popular" style. Instead, functional harmonies are used within the three clearly defined key areas of D major (verse and introduction, as dominant preparations to refrain), G major (main key of refrain), and E♭ major (excursion in mm. 55-63 of refrain), while the rhythms provide the traditional waltz emphasis on the second of three beats. The prevalent pattern is:

 . Porter uses dotted instead of

---

[11]Bella Spewack and Samuel Spewack, "Kiss me, Kate; a musical play," typescript (New York: Hart Stenographic Bureau, 1948), act I, sc. 3, p. 14.

[12]Ibid.,p. 15.

[13]As a world traveler, Porter knew the impossibility of looking down on the Jungfrau, one of the highest mountains in the Alps.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

even rhythms to accentuate the second beat and to add rhythmic drive to the phrase.

The melody of "Wunderbar" coordinates well with the lyrics, implying the duet texture with its large leaps in the refrain (Example 7), and coordinating its climax with that of the lyrics as they shift focus from "I" to "you" and exclaim "You're divine, dear" (Example 8).

Example 7. "Wunderbar," mm. 23-38.

Example 8. "Wunderbar," mm. 63-70.

Porter also reinforces this highpoint with the only altered chords in the song, a C♯ minor seventh moving to F♯ major seventh (see Example 8). This careful coordination of musical and textual elements distinguishes "Wunderbar" and most of the Kate score.

So in love.[14] Porter's compositional skill is nowhere better evidenced than in this great dramatic ballad first sung by Lilli (and later reprised by Fred). Here, Porter once again departs

---

[14]Lyrics given in Kimball, Cole, p. 211.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from the verse-refrain stereotype, structuring this 89-measure song in the following fashion:

Introduction	Refrain				
mm. 1-8 = refrain theme	A	A^1	B	B^1	A^2
mm. 9-12= transition	16m.	16m.	8m.	8m.	29m.

This structure, however, merely supplies the framework within which Porter expands his opening germinal idea (a repeated note followed by an ascending step), constantly building the range, length, and intensity of line. In the A section, the opening idea expands intervallically, ascending from c^1 to $d^{\flat 2}$ before "falling off" to a g^1 at the cadence in mm. 27-28. The A^1 section repeats the procedure, pushing higher still, reaching $e^{\flat 2}$ in the corresponding location and descending to a^1 at the cadence in mm. 43-44. The upward drive, maintained by the release whose two phrases ascend first to $e^{\flat 2}$ (mm. 46-47) and then to $f^{\flat 2}$ (m. 54), climaxes in A^2 where the line ascends to the highpoint f^2 (m. 70) and then falls off more gradually, in an expanded closing section (mm. 72-89) (Example 9). The supportive accompaniment de-

Example 9. "So in love," mm. 13-89.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lineates thematic areas with changes in figuration and strategic modulations. The familiar dominant pedal (C), under which tonic and dominant alternate, establishes the F minor harmonies as each A statement opens (Example 10). In the release (B B^1), the shift

Example 10. "So in love," mm. 13-14.

to $A^{\flat}$ is reinforced by a tonic pedal (on $A^{\flat}$) which ceases only with the return to F minor (in mm. 56-60) (Example 11). Changes in accompanimental figuration in the A^2 section, such as the scalar, quarter-note triplets in the bass (mm. 66,68) and the striking,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 11. "So in love," mm. 45-60.

disjunct bass line (mm. 69-70) accentuate the mounting intensity and the climax of the melodic line (Example 12). As Wilder states, this song is "carefuly, astutely, suavely conceived; it builds, never loses intensity, indeed, is a marvel of craftsmanship."[15]

---

[15]Wilder, American popular song, p. 250.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 12. "So in love," mm. 65-72.

Related to earlier Porter songs such as "Mysteriously," "I'm yours,"[16] and "It was written in the stars," "So in love" far surpasses them in depth and power of expression.

We open in Venice. This number is primarily a vehicle for the lyrics[17] which rhyme Italian cities while detailing the itinerary of a "troupe of strolling players."

Cast in verse-refrain form, its 56 measures are unevenly organized, with a disproportionately short refrain which is repeated for each of four nearly identical stanzas of lyrics:

---

[16]The connection between these songs was noted by Robert Kimball, in a private communication.

[17]Lyrics given in Kimball, Cole, p. 211.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction	Verse		Refrain		
harmonic preparation	A	A^1	C	D	postlude
	16m.	16m.	8m.	8m.	4m.
4 measures	32 measures		20 measures		

The circular repetition of the refrain conveys the circle of performances given by the traveling troupe. Porter is clearly using "We open in Venice" as the sixteenth-century counterpart to "Another openin', another show," adjusting the musical style to establish the Shakespearean setting and to reintroduce the four principals in their Shrew identities (Kate, Petruchio, Bianca, Lucentio). Accordingly, "We open in Venice" rejects twentieth-century style in favor of diatonic, functional harmonies and even rhythms. Slight melodic growth is evident in the verse with the upward progression to e^{b2} (m. 18) and to f^2 (m. 32) in the corresponding phrases of A and A^1 (Example 13). The refrain is characterized by a transparent

Example 13. "We open in Venice," mm. 5-36.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

texture, a brightening shift to B♭ major (from B♭ minor) and a disjunct melodic line which implies descending scales on two levels: d^2-c^2-$b♭^1$ and f^1-$e♭^1$-d^1-c^1 (Example 14). This unobtrusive musical style

Example 14. "We open in Venice," mm. 37-44.

enhances the comprehension of the lyrics and accentuates the shift to the Shrew setting.

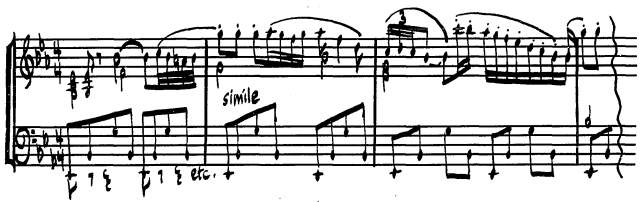
Dance(end Padua street scene). Following "We open in Venice," this number reinforces the transposition of time and place with its avoidance of Porter's twentieth-century popular idiom. A 56-measure sectional structure, partially derived from "We open in Venice," this dance is outlined below:

Introduction	A	B	C	C^1	C^2	interl.	D	D^1	C	D of the refr. of
6m.	8m.	8m.	4m.	4m.	6m.	2m.	4m.	4m.	4m.	6m. "We open..."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Entirely instrumental, it displays a substantial classical influence in its complex and florid style. For example, the B section adopts the Alberti bass and ornamental melodic style characteristic of the Baroque (Example 15). Also drawing on the Baroque, the C section

Example 15. "Dance (end Padua street scene)," mm. 15-18.



resembles a minuet (Example 16). In the closing sections, Porter

Example 16. "Dance (end Padua street scene)," mm. 24-32.

uses classical techniques to vary the material derived from the refrain of "We open in Venice" (Example 17). An unusual aspect of this dance is its bold, twentieth-century-style harmonies. In addition to a full range of chromatic harmonies, this number has several abrupt modulations as in Examples 18a and b. Unusual

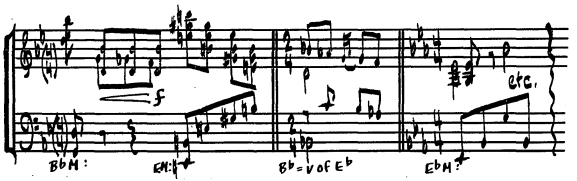
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 17. "Dance (end Padua street scene)," mm. 52-56.

Example 18. "Dance (end Padua street scene)."

a. mm. 6-7.

b. mm. 13-15.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

progressions and cross relations also occur as in mm. 52-56 (see Example 17).

Tom, Dick or Harry. This complex ensemble number, sung by Bianca and her three suitors (Hortension, Lucentio, Gremio), illustrates Porter's structural inventiveness, harmonic skill, textural and stylistic variety, careful coordination of music and lyrics, and musical economy.

This lengthy song (128 measures) only loosely adheres to the verse-refrain stereotype, modifying and adding to the internal arrangement to yield a sprawling, multisectional form:

Introduction	Verse			Refrain						
related to refrain	A	A^1	A^2	trio, trans.	B	B^1	B^2	B^3	B^4	B^5 C D(coda)
	16m.	16m.	16m.	10m.	8m.	8m.	8m.	8m.	8m.	10m. 8m. 8m.
4 measures	58 measures				64 measures					

Porter uses harmony, texture, and stylistic variety as a means of articulating this song. For example, in the verse, each of the three suitors pleads his case in a different (but parallel) series of keys: Hortensio (section A) pleads in A♭ minor-F♯ minor-A♭ major; Lucentio (section A^1), in C minor-B♭ minor-C major; and Gremio (section A^2) in E♭ minor-D♭ minor-E♭ major. The ease with which these frequent modulations occur confirms Porter's advanced harmonic skill (Example 19). In the trio and transition area at the close

Example 19. "Tom, Dick or Harry," mm. 5-20.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the verse, the three suitors sing in counterpoint, resolving 2-3 suspensions in a series of secondary dominants which ultimately cadence on an $E^{\flat}$ seventh chord, the V^7 of the refrain key, $A^{\flat}$ major (Example 20). Similar harmonic demarcation of structure occurs in Example 20. "Tom, Dick or Harry," mm. 53-62.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the refrain. Bianca's solo area (B,B^1; mm. 62-78) is in $A^\flat$ major, while Hortensio, Lucentio, and Gremio (in B^2,B^3; mm. 78-94) alternate in the key of C major. The next section, B^4 (mm. 94-112), returns to $A^\flat$ major which is then retained until the end of the song.

Even more consistently, Porter uses texture to articulate the structure of "Tom, Dick or Harry." Porter scores each of the first three verse sections (A, A^1, and A^2) as a solo for one of the three suitors. The transition is separated from the main part of the verse by its trio texture, with all three suitors in ensemble. In the refrain, sections B and B^1 are Bianca's solo, while B^2 and B^3 are sung antiphonally among Hortensio, Lucentio, Gremio, and Bianca. Sections B^4 and B^5 are distinguished by four-part, a cappella choral texture, and the concluding vocal area, section C, is sung primarily in unison ensemble.

Changes in musical style also emphasize structural divisions. The classical, contrapuntal style of the trio-transition (mm. 53-62) separates the more consistent, almost patter style of the body of the verse from the opening of the refrain. Porter also separates Bianca's solo, B,B^1, from the alternating ensemble of B^2, B^3 by

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

changing musical styles from patter to a fox-trot with some "hot" rhythms. The next large area, B^4 and B^5, with its traditional, four-part, a cappella choral style, which broadens into a sostenuto for the cadence of B^5, is contrasted with B^2 and B^3. Finally, the C section is distinguished by a stylistic shift from full-blown choral style to a lively, "hot" fox-trot.

The shifts in musical style not only delineate the song's structure but also reflect the mixture of styles in the lyrics. Porter uses traditional, classically oriented music to accompany the "classical," Shakespearean portions of the lyrics, shifting to "popular" style (syncopations, "hot" rhythms, fox-trot) in correspondence with the twentieth-century colloquialisms in the lyrics.

Like "So in love," "Tom, Dick or Harry" is thematically economical. Porter generates the entire verse from two motifs: the opening four measures (see mm. 5-8, Example 19) and the four measures which conclude the A section (see mm. 16-20, Example 19). Similarly, the refrain grows out of variations on its opening idea (Example 21).

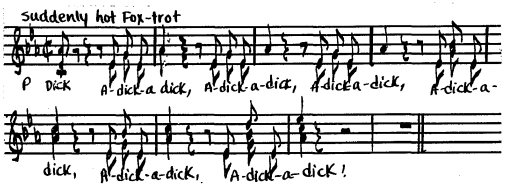
Example 21. "Tom, Dick or Harry," mm. 63-70.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A final noteworthy point is the implication of a vaudeville-style "break" like that implied at the close of "Friendship" (DuBarry). The C section utilizes nonsense lyrics as does the earlier song (Example 22a), and the instrumental coda, the D section, labelled "Coda for exit and reentrance," provides a "vamp" suitable (and intended)for an exit dance routine (Example 22b).

Example 22. "Tom, Dick or Harry."

a. mm. 113-20, from C section.



b. mm. 121-24, from D section.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rose dance.[18] Exhibiting economy of means similar to that of "So in love" and "Tom, Dick or Harry," this instrumental dance is generated entirely from the opening four-measure motif, which derives from the refrain theme of "Tom, Dick or Harry"(Example 23).

Example 23. "Rose dance," mm. 3-6.

Through melodic, harmonic, and rhythmic variation, Porter expands this material into the 70-measure, multisectional form outlined below:

Intro.	A	A^1	A^2	A^3	A^4	A^5	A^6	A^7	A^8	A^9	A^{10}	A^{11}	B	C
1m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	8m.	12m.

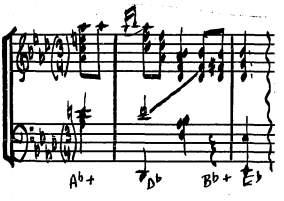
Adopting a classical musical style characterized by even rhythms, traditionally functional harmonies (all modulations via V^7 of the new key; use of deceptive cadence to prolong conclusion), sequential development, and melodic ornamentation, the "Rose dance" musically complements the sixteenth-century Paduan setting of the script. Its only "modern" feature is the pervasive use of augmented chords as in measures 7 and 8 (Example 24).

---

[18]Although labelled "Specialty dance" on the New York program (see Appendix, documents 16,17, and 18), the music for this number bears the title of "Rose dance."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 24. "Rose dance," mm. 8-9.



I've come to wive it wealthily in Padua. A vehicle for the lyrics,[19] which were directly inspired by The taming of the shrew[20] and which project the dominating, assertive character of Petruchio, this song is distinguished by its unusual structure, its musical economy, and its close coordination of text and music. Following the structure of the lyrics, the music adopts an additive form (like that of "The twelve days of Christmas" and "The house that Jack built") unique among the songs in this study. Porter divides the 104 measures of the song into four unequal sections to accommodate the four, progressively lengthening stanzas of text:

---

[19]Facsimiles of Porter's sketches for lyrics and the completed lyrics are given in Kimball, Cole, p. 212.

[20]"'I've come to wive it wealthily in Padua' is based on Petruchio's first revelation of his quest for a rich wife, in which the concluding lines [from The taming of the shrew] were:

...were she as rough
As are the Adriatic seas:
I've come to wive it wealthily in Padua;
If wealthily then happily in Padua."

(Green, The world of musical comedy, pp. 177-78).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

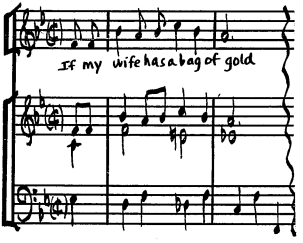
Introduction	A	A^1	A^2	A^3	Coda
ostinato to motto	16m.	20m.	24m.	28m.	8m.
8m.					

Demonstrating the same economy of means manifested in "Why can't you behave?," "So in love," "Tom, Dick or Harry," and "Rose dance," "I've come to wive it wealthily in Padua" is generated entirely from two germinal ideas: the "motto" theme, the statement of Petruchio's purpose (Example 25a) and the "extension" theme (Example 25b). As

Example 25. "I've come to wive it wealthily in Padua."

a. mm. 9-12.

b. mm. 17-18.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

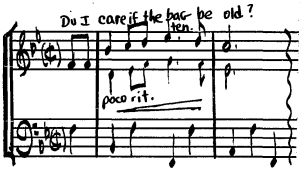
in "Why can't you behave?," the motto theme here accompanies the title lyrics and frames each section of the song, opening with the above form (Example 25a) and closing with its variation (Example 26).

Example 26. "I've come to wive it wealthily in Padua," mm. 21-24.

The crisp rhythms and bold octave leap of the opening phrase reflect Petruchio's determined, forceful personality. As Petruchio lists the womanly faults he'd overlook for the right dowry, the music corresponds with the repetitive, rapid-fire patter style of the extension theme (see Example 25b). This extension theme expands through repetition to accommodate the growing list of faults in succeeding stanzas. A slight variation of this theme, characterized by a continuing ascent to $e^{\flat 2}$ and a strategic tenuto, is used near the end of each stanza to focus attention on key "Shakespearean" puns (written by Porter in Shakespearean style) and to reintroduce the motto phrase (Example 27). In keeping with the Shakespearean setting, the musical style is classically oriented, with clearly

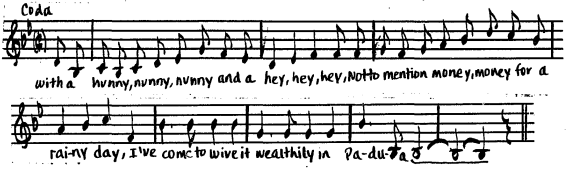
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 27. "I've come to wive it wealthily in Padua," mm. 19-20.



defined, functional harmonies and even rhythms. This is further reinforced by the contrapuntal ostinato accompanying (not doubling) the motto theme (see Examples 25a and 26) and by the English madrigal style of the coda (Example 28).[21]

Example 28. "I've come to wive it wealthily in Padua," mm. 97-104.



I hate men. Also demonstrating Porter's ability at character portrayal, this song conveys Kate's stubborn, shrewish personality through its pointed lyrics[22] and its declamatory musical style. Twenty-four measures long (repeated three times for three stanzas),

---

[21]Porter re-uses this coda theme in the introduction and postlude of the unused song, "What does your servant dream about?"

[22]Lyrics given in Kimball, Cole, p. 213.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

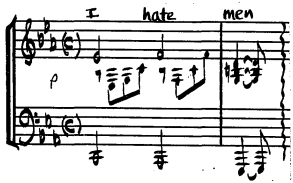
"I hate men" adopts the following unconventional form:

Introduction	A	B	B^1	postlude
motto, 2m.	4m.	8m.	8m.	2m.

As in "I've come to wive it wealthily in Padua," the music here is primarily a vehicle for the lyrics. Accordingly, Porter employs a motto, which sets the title phrase, capturing the personality of Kate. Recurring three times, in increasingly elaborate form (see Examples 29a,b,and c), this motto unifies the otherwise loose structure,

Example 29. "I hate men."

a. mm. 3-4.



b. mm. 13-14.

c. mm. 21-22.

delineates the beginning, middle, and end of the song, and, similar to the motto in "I've come to wive it wealthily in Padua," follows a textual "punch line." Also as in "I've come to wive it wealthily

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in Padua," the remainder of "I hate men" utilizes patter style to project the humorously antagonistic lyrics. Consistent with the Shakespearean setting, "I hate men"avoids the characteristics of Porter's popular style in favor of even rhythms, diatonic harmonies, Alberti bass figuration, ornamentation, and sequential development.

Were thine that special face.[23] Also inspired by The taming of the shrew,[24] this number reveals Petruchio's romantic side as he describes the woman of his dreams. Drawing from both classical and popular styles, this 60-measure song reverts to the popular stereotype of verse-refrain form, with an unconventional internal organization:

Introduction	Verse	Refrain
previews verse accomp.	A B	C C^1 C D
	8m. 8m.	8m. 16m. 8m. 8m.
4 measures	16 measures	40 measures

As in Petruchio's other solo("I've come to wive it wealthily in Padua"), the introduction presents material which becomes the accompaniment to the verse. Also similar to "I've come to wive it wealthily in Padua," this accompaniment reflects classical influence in its independent, non-doubling role. Classical influence is especially evident in the verse, where Porter adopts recitative

---

[23]Lyrics given in Kimball, Cole , p. 211.

[24]According to Green in The world of musical comedy, p. 178, "the rather mystical 'Were thine that special face' was prompted by Bianca's admission:

> Believe me, sister, of all the men alive,
> I never yet beheld that special face
> Which I could fancy more than any other."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

style, restricting the vocal line to one note (g^1) for a full eight measures, utilizing declamatory rhythms derived entirely from the inflections of the lyrics, and employing a sustained, rhythmically flexible, descending-line accompaniment. The intention of recitative is further confirmed by the marking "(quasi recitative and tenderly)" (Example 30). The refrain incorporates an element of

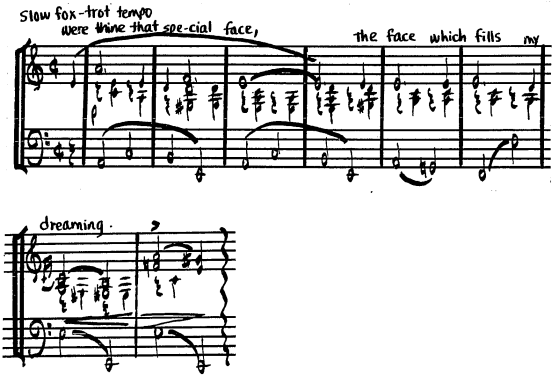
Example 30. "Were thine that special face," mm. 5-12.

of popular style, deriving its tempo and rhythmic figuration from

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the ballroom dance, the fox-trot (Example 31).[25] Yet, despite

Example 31. 'Were thine that special face," mm. 21-28.



the popular accompanimental figuration, the refrain also maintains a primarily classical flavor engendered by the development of a germinal thematic idea, a quasi-ostinato bass and the formal Shakespearean lyrics. As in "So in love," "Tom, Dick or Harry," "Rose dance," and "I've come to wive it wealthily in Padua,"

---

[25]On the tape, "The making of Kiss me, Kate," the original leading man, Alfred Drake, explained that he and the show's choreographer, Hanya Holm, persuaded Porter to enliven the accompaniment of the sustained refrain melody by adding a beguine rhythm. The original cast album (Kiss me, Kate, Columbia Records OS 2300), supervised by Porter, reveals the extent of the composer's concession to Drake and Holm: Drake first sings the refrain with the exact (fox-trot) accompaniment indicated in the sheet music. He then sings the verse, also as notated in the sheet music, but repeats the refrain at a livelier tempo with a beguine accompaniment.

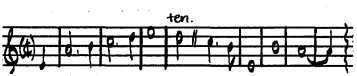
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter builds this refrain from the germinal opening motif (see mm. 21-24, Example 31), expanding it and generating mounting tension through rhythmic and melodic variation and sequential repetition. The rhythmic self-containment of the opening phrase ¢ ♩ | 𝅗𝅥. ♩ | ♩ 𝅗𝅥. | 𝅗𝅥 ♩ is modified to ¢ ♩ | 𝅗𝅥. ♩ | 𝅗𝅥. ♩ | 𝅗𝅥. ♩ | ♩ ♩ in mm. 33-44 to permit more rapid sequential repetition and thus build intensity to the intermediary climax (Example 32). The rhythm is similarly

Example 32. "Were thine that special face," mm. 33-44.

modified in the building toward the main climax (m. 55), the high-point of which is rhythmically emphasized by a whole note, a dramatic tenuto, and a pause (Example 33). In both climaxes, the

Example 32. "Were thine that special face," mm. 53-60.



melodic line also changes from its original self-contained contour and complements the mounting rhythmic drive with tension-generating ascending sequences. The classical mood fostered by these techniques is reinforced by the poetic, Shakespearean lyrics (written by Porter) and the quasi-ostinato bass which recurs with each restatement of the opening refrain motif (see mm. 21-24, Example 31).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I sing of love. Scored for Bianca, Lucentio, and ensemble, this number discards verse-refrain form, substituting the following atypical organization:

Introduction	Refrain					Patter	[Refrain, postlude]
related to accomp. of A, same as postlude	A	A^1	B	B^1	A trans.	C D	A^3
	8m.	8m.	8m.	10m.	8m. 2m.	8m. 8m.	16m.
10 measures	76 measures----------						

Reflecting classical influence, "I sing of love" utilizes 6/8 and 4/4 meter,[26] non-syncopated rhythms, a "dramatic" vocal line with ornamental triplet figuration similar to ornamentation in Spanish folk songs(jota, polo, etc.), functional non-chromatic harmonies, and conventional key relationships (refrain: C major; patter: E minor, G major, E minor; closing section: C major). The introduction, more lengthy than usual (10 measures), sets the mood, style and key and unifies the song through its connection to the closing section. The refrain's A material is the most successful part of the song, based on a sustained, descending vocal line, whose Spanish-style ornamentation--uncharacteristic of Porter--contributes to the "fire and bravado" specified by the markings in mm. 11-12 (Example 34). The

Example 34. "I sing of love," mm. 11-18.

---

26 ¢, 2/4, 3/4 (and sometimes 4/4) are the meters most commonly employed in popular song.

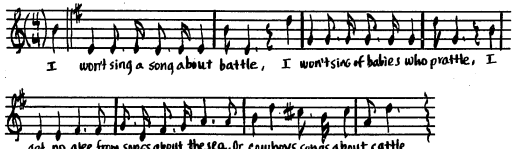
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

B material combines insipid music with unusually banal lyrics (Example 35). The patter section, though marked by a meter shift (from 6/8

Example 35. "I sing of love," mm. 27-34.

to 4/4), modulations (E minor, C major, E minor), and a style shift (to "marciale" dotted rhythms), cannot compensate for the unimaginative lyrics, the predictable harmonies, and the meandering melodic line (Example 36).

Example 36. "I sing of love," mm. 55-62.



Whether in an attempt to rework his unsatisfactory effort or to repeat the appealing aspects of "I sing of love," Porter, for the first and only time among the scores in this study, reproduces identical music in two different, used songs. In "I sing of love" and the more successful second-act song,"Where is the life that late I led?," Porter employs the identical introduction and, discounting rhythmic modifications, the identical opening vocal phrase (Examples 37a and b). Porter also re-uses varied

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 37.

a. "I sing of love," mm. 11-18 (opening vocal phrase).

b. "Where is the life that late I led?," mm. 11-18 (opening vocal phrase)

forms of the A and B themes from "I sing of love" in the closing number of act I, "Tarantella."[27]

First act finale. Kiss me Kate.[28] A large ensemble number sung by the cast of Shrew as Petruchio tries to persuade his recalcitrant bride to kiss him, this 104-measure finale incorporates excerpts from "Why can't you behave?" and "Another openin', another show" in the multisectional arrangement outlined below:

A	A^1	Extension	Inversion of refrain theme,	Opening of
8m.	12m.	based on A	"Why can't you behave?"	"Another openin'..."
20 measures		36 measures	12 measures	8 measures

"Grand" choral finale
28 measures

---

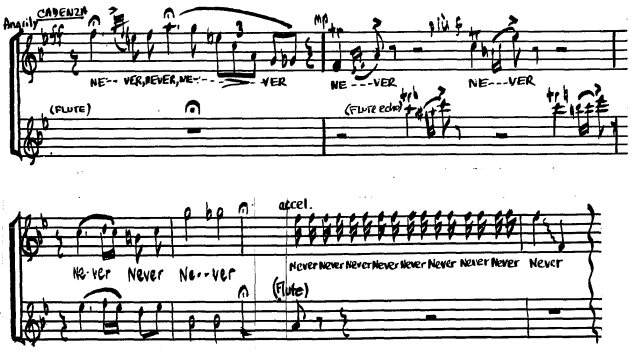
[27]For further details, refer to discussion of "Tarantella," pp. 293-96.

[28]Since the ozalid version of this finale includes music omitted from the published score, "Finale act I" (T.B.Harms), and since it was copyrighted at the time of the original production by Porter himself, I am using the ozalid as my musical source for this number.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter draws on both classical and popular idioms, musically summarizing the first act in this finale. Operatic features such as recitative, dramatic exclamation, vocal cadenzas, vocal ornamentation (glissando, trill, turns), and choral response abound in this number as in mm. 51-55, where Kate dramatically vows never to kiss Petruchio (Example 38). The material from "Why can't you behave?,"

Example 38. "First act finale. Kiss me Kate," mm. 51-56.



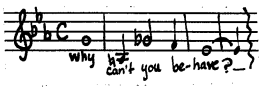
marked "Tempo di blues," adds popular elements, especially chromaticism and syncopation. Yet, even here, Porter uses a classical technique, melodic inversion (slightly modified), as his means of variation (see Examples 39a and b). In addition, he scores the middle phrases for a cappella, six-part chorus (Example 40). Classical techniques

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 39.

a. "First act finale, Kiss me Kate," mm. 57-60.

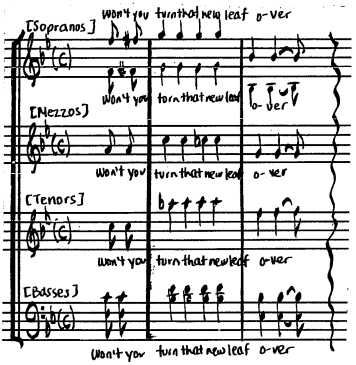
b. "Why can't you behave?," mm. 5-8.



are absent in the excerpt from "Another openin', another show" but return in the concluding section, where Porter follows operatic tradition and completes the finale with a "grand" six-part chorus, crescendoing and accelerating to the presto, fff, timpani-reinforced cadence.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 40. "First act finale. Kiss me Kate," mm. 65-66.



Tarantella. Contrary to usual practice, the New York program indicates that this number, rather than the first act finale, actually concluded the first act. A 200-measure dance number for Bianca, Lucentio, and dancing ensemble, "Tarantella" adopts the style of its nineteenth-century Neapolitan classical namesake and exhibits the following rounded, multisectional form:

A	A^1	B	B^1	A^2	A^3 vamp	C	C^1	C^2	D	D^1	E	interlude	intro.
4m.	4m.	4m.	6m.	4m.	4m.	4m.	8m.	8m.	8m.	8m.	8m.	8m.	3m.	3m.

												Coda		
A^4	A^5	B^2	B^3	A^4	A^5	A	A^1	B	B^1	A^2	A^{3a}	C	C^1	A^6	A^7
8m.	8m.	8m.	8m.	8m.	10m.	4m.	4m.	4m.	6m.	4m.	8m.	8m.	8m.	4m.	12m.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

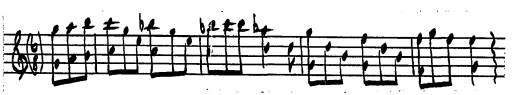
As noted above, thematic material from "I sing of love" is re-used in "Tarantella." The A and B themes from the earlier song are the basis for the A and B themes (and their permutations) in this dance. Porter's skill at variation is evident in a comparison of the A theme from "I sing of love" (see Example 34) with the seven varieties used in "Tarantella" (Examples 41a,b,c,d,e,f,g,and h).

Example 41. "Tarantella."

a. mm. 1-4 (A).

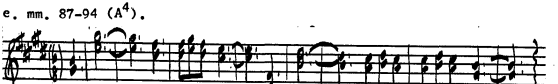
b. mm. 5-8 (A^1).

c. mm. 21-24 (A^2).



d. mm. 25-28 (A^3).

e. mm. 87-94 (A^4).



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

f. mm. 95-102 (A^5).

g. mm. 185-88 (A^6).

h. mm. 189-200 (A^7).

Similar inventiveness is evident in Porter's treatment of the B material (see Example 35).

Although partially derivative, "Tarantella" is stylistically homogeneous, as demonstrated by the consistent character of the B, C, D, and E material (Examples 42a,b,c,and d). The rhythms

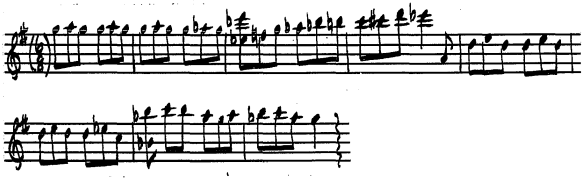
Example 42. "Tarantella."

a. mm. 11-14 (B).

b. mm. 33-40 (C).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

c. mm. 57-64 (D).



d. mm. 73-79 (E).

and general harmonic style also remain consistent, although isolated examples of abrupt modulations do provide color, as shown in Example 43.

Example 43. "Tarantella," mm. 55-57.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE ENTR'ACTE

Entr'acte. Following the precedent of Fifty million Frenchmen, the 153-measure Entr'acte of Kate serves as an overture to act II and utilizes patchwork construction, combining refrains from "Why can't you behave?," "Wunderbar," and "Were thine that special face" in the order outlined below:

mm. 1 - 8 = elaboration, partial refrain, "Why can't you behave?," (𝐂), C major
mm. 19-26 = introduction to refrain, "Wunderbar," (3/4), A major
mm. 27-74 = elaboration, partial refrain, "Wunderbar," (3/4), A major
mm. 75-81 = introduction to refrain, "Why can't you behave?," (4/4), E♭ major
mm. 81-111= elaboration, refrain, "Why can't you behave?," (4/4), E♭ major
mm.111-53 = beguine version, refrain, "Were thine that special face," (𝐂), C minor

The marking "Segue after conductor's bow" indicates direct progression from the Entr'acte to the opening of act II, "Too darn hot."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT II

Too darn hot.[29] A "production rhythm song"[30] sung and danced by several male characters (Bill, Sledge, Fred, etc.), this number reestablishes the twentieth-century setting with its use of jazz elements and colloquial lyrics (which comment on Baltimore heat). Seventy-two measures long,[31] it discards the verse-refrain stereotype, substituting the following, rounded, multi-sectional form:

Introduction	A	A	B	C	A^1
related to A	20m.	20m.	8m.	10m.	10m.
4 measures	68 measures				

Economically conceived, "Too darn hot" builds its A material from two germinal ideas: (1) a motto which sets the title lyrics, frames each A section, establishes a blues-jazz flavor (with flatted seventh), and serves, strikingly, as an accompanimental ostinato (see left hand part in Examples 44a and 45) in mm. 5-44 of this song (Example 44) and (2) a "filler" motif, whose flatted thirds and sevenths, syncopations, and beat anticipations maintain the blues-jazz flavor and whose variations and sequential repetitions provide the remaining A material (Example 45). Contrasting material is provided by the B section, whose diatonic (F major) harmonies and rhythmic variation of a repetitious melodic pattern

---

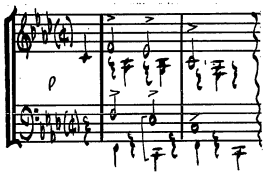
[29]Lyrics given in Kimball, Cole, pp. 215-16.

[30]Wilder, American popular song, p. 251.

[31]Without repetitions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 44. "Too darn hot," mm. 5-6.



Example 45. "Too darn hot," mm. 9-12.

(Example 46a) resembles the refrain opening of an earlier Porter song, "Anything goes" (Anything goes, 1934)(Example 46b).[32] The

Example 46.

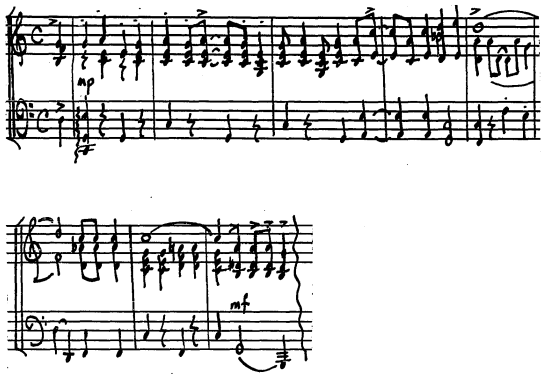
a. "Too darn hot," mm. 45-48.

---

[32]I am grateful to my sister, Lori Lee Laitman, for calling my attention to this resemblance.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. "Anything goes," mm. 21-28.



C section also provides contrast, with its sequential, chromatic character which introduces the concluding A section (Example 47).

Example 47. "Too darn hot," mm. 53-63.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Although this song is "not quite 'with it' (polite society's idea of jazz),"[33] its vigorous rhythms and chromatic harmonies capture the flavor of jazz and provide an attractive second act opener which unequivocally reestablishes the twentieth-century American setting.

Where is the life that late I led?[34] The return to the twentieth-century milieu is shortlived, however, since the following

---

[33]Wilder, American popular song, p. 251.

[34]This is another song directly inspired by Shakespeare's lines. According to Green, "'Where is the life that late I led?' was a line in a song actually sung by Shakespeare's hero...," (The world of musical comedy, p. 178). A modified form of this phrase ("The life that late he led") is used as the title for Eells's biography of Cole Porter.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

song abruptly returns us to sixteenth-century Padua. As mentioned above, the introduction and part of the opening vocal line is identical with the corresponding passages in "I sing of love." The similarity ends there, however, and, probably sensing the limitations of the earlier song, Porter continues "Where is the life I led?" in a different and very effective manner.

Conforming to both the verse-refrain stereotype and the internal arrangement of verse= A A^1 and refrain= B B^1 C B^2, this 121-measure song nevertheless includes several internal variations, as indicated below:

Introduction	Verse	Refrain	Patter	Refrain
	A A^1 trans.	B B^1 C B^2	D D^1	B B^1 C B^2cad.ext.
	8m.8m.8m.	8m.8m.8m.8m.	8m.8m.	8m.8m.8m.8m.8m.
10 measures	24 measures	32 measures	16 measures	40 measures

Consistent with the character and setting, "Where is the life that late I led?" employs a classical rather than popular musical idiom, but, in contrast to the other "classical" Kate songs, "Where is the life that late I led?" uses the classical medium to underscore the humorous lyrics.[35] The dramatic recitative style of the transition gravely mocks Petruchio as he bewails his loss of freedom due to marriage (Example 48). His carefree bachelor days are recalled in a rollicking 6/8 refrain (Example 49) which resembles the song "Funiculi-funicula."[36]

---

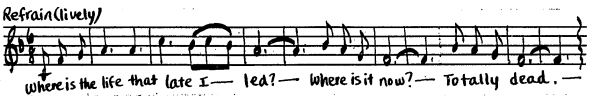
[35]Lyrics given in Kimball, Cole, pp. 216-17.

[36]I am grateful to H. Wiley Hitchcock for calling this similarity to my attention.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 48. "Where is the life that late I led?," mm. 27-34.

Example 49. "Where is the life that late I led?," mm. 35-42.



The most humorous section, the patter, avoids the rapid-fire, repeated-note patter style seen earlier and instead parodies the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

style of an Italian boat song. In this manner, Porter underscores Petruchio's witty and irreverent recounting of past loves, exaggerating the comic impact of the lyrics with overexpressive harmonies, recurrent "sigh" motives, and the general instruction "(slowly, with overemphasized expression)" (Example 50).

Example 50. "Where is the life that late I led?," mm. 66-81.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A final amusing touch is provided by the operatic vocal cadenza which adds "drama" to the final cadence (Example 51).

Example 51. "Where is the life that late I led?," mm. 110-14.

Always true to you in my fashion.[37] Returning to a twentieth-century idiom, this song provides a comic portrayal of Lois Lane's flexible "fidelity" to Bill Calhoun. Cast in the verse-refrain mold, the 84-measure number is outlined below:

Introduction	Verse	Refrain
related to accomp.	A A^1	B C B C D C
of verse	16m. 16m.	8m.8m.8m.8m.8m.8m.
4 measures	32 measures	48 measures

Brief chromatic excursions (mm. 17-18), syncopated accompanimental rhythms (mm. 6,8,10,etc.), and a closing recitative passage (mm. 35-36) add color to an otherwise diatonic, C major, even-rhythmed

---

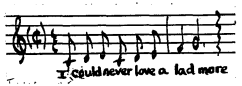
[37]Lyrics given in Kimball, Cole, pp. 217-18.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

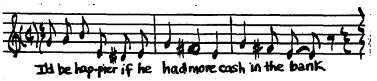
verse. The most distinctive element in the verse is Porter's deliberate distortion of text inflections, a technique used in his 1912 song "My Salvation Army queen" (verse), with similar comic effect (Examples 52a,b, and c).

Example 52. "Always true to you in my fashion."

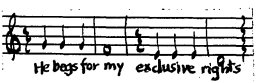
a. mm. 13-14.



b. mm. 17-19.



c. mm. 25-28.

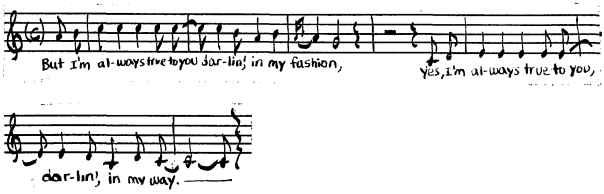


The refrain, a list of Lois's amorous excursions, is replete with syncopations, beat anticipations, and altered harmonies which confirm the contemporary subject and setting. As in "I've come to wive it wealthily in Padua," "I hate men," and "Too darn hot," the refrain of "Always true to you in my fashion" is constructed around a motto (the C material) which sets the title lyrics and which re-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

curs after each contrasting phrase (refer to above diagram)(Example 53).

Example 53. "Always true to you in my fashion," mm. 45-52.



Bianca. In his counterpart to Lois's "Always true to you in my fashion," Bill expresses his love for Lois/Bianca. Fifty-four measures long, this song conforms to verse-refrain format, with the following organization:

Introduction	Verse			Refrain			
harmonic preparation	A(minor)	A^1(major)	trans.	B	B^1	B	C
	8m.	8m.	2m.	8m.	8m.	8m.	8m.
4 measures	18 measures			32 measures			

The distinctive verse combines lyrics which parody Porter himself and Tin Pan Alley, an Alberti-style bass, register shifts, syncopations, chromaticism (cross relations, modal ambiguity), and recitative style (Example 54).

In the refrain, Porter parodies commercial jingles[38] by deliberately adopting a similarly banal style. Characterized by

---

[38] I am grateful to Robert Kimball for sharing his insight into this song with me.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 54. "Bianca," mm. 5-12.

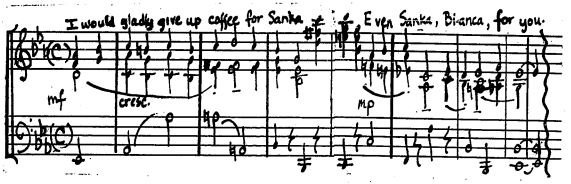
predictable sequences (Example 55a), static rhythms (Example 55a), and oompah bass (Example 55a), flex melodic patterns (Example 55b), and largely diatonic harmonies (Example 55a), this refrain bears a resemblance to the old "Gillette blue blade" jingle. The reference to Sanka in the closing measures (Example 55b) further substantiates this interpretation.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 55. "Bianca."

a. mm. 23-26.

b. mm. 47-54.



Brush up your Shakespeare. A musical satire in the tradition of "Awfully hard when Mother's not along" (The pot of gold), "The tale of the oyster" (Fifty million Frenchmen), and "It ain't etiquette" (DuBarry was a lady), this number juxtaposes the refinement of classical literature with the uncouth ignorance of the gangsters who have come to collect Bill Calhoun's gambling debt. Borrowing the style of a late nineteenth-century "Bowery waltz," Porter underscores the lyrics's[39] humorous literary

[39]Lyrics given in Kimball, Cole, pp. 220-21.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

references with musical clichés and clear allusions to three nineteenth-century waltz classics: Lawlor and Blake's "Sidewalks of New York" (1894),[40] Harry Dacre's "Daisy Bell" (1892),[41] and Shields and Evans's "In the good old summer time" (1902).[42] The introduction immediately identifies the musical style, with its tempo marking "Bowery waltz," its oompah-pah waltz figuration, and its obvious reference to the chorus of "The sidewalks of New York" (Examples 56a and b). Porter maintains this musical style throughout the verse, Example 56.

a. "Brush up your Shakespeare," mm. 1-4.

b. "The sidewalks of New York," mm. 41-44.

[40]Robert A. Fremont, ed., Favorite songs of the nineties, pp. 259-62.

[41]Ibid., pp. 64-67.

[42]Ibid., pp. 157-60.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

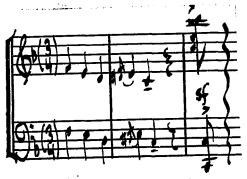
accentuating textual humor with accompanimental ornamentation (Example 57a) and cliché cadences (Example 57b).

Example 57. "Brush up your Shakespeare."

a. mm. 37-48.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 50-52.



The refrain is even more evocative of its nineteenth-century models, as shown in Examples 58a and b. The flex melodic line and

Example 58.

a. "Brush up your Shakespeare," mm. 64-67.

b. "In the good old summer time," mm. 53-56.

final cadence are also nineteenth-century clichés (Examples 59a,b, c, and d).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 59.

a. "Brush up your Shakespeare," mm. 69-71.

b. "Daisy Bell," mm. 9-12.

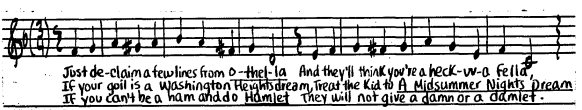
c. "Brush up your Shakespeare," mm. 103-04.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

d. "Daisy Bell," mm. 79-80.

As in "Friendship," Porter deliberately distorts the English, thus preserving the rhyme scheme and the steady waltz meter while accentuating the absurdity of gangsters quoting the classics (Example 60).

Example 60. "Brush up your Shakespeare," mm. 69-71.



Consistent with its musical models, this 104-measure song is set in traditional verse-refrain form (although with some variations on the usual thematic relationships and phrasing):

Introduction	Verse	Refrain
harmonic preparation	A A B B^1	C C^1 C^2
	16m.16m.8m.8m.	15m.16m.22m.
4 measures	48 measures	52 measures

The song also utilizes unadorned 3/4 waltz rhythms and functional, diatonic harmonies (in F major throughout).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I am ashamed that women are so simple. This final song of act II provides a new musical portrait of the shrew (Kate/Lilli), revealing the "taming" she has undergone in the course of the script. Although similar in its brevity (29 measures) and free structure (A B A^1B^1C D) to "I hate men," the early portrait of Kate, "I am ashamed that women are so simple" contrasts the earlier number's belligerent, colloquial lyrics and patter style with its fully Shakespearean text[43] and consistent lyricism. Largely avoiding accent displacements such as syncopations and beat anticipations, Porter sets this text in an unadorned arioso style, faithfully matching the inflection and meaning of Shakespeare's lines. Dynamics, accompanimental figuration, performance indications, and harmony also coordinate closely with the text. For example, Porter sets the lyrics, "Why are our bodies soft and weak and smooth," to music marked pianissimo and "sempre legato," with breath markings carefully placed to promote comprehension (Example 61). Kate's crucial admonition, "So wife, hold your temper," is set in stately, dotted rhythms with forte dynamics and contrasted by an introductory fanfare and a subsequent subito piano phrase ("And meekly put your hand...") (Example 62). Kate's new willingness to serve her husband is reflected in the concluding four measures

---

[43]The sheet music credits read "Words by William Shakespeare (slightly altered by Cole Porter, with apologies)." A comparison with Shakepeare's text reveals that Porter set Shakespeare's first eight lines without modification. Porter then omitted the next seven lines, modified the eighth and ninth very slightly, and quoted Shakespeare exactly for the closing two lines. For further comparison, see William Shakespeare, The complete works of William Shakespeare (with Temple notes)(New York: World Syndicate Publishing Co., [n.d.]), p. 285; Kimball, Cole, p. 221.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 61. "I am ashamed that women are so simple," mm. 11-12.

Example 62. "I am ashamed that women are so simple," mm. 18-20.

which emphasize her important statement: "My hand is ready, may it do him ease" with a strategic fermata, an altered chord (in an otherwise diatonic song),[44] carefully planned dynamics and a re-

[44]The harmonies of this song are predominantly diatonic and functional, with C major, E♭ major, and C major being the three main key areas.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

petition of the word "ready" (Example 63).

Example 63. "I am ashamed that women are so simple," mm. 25-29.

Second act finale - Kiss me, Kate.[45] A 122-measure, multi-

[45]The 1948 ozalid version of this finale instead of the published version was used as a source for the same reasons as outlined for the first act finale.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sectional patchwork of material from the body of the score, this number is sung and danced by the entire cast and organized in the following manner:

mm. 1 - 2 = introduction
mm. 2 -26 = from "First act finale, Kiss me Kate" (A, part of A^1, waltz), (3/4), B♭ major
mm. 26-33 = transition to "Were thine that special face," (3/4), modulation to B♭ minor
mm. 33-78 = entire refrain, "Where thine that special face," (¢), B♭ minor (cadential extension overlaps next section)
mm. 74-122= Dance A A^1A^2B C D, (6/8), modulatory (cadences in B♭ major)

In a departure from previous finale movements, Porter concludes this finale with a dance which, although it recalls the running 6/8 rhythms of the "Tarantella," presents new material whose modulatory character (Example 64a) and striking final progression (Example 64b) contribute substantially to the musical interest of this number.

Example 64. "Second act finale - Kiss me Kate,"

a. mm. 82-98.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 115-22.

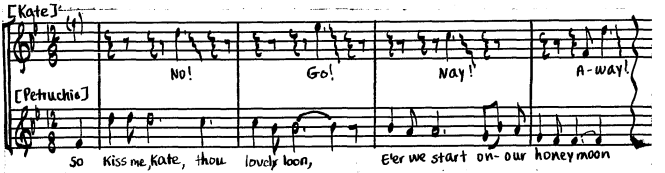
Another striking feature of this finale is its modification of material from the first act finale to reveal Kate's evolution from shrew to loving wife. Instead of replying to Petruchio's request for a kiss with violent curses set in a florid vocal style

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

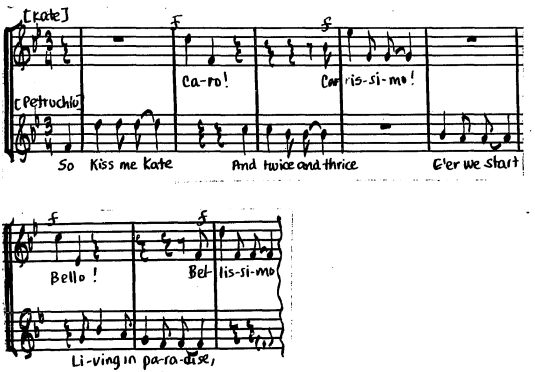
(Example 65a), Kate now replies with exclamations of endearment (Example 65b).

Example 65.

a. "First act finale. Kiss me Kate," mm. 9-12.
(Kate and Petruchio's parts only).



b. "Second act finale - Kiss me Kate," mm. 2-9.
(Kate and Petruchio's parts only)



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MATERIAL POSSIBLY UNUSED

Bianca's theme (incidental music). An instrumental number which may have been used in the Kate production, "Bianca's theme (incidental music)" adopts "minuet"[46] style to portray another Shakespearean character, Bianca (Katé's younger sister). The same length as another incidental number, "Petruchio's theme" (34 measures), this piece divides into two sections, the second of which is a variation and extension of the first: A A^1 (14m. 20m.). Unlike "Petruchio's theme," however, "Bianca's theme" derives entirely from another Kate number, Lois's solo, "Why can't you behave?" This colors the "minuet" with twentieth-century harmonies and rhythms and musically connects Bianca to her twentieth-century identity of Lois Lane. Compare Examples 3 and 4 to Examples 66a and b.

Example 66. "Bianca's theme."

a. mm. 1-6.

[46]The music bears the marking "[MINUET]."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 7-11.

Grand finale. Another number which may have been used in the Kate production, this piece follows the second act finale in the printed piano/vocal score. Its 40 measures merely reprise the refrain of "Brush up your Shakespeare," in A♭ major (original in F major), with slight modification of lyrics.

Padua street scene. We open in Venice. This dance number was intended and may have been used in the Kate production to establish the setting of The taming of the shrew and to introduce the song, "We open in Venice." Thirty-four measures long,[47] it divides into two equal sections as indicated below:

Introduction	A	A^1	A^2	A^3	A	A^1	A^2	A^{3a}
2m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.

Built exclusively of sequential variations on one germinal idea (which later becomes the refrain theme in "We open in Venice"),

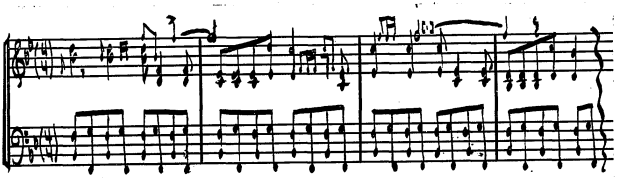
---

[47]The measure total does not include an eight-measure repeat (mm. 3-10.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Padua street scene. We open in Venice" manifests diatonic harmonies (B♭ major throughout), steady 4/4 rhythms and a basso ostinato (Example 67). In conjunction with its more complete and extensive

Example 67. "Padua street scene. We open in Venice," mm. 3-6.



companion piece "Dance (end Padua street scene)," this number frames the first Shrew song, "We open in Venice."

Pavane(why can't you behave?). As in DuBarry, Porter draws on classical forms in Kate, entitling one number "Pavane" (a sixteenth-century Italian [Paduan] court dance) to reflect the sixteenth-century Paduan setting of Shrew. Despite the slow tempo and 4/4 meter characteristic of its namesake, this number is not a true pavane, but rather a twentieth-century piece, derived entirely from the syncopated, chromatic theme of the first act song, "Why can't you behave?" A 38-measure instrumental piece whose organization closely resembles that of "Bianca's theme" (also derived from

"Why can't you behave?"):	Introduction	A	A^1
	4 measures	14m.	20m.,

"Pavane (why can't you behave?)" presents two additional variations on

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the theme from its first act model (Examples 68a and b).

Example 68. "Pavane (Why can't you behave?)."

a. mm. 5-10.

b. mm. 19-26.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Petruchio's theme. This incidental number, similar to "Bianca's theme," is a brief (34-measure) instrumental piece which adopts the following rounded structure:

Introduction	A	A^1	B	B^1	B^2	B^3	A^2	C^b (based on B)
2m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.	4m.

Characterized by regular phrasing, even C -time rhythms, largely diatonic harmonies (C major throughout), and light, grazioso themes (Examples 69a and b), "Petruchio's theme" is consistent

Example 69. "Petruchio's theme."

a. mm. 2-7, (A material).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

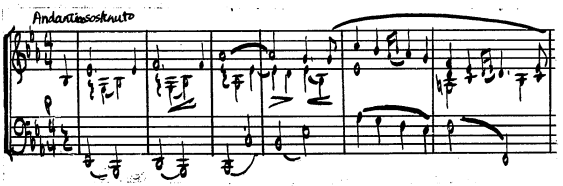
b. mm. 10-13, (B material).

with its label, "lively gavotte" and with its portrayal of a Shakespearean, rather than twentieth-century, character.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

If ever married I'm. Definitely dropped prior to the New York production, this song divides its 48 measures into three equal sections as follows: $\overset{A}{16m.}\ \overset{A}{16m.}\ \overset{A^1}{16m.}$. Probably intended for an early segment in the Shrew setting,[48] "If ever married I'm" exhibits the diatonic, functional harmonies (E♭ major throughout),[49] steady 4/4 rhythms and melodic ornaments (especially appoggiaturas) characteristic of a classical idiom (Example 70). However, Porter

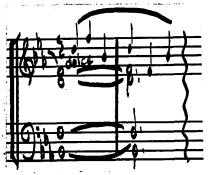
Example 70. "If ever married I'm," mm. 1-8.



[48] This impression is fostered by the lyrics and by the "number 7" indicated next to the title on the manuscript. According to Kimball, this song was probably intended as a counterpart to "I've come to wive it wealthily in Padua" and may even have been slated for the same program spot prior to the composition of Petruchio's solo.

[49] The copyist's manuscript source bears Porter's own note across the top: "Should be sung in C Major," indicating his intention to transpose this song.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



incorporates twentieth-century elements such as syncopations, beat anticipations, and limited chromaticism to highlight the more important lyrics (Example 71).

Example 71. "If ever married I'm," mm. 25-28.

I'm afraid, sweetheart, I love you. In contrast to the classical simplicity of "If ever married I'm," this song utilizes beguine style and manifests the rhythmic and textural complexity characteristic of Porter's most sophisticated songs. Set in the standard refrain form $\underset{8m.}{A}\ \underset{8m.}{A^1}\ \underset{8m.}{B}\ \underset{10m.}{A^2}$, this 34-measure song exhibits the pervasive cross accents (especially duple against

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

triple), syncopations, beat anticipations, and octave figuration in the bass associated with beguine style. The scalar A material resembles the main theme of an earlier, well-known Porter song, "Night and day" (Gay divorce, 1932), and contrasts the obbligato which broadens the texture and provides effective melodic and rhythmic counterpoint to both accompaniment and vocal line (Example 72). The B material, or release, is related to A, although,

Example 72. "I'm afraid, sweetheart, I love you," mm. 1-4.

as usual, it is more adventurous, exhibiting more chromatic harmonies, a more varied obbligato, more frequent accent displacements and a freer bass line. The release also provides the only musical pictorialism in the song, combining extra triplets and a high

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tessitura to reflect the lyrics, "When you smile, life's a rollicking melody," and using sedate rhythms, lower tessitura, a descending melody, and darker harmonies to reflect the contrasting text, "When you frown, then the music goes blue" (Example 73).

Example 73. "I'm afraid, sweetheart, I love you," mm. 17-24.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It was great fun the first time. This lengthy song (130 measures) reverts to the verse-refrain stereotype, although modifying the standard refrain pattern, adding a patter section and closing, unusually, with the final refrain phrase from another unused song, "We shall never be younger":[50]

Verse	Refrain	Patter	Refrain
A A^1	B B^1 B^2 B^3	C D C^1 E^b	B B^1 B^2 B^3
8m.12m.	8m.8m.8m.6m.	8m.8m.8m.16m.	8m.8m.8m.6m.
20 measures	30 measures	40 measures	30 measures

Conclusion
F (from B^2 of "We shall never be younger")
10 measures

As in "Where is the life that late I led?," the patter is framed by the refrain and its repeat.

The music of "It was great fun the first time" coordinates exceptionally well with the lyrics, reflecting the mood shifts as Fred Graham and Lilli Vanessi reminisce about their former marriage. The straightforward harmonies, sequential thematic material and sustained, even rhythms of the verse and refrain reflect the couple's fond recollections of shared good times (see Catalogue, 835V,R). Increased chromaticism, a sudden change of dynamics (to subito piano), tempo modifications (poco rit., rall.) and irregular phrasing foreshadow the patter and mark the momentary shift in mood towards the close of the refrain as the lyrics

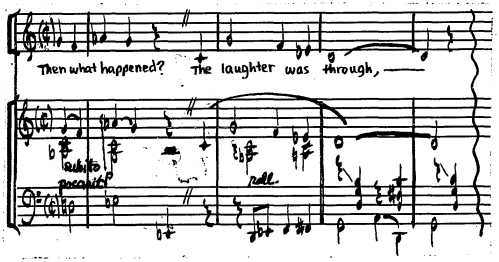
---

[50]This quotation from "We shall never be younger" conveys a sense of loss (of youth, innocence) which adds to the poignancy of this song of remembered joys.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

read, "Then what happened? The laughter was through" (Example 74).

Example 74. "It was great fun the first time," mm. 41-44.



The subsequent six-measure return to the earlier style (the close of the refrain) is then interrupted by the patter whose tempo acceleration (marked "[very much faster]"), increased harmonic complexity and "instability" (more abrupt modulations, more chromatic harmonies), shorter phrases, louder dynamics (forte, crescendo), martial rhythms and accelerating antiphonal exchange musically heighten the vehemence of Lilli and Fred's quarrel (each blaming the other for the failure of their marriage)(Example 75). As evident in this example, this patter section does not adopt the rapid-fire, repeated-note style seen in Porter's earlier works but functions as did the patter in "Where is the life that late I led?," providing a more freely structured area in which additional lyrics, set in a musically contrasting style, are presented.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 75. "It was great fun the first time," mm. 67-78.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

We shall never be younger. Discarded because it was considered "too sad" to include in an otherwise cheerful score,[51] this number is one of Porter's most poignant songs. To emphasize the simple eloquence of the lyrics, Porter reduces the music to a totally unadorned song whose dimensions, thematic organization and overall structure firmly adhere to "popular" stereotype:

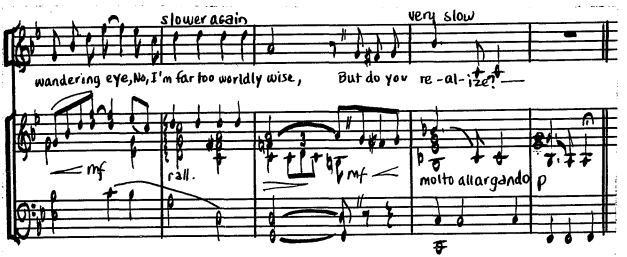
Verse	Refrain
$A\ A^1$	$B\ B^1\ C\ B^2$
8m.8m.	8m.8m.8m.8m.
16 measures	32 measures

In the verse, Porter enlivens the repeated-note patterns with constant reharmonization, a chromatically ascending bass and rhythmic variety bordering on recitative style (Example 76). In

Example 76. "We shall never be younger," mm. 9-16.

[51]BBC, "The making of Kiss me, Kate." This was related in the interview with Bella Spewack.

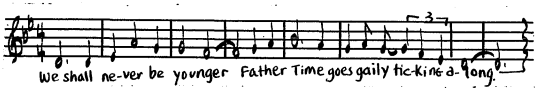
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



the refrain, Porter generates musical tension through the familiar, but effective technique of thematic expansion. The first B statement ascends from d^1 to b^{b1} before returning to d^1 (Example 77a), while the second statement of B material (B^1) moves in an analagous fashion from f^1 to d^2 and back to f^1 (Example 77b). The climax, as expected, is reserved for the final B statement (B^2), where the theme spans a tenth (from d^1 to f^2), ascending to its highpoint with the crucial final statement of the title phrase (Example 77c).

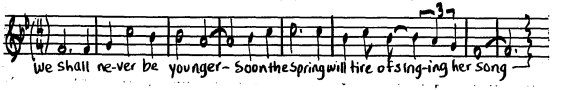
Example 77. "We shall never be younger."

a. mm. 17-24, (B material).



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

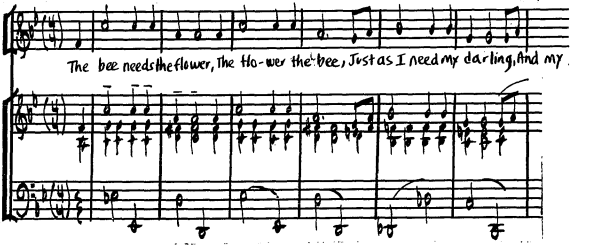
b. mm. 25-32, (B^1 material).



c. mm. 41-48, (B^2 material).

As expected, the release (C material) provides melodic and harmonic contrast, exhibiting repeated notes and minor harmonies instead of the arched melody and major harmonies of the surrounding B material. Porter also follows his usual practice of concluding the release with a striking rhythmic, melodic and/or harmonic device, interpolating rapid syncopations, a chromatic melody and an unusual harmonic progression at the close of this subsection (Example 78).

Example 78. "We shall never be younger," mm. 33-40.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It is this simple, almost predictable musical setting which distinguishes "We shall never be younger," subtly recalling a bygone musical era much as the lyrics note the passage of time and youth.

What does your servant dream about? Intended for the opening of act II, scene iii,[52] this song is more complex in its musical structure, expanding the verse-refrain stereotype into six interrelated sections as detailed below:

Intro	Verse 1 (major)	interl.	Verse 2 (minor)
A A^1 B	C C^1 D C	B	C C^1 D C
4m.4m.4m.	4m.4m.4m.4m.	4m.	4m.4m.4m.4m.
12 measures	16 measures	4 measures	16 measures

Refrain	Dance
E F D D	A A^1 D G
4m.4m.4m.4m.	4m.4m.4m.4m.
16 measures	18 measures

---

[52]The manuscript source is labelled as such.

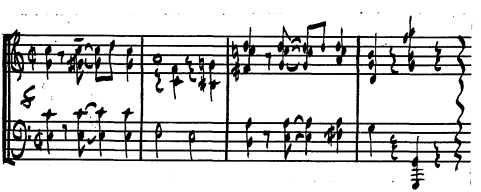
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As the diagram indicates, Porter links the instrumental sections (introduction, interlude and dance) to each other with recurrent thematic material. Had this number been used, it would also have linked act II, scene iii with act I, scene vi since the A material is the same as the Coda theme in Petruchio's solo "I've come to wive it wealthily in Padua" (see Examples 28 and 79).

Example 79. "What does your servant dream about?," mm. 1-4.

Aside from its well-integrated structure, "What does your servant dream about?" is distinguished by its musical pictorialism. With the exception of the syncopated D theme (found in verses 1 and 2, the refrain and dance) (Example 80), this song maintains

Example 80. "What does your servant dream about?," mm. 41-44.



the thin (often unison) textured, diatonic, leggiero style characteristic of the gavotte, appropriate to the aristocratic status of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

those singing this song (Examples 81a,b,c, and d). In addition,

Example 81. "What does your servant dream about?"

a. mm. 9-12, (B material).

b. mm. 13-16, (C material).

c. mm. 49-56, (E material=mm. 49-52, F material= mm. 53-56).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

d. mm. 76-82, (G material).

Porter sets the first verse in C major (see Example 81b) to portray the servants's pleasant daydreams about "wine, women and song" while he sets the second verse in C minor (Example 82) to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

reflect the unpleasant night dreams of "dirt, garbage and you!"

Example 82. "What does your servant dream about?, mm. 33-36.

A woman's career. This song was probably intended as Lilli's counterpart to Kate's "I am ashamed that women are so simple." Both songs convey the general message that a woman is incomplete without her man and both songs employ a straightforward, simple musical setting which projects (without distracting from) the lyrics.

In contrast to "I am ashamed that women are so simple," the 52-measure "A woman's career" adheres to verse-refrain form, although with the following modifications:

Verse	Refrain
A A^1	B B^1 + cadential repeat of final phrase
8m.8m.	16m.16m. 4m.
16 measures	36 measures

Yet, it is similar to "I am ashamed that women are so simple" in its classical orientation. In the verse, diatonic harmonies, even rhythms, and a triadically conceived theme establish this orientation and project the lyrics with much clarity and grace

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Example 83). The more martial refrain[53] is equally "classical,"

Example 83. "A woman's career," mm. 1-8.

exhibiting sequential repetition, thematic expansion, primarily

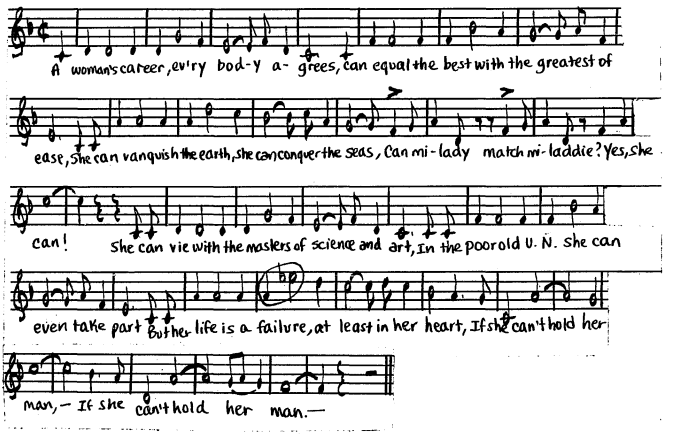
---

[53] Porter's marking for the refrain is "(in military spirit)." This refrain is also one of the few in which Porter actually writes out (a vocal part only) the second stanza of the refrain (directly below the vocal line of the first stanza). The music remains the same, although the lyrics are new.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

diatonic harmonies and a minimum of rhythmic displacements. Porter generates tension through the sequentially ascending and expanding phrases which push upward from c^1 to d^2 in the first B segment and which climax on $e^{\flat 2}$ approached by a striking leap of a diminished fifth in the corresponding location in the final section (B^1), on the crucial word "failure" (Example 84). Consistent with a

Example 84. "A woman's career," mm. 17-52.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

classical approach, Porter reinforces this melodic climax with a chromatically altered D major ninth chord, a striking but traditional harmony within the framework of F major ($V^9/_{ii}$) which resolves, as expected, to G minor (ii) leading to C major (V) (Example 85). In addition, Porter changes the authentic cadence in m. 47 to a deceptive cadence (transforming an F major chord into a D^7 chord) in m. 48, thus permitting the repetition of the final phrase, a classical technique to extend and finalize the last cadence of a piece. A final classical device is the use of ♭VI harmonies (m. 52) to color the final, plagal cadence (Example 85).

Example 85. "A woman's career," mm. 41-52.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONCLUSION

The decade of the forties was a difficult period for Porter, marked by extreme physical pain from his damaged legs and by the frequent professional disappointments which sapped his self-esteem, dampened his spirit, and undermined his reputation. Porter described his feelings after the failure of his 1948 film score, The pirate:

> I felt I was out of work; that no one wanted me. "Spread the word that I'm set to do another show," I told my agent. He shook his head. "Right now no one wants you, Cole," he said. "They think you're old-fashioned."[54]

Perhaps Porter's approach to musical comedy was indeed becoming "old-fashioned." Hubler remarks:

> But his kingdom of gaiety was beginning to dissolve around him. He had ruled the musical world of the late twenties and thirties so long--where a Porter song was the indubitable hallmark of distinction and sophistication--that he could hardly believe in the new era. The lyrical ingenuity, the amusing risqué, the freshness and abandon of his works had been amazing then. Now they had to give way to a new style of musical comedy. In 1943 the Oklahoma! of Rodgers and Hammerstein hit the boards. It was a smash from the start. Porter knew it. "The librettos are much better and the sources are much closer to the book than they used to be, he said. "They are, let us say, more musicianly." It was undoubtedly the success of Oklahoma! which inspired him toward his Kiss me, Kate five years later.[55]

With Kiss me, Kate, Porter met the challenge of the "new style musical comedy," simultaneously surpassing his past triumphs and

---

[54] Hubler, The Cole Porter story, p. 50.

[55] Ibid., p. 90.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

establishing a new standard for the genre. The changes in his musical style between DuBarry and Kate are not nearly as dramatic as those between The pot of gold and Frenchmen nor as noticeable as those between Frenchmen and DuBarry, but the subtle refinement, the depth of expression, the inventiveness, and the total integration of music, lyrics, and book distinguish Kiss me, Kate as one of the very finest musical comedies.

Kiss me, Kate exhibits many of the same characteristics seen in Frenchmen and DuBarry. Stylistically varied, its music reflects the influences of the Viennese waltz ("Wunderbar," Entr'acte), the fox-trot ("Tom, Dick or Harry," "Were thine that special face," "Always true to you in my fashion"), the beguine ("I'm afraid, sweetheart, I love you," Entr'acte), the Bowery waltz ("Brush up your Shakespeare"), and the "soft shoe" ("Bianca"). The Broadway "rouser" is in evidence ("Another openin', another show") as is the Italian boat song ("Where is the life that late I led?"), blues ("Why can't you behave?"), jazz ("Too darn hot") and Italian traditional music ("Tarantella," "Pavane"). As in DuBarry, the music complements the two worlds portrayed in the book, adopting a more syncopated, chromatic, colloquial idiom to portray the twentieth-century American scenes ("Another openin, another show," "Why can't you behave?" "Too darn hot," "Always true to you in my fashion," and "Brush up your Shakespeare") and shifting to a more diatonic, even-rhythmed, classical idiom to portray the sixteenth-century Paduan setting of the Shrew scenes ("We open in Venice,"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"I've come to wive it wealthily in Padua," "Were thine that special face," "I sing of love," "Where is the life that late I led?," "I am ashamed that women are so simple," and the like).

Continuing the trend established by Frenchmen and DuBarry, Kate moves further away from formal stereotypes. Among the 22 individual songs in this score, only half retain a verse-refrain structure and, among those, only four employ the refrain stereotype of A A B A. The remaining songs exhibit the greatest amount of structural variety yet seen in the scores considered in this study, extending their forms with interludes ("What does your servant dream about?"), postludes ("I sing of love"), dances ("What does your servant dream about?"), codas ("I've come to wive it wealthily in Padua," "Tom, Dick or Harry"), and patters ("I sing of love," "Where is the life that late I led?," "It was great fun the first time") and varying their internal organizations with multiple variations ("I've come to wive it wealthily," "Tom, Dick or Harry," "Why can't you behave?"), through-composition ("I am ashamed that women are so simple," "I hate men"), and additive forms ("I've come to wive it wealthily in Padua").

As in The pot of gold, Porter reuses material from one number in another, most notably "I sing of love"--"Tarantella"--"Where is the life that late I led?", in first and second act finales, and in "It was great fun the first time"--"We shall never be younger."

Following the precedents of Frenchmen and DuBarry, the Kate score also exhibits musical pictorialism ("I'm afraid, sweetheart,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I love you," "What does your servant dream about?"), melodic variety ("Why can't you behave?," "Wunderbar," "Were thine that special face"), thematic growth ("So in love," "Tom, Dick or Harry," "A woman's career," "Were thine that special face," "Too darn hot," "We shall never be younger"), musical parody (patter to "Where is the life that late I led?," "Wunderbar," "Brush up your Shakespeare") and patchwork ensemble numbers (Overture, Entr'acte, "Second act finale--Kiss me, Kate," and "Grand finale").

Yet, despite these similarities, Kiss me, Kate is considerably different from these other Porter scores, replacing all that was topical, ephemeral, or "chic" with a new depth of expression to match the timelessness of Shakespeare's play. To this end, Porter discards formal stereotypes, musical quotation, the release section accent displacement, the oompah bass figuration, the satire of the upper crust and the reflection of current jazz styles seen in the previous scores. Instead, Kate manifests a strong classical orientation in its use of motto themes ("I've come to wive it wealthily in Padua," "Always true to you in my fashion," "Too darn hot," "I hate men"), unbroken thematic development ("So in love," "We shall never be younger," "Were thine that special face," among others), cadential extension through deceptive cadences and codas ("A woman's career," "I've come to wive it wealthily in Padua," "Tom, Dick or Harry"), references to classical styles ("Tarantella," "Pavane"), more pervasive use of functional-diatonic classical harmonies (secondary dominants, Alberti bass, ostinato bass, deceptive and plagal cadences, use of $\flat$VI to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

color cadences) rather than chromatic harmonies, and more literary, classical lyrics (often derived from Shakespeare's own lines as in "I am ashamed that women are so simple," "Where is the life that late I led?" "Were thine that special face"). In addition, the songs in Kate are more carefully integrated with the script than in any other Porter score. Not only do they arise out of the dialogue, maintaining the "texture"[56] and character of the dialogue, the "feel"[57] of a scene, but, as in "I've come to wive it wealthily in Padua," "Were thine that special face," "Where is the life that late I led?," "I hate men," "I am ashamed that women are so simple," and the finales of acts I and II, they provide musical portraits of the characters, and detail the evolution of personalities in the course of the script. Consequently, the songs are more emotionally "honest" and there is a larger proportion of openly expressive songs in Kate ("So in love," "I am ashamed that women are so simple," "We shall never be younger," "It was great fun the first time," etc.) than in the three scores discussed in previous chapters.

Brooks Atkinson,[58] former drama critic for the New York Times, hails Kate as Porter's best score since it reveals the composer's "literateness" and "humor." Robert Russell Bennett,[59] Porter's

---

[56] BBC, "The making of Kiss me, Kate." The terms quoted above were used in taped interview with Sam Spewack.

[57] Ibid.

[58] Ibid., comments from taped interview with Atkinson.

[59] Ibid., comments from taped interview with Robert Russell Bennett.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

orchestrator for Kate and a composer in his own right, considers Kiss me, Kate "exemplary" for its uniformly high quality. No one number stands out as the "hit" but rather all the songs are outstanding and all grow directly out of the play. Bennett also lauds Porter's avoidance of "gimmicks" or "trademarks." To paraphrase the orchestrator, Porter was "too broadly educated" to rely on such devices. His "palette" had all the colors and he drew from them at will.

Described as the "perfect musical comedy, "Kiss me, Kate evidences the range of that "palette," marking the pinnacle of Porter's career with subtle blend of vitality, humor, refinement and eloquence.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER V - OUT OF THIS WORLD (1950)

BACKGROUND

One of the more surprising failures in Porter's career was Out of this world (1950), the show which followed Kiss me, Kate: it closed after only 157 Broadway performances. Problems with the book (an awkward adaptation of the Amphitryon legend from Greek mythology), along with an uneven cast and the natural anticlimax of following Kate, contributed to the demise of the show.

Ironically, the score is one of Porter's best, sampling techniques from all stages of his career, demonstrating the polish, wit, and inventiveness of Porter's mature style. Another irony in the failure of Out of this world is that many of the outstanding people who collaborated on Kiss me, Kate also collaborated on Out of this world. Arnold Saint Subber and Lemuel Ayres once again were co-producers, while Hanya Holm remained the choreographer and Robert Russell Bennett the orchestrator. Agnes de Mille staged the entire production, which starred Charlotte Greenwood (Juno), George Jongeyans (Jupiter), Priscilla Gillette (Helen O'Malley), William Eythe (Art O'Malley), and William Redfield (Mercury), with Janet Collins, Barbara Ashley, Ray Harrison, David Burns, Peggy Rea, and Frank Milton also among the cast. The book, a joint effort by Dwight Taylor and Reginald Lawrence, loosely retells the Amphitryon legend, with Juno pursuing wayward Jupiter who has disguised himself as a mortal, Art O'Malley, in order to seduce O'Malley's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

bride, Helen, during their honeymoon in Greece. Secondary romantic interest is generated when Jupiter's son, Mercury, also posing as a mortal, attempts to seduce a Greek maiden, Chloe, to the dismay of her shepherd boyfriend, Strephon. Unfortunately, the story is awkwardly treated, and it relied too heavily on Charlotte Greenwood's comic portrayal of Juno in its bid for success.

Out of this world opened on December 21, 1950 at New York's New Century Theatre. The numbers included on the opening night program are as follows:[1]

Act I
- Opening-act I- scene I "I, **Jupiter**" (Jupiter and singers)
- Use your imagination
- Entrance of Juno (a cappella) (Mercury and ensemble)
- I got beauty
- Maiden fair
- Where, oh where
- I am loved
- They couldn't compare to you
- What do you think about men?
- Dance of night
- I sleep easier now
- Ballet

Act II
- Climb up the mountain
- No lover
- Cherry pies ought to be you
- Hark to the song of the night
- Peasant dance
- Nobody's chasing me
- Dance

As noted in earlier chapters, an Overture and an Entr'acte were often included in a Porter production, although unlisted on the program. A "Prologue" and "**Juno**'s ride" were also used since they appear as regular numbers in both the Tams-Witmark and Chappell

---

[1]See Appendix, documents 19 and 20.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

conductor's scores and since they are also recorded on the original cast album. It is not known if "Dance of the chasers," "Finale ultimo," and "Olympus dance" were used in the production since they appear in conductor's scores but not on the original cast album nor on the program. Numbers which were written for but never used in the New York production are "Act II opening,Midsummer night," "Away from it all," "From this moment on," "Hush, hush, hush," "Oh it must be fun," "To hell with everything but us," "Tonight I love you more (than ever before)," "We shall never be younger,"[2] "We're on the road to Athens," "Why do you want to hurt me so?," and "You don't remind me."

[2]This song was originally written for (and also unused in) Kiss me, Kate. It is discussed among UNUSED MATERIAL in Chapter IV of this study, pp. 335-38.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT I

Overture. Following the pattern established by most Porter overtures, this is a lengthy (200-measure), multisectional patchwork of material from the body of the score. Its organization is diagrammed below:

mm. 1 - 50 = introductory section, (5/8), modulatory
mm.51 - 80 = refrain, "Use your imagination," (¢), A♭ major
mm.81 - 88 = jazz interlude, (¢), modulatory
mm.88 - 99 = modified refrain, "Climb up the mountain," (¢), B♭ major
mm.99 -116 = transition, (3/4), modulating to D major
mm.117-140 = refrain, "Where, oh where," (3/4), D major
mm.141-162 = ragtime variation,"Nobody's chasing me," (¢), B♭major
mm.163-168 = beguine introduction to "I am loved," (¢), B♭major
mm.168-186 = modified refrain,"I am loved," (¢), E♭major
mm.186-200 = conclusion (resembles "Juno's ride"), (2/4), E♭major

This number, however, is distinguished by an unusually rich variety of styles, evoking the insistent rhythms of Stravinsky (Examples 1a, b, and c), the whole-tone scales of Debussy (Example 1b), and the lush romanticism of Wagner (Example 1d) as well as sampling the more usual popular styles (jazz, ragtime, beguine).

Example 1. Overture.

a. mm. 1-7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 14-17.

c. mm. 42-44.

d. mm. 47-50.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Prologue. Exhibiting the 28-measure, multisectional form diagramed below, Mercury's opening recitative, "Prologue," is an "aside" to the audience which explains the background of the ensuing drama. Foreshadowing the mixture of traditional and popular

Introduction	A	A^1	B	B^1
2m.	8m.	8m.	4m.	6m.

elements in much of this score, Porter first uses fanfare-like triplet rhythms and tonic-subdominant harmonies to convey the grandeur appropriate to an Olympian god (Example 2a). He then interjects a more popular, familiar style, which conveys Mercury's general irreverence (Example 2b). An unadorned, 8-measure extension

Example 2. "Prologue."

a. mm. 1-6.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 16-18.

of the "Prologue," labelled separately on the Chappell score as "Introduction to 'Jupiter'" is also sung in recitative style by Mercury and leads directly into the following number, Jupiter's main solo, "Opening-act I-scene I 'I, Jupiter' (Jupiter and singers)," also known as "I, Jupiter, I, Rex."

Opening-act I-scene I "I, Jupiter" (Jupiter and singers). The 90-measure, multisectional, rounded form of this number expands the standard refrain format:

solo	chorus	solo	chorus	solo + chorus		solo		chorus
A $\widetilde{A^1}$	B	A	A^1	B^1	C	C^1	A	A^2(ext.)	B^2
8m.	8m.	8m.	8m.	8m.	8m.	8m.	8m.	10m.	8m.

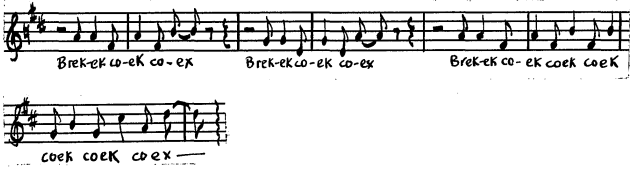
"I, Jupiter, I, Rex" also exhibits a mixture of traditional and popular musical styles. Reflecting Jupiter's grandeur as king of the gods, the A material is characterized by sustained rhythms, melodic motion in fourths, and minor tonality (Example 3). The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 3. "I, Jupiter, I, Rex," mm. 5-19.

Olympian grandeur is abruptly dispelled as Jupiter reveals his all-too-mortal sexual hunger (see mm. 17-19, Example 3). Porter uses the chorus (B material) to reinforce this "mortal" aspect of Jupiter's personality, shifting abruptly to the tonic major and, with obvious humor, adding a syncopated version of an old Yale cheer (Example 4).[3] Jupiter himself reinforces this portrayal in the C

Example 4. "I, Jupiter, I, Rex," mm. 19-26.



section (the release) where he also adopts a major tonality and **jauntier** rhythms to relate his amorous desires in humorously "un-

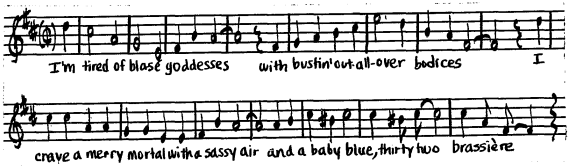
---

[3]Originally used as the frogs's chant in Aristophanes's comedy, The frogs (405 B.C.), this cheer, "Brek-ek- co-ek co-ex," also appears in Porter's 1914 song, "I want to row on the crew" from the college **score** Paranoia (see Catalogue, 81V,R).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

dignified" terms (Example 5). In this manner, Porter mixes musical

Example 5. "I, Jupiter, I, Rex, " mm. 49-63.



styles within a number in order to reflect "divine" and "mortal" personality traits.

Use your imagination.[4] This lilting, expressive duet, sung by Mercury and Helen, conveys one of the underlying "themes" of the show: imagination will brighten life.[5] Although devoid of any new musical techniques, "Use your imagination" is a well-crafted song which employs the stereotyped verse-refrain form:

Introduction	Verse	Refrain				
related to verse	through-composed	A	A^1	B	A^2(ext.)	
4 measures	8 measures	16m.	16m.	4m.	+4m.	26m.

Yet, it incorporates such classical techniques as recitative style, a chromatically descending bass, thematic expansion, and a deceptive cadence extension (with repetition of the final phrase) to heighten the expressiveness and generate musical tension. Porter implies

---

[4]Lyrics given in Kimball, Cole, p. 224.

[5]The role of this song as a "theme" for the show is confirmed when Porter reprises the song as the closing number (see Appendix, document 20).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

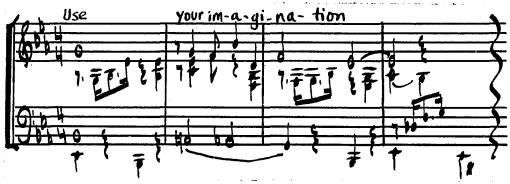
recitative style in the verse with markings such as "freely" and "legato e colla voce" and heightens the expressiveness with the treble scoring of the accompaniment and chromatically descending harmonies (Example 6). The refrain provides "lilt" with its inner-

Example 6. "Use your imagination," mm. 5-12.

voice dotted figuration, slight syncopation (m. 14), and lyric melody (Example 7). To a limited extent, Porter uses melodic expansion to generate musical drive. Successive subsections push upward from c^2 (A, A^1 material) to $e^{\flat 2}$ (B material) and eventually to g^2 (A^2 material) (Example 8).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 7. "Use your imagination," mm. 13-16.



Example 8. "Use your imagination," mm. 13-78.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Juno's ride.[6] This pictorial number heralds the "Entrance of Juno"[7] and generates mounting excitement as a chorus of gods and goddesses narrate Juno's ride home through the heavens. Its 45 measures, divided into six subsections, may be outlined as follows:

Introduction	A	A^1	B(Galop)	B^1	B^2	instrumental postlude
1m.	8m.	4m.	8m.	8m.	8m.	8m.

"Juno's ride" opens with a maestoso tempo, sustained rhythms, unison and octave scoring over timpani and fortissimo dynamics (Example 9). This grand style, however, is not maintained beyond m. 13

Example 9. "Juno's ride," mm. 1-9.

(B material) where the tonality shifts from C major to F major, the

---

[6]Unlisted on the program but included in the Chappell score and on the original cast recording.

[7]An alternate title appears on the New York program as "Hail, hail, hail."

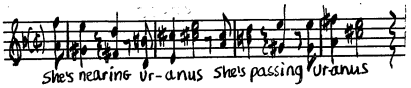
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

meter from C to ¢, the tempo from maestoso to "Galop tempo," the dynamics from fortissimo to mezzoforte, and where both rhythms and phrases become shorter. These factors, along with the careful use of rests, frequent modulations, shifting phrase lengths, a general crescendo through the remaining subsections, and concluding, ascending instrumental runs vividly reflect Juno's breathless, increasingly rapid ride through the skies (Examples 10a,b,c,and d).

Example 10. "Juno's ride."

a. mm. 14-17.

b. mm. 22-25.



c. mm. 30-31.

d. mm. 38-39.

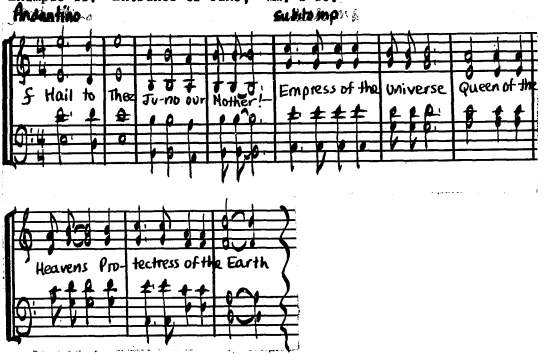
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Entrance of Juno. This 66-measure choral number immediately follows "Juno's ride" and also adopts a loosely constructed, multi-sectional form:

A	A^1	B (background for dialogue)	intro.	C	D
10m.	17m.	21m.		3m.	10m. 5m.

Its sections are texturally, thematically, and harmonically delineated. The A sections present a grand, oratorio-style, a cappella chorus of gods and goddesses who salute Juno as "empress of the universe" in broad rhythms and largely tonic, dominant, and subdominant harmonies (Example 11). As background music for dialogue (Juno, suspicious

Example 11. "Entrance of Juno," mm. 1-10.



of Jupiter's absence, questions her children), the B material provides contrast with more rapid rhythms, modulatory harmonies, and primarily instrumental scoring (Example 12). The B material also

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 12. "Entrance of Juno," mm. 33-36.

foreshadows the vocal line of the closing C section in which the chorus returns (with accompaniment) to hail Juno climactically (Example 13). The D material, background music for dialogue, is

Example 13. "Entrance of Juno," mm. 52-61.

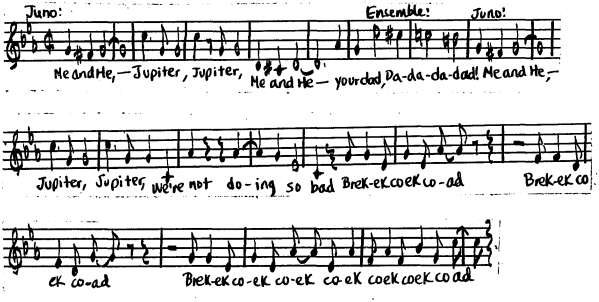
Mercury:
Chorus:
Più mosso
Hail, hail, hail
Hail, Hail, Hail,
Hail, Hail, Hail,

I got beauty. This is a sprawling, multisectional song whose 148 measures exhibit the following organization:

					Trio				Trio
A	A^1	B	C	A^2	D D D^1 D^2	E E^1	D D D^1 D^2	E	E^1
8m.	7m.	7m.	8m.	12m.	8m. 8m. 8m. 8m.	8m. 6m.	8m. 8m. 8m. 8m.	8m.	20m.

"I got beauty"[8] is Juno's counterpart to Jupiter's "I, Jupiter, I, Rex." This relationship is confirmed by the re-use (with modification) of the A, B, and C material from "I, Jupiter, I, Rex" as corresponding material in "I got beauty." Compare Examples 3 and 5 to Example 14. The remainder of the song presents new material (D,E)

Example 14. "I got beauty," mm. 1-22.



which further portrays Juno and her marital situation with Jupiter. The awkward melodic line and unusual harmonies of the D material

---

[8] No title appears above the song as such but "I got beauty" is the title listed in the margin at the conclusion of the previous number and on the New York program.

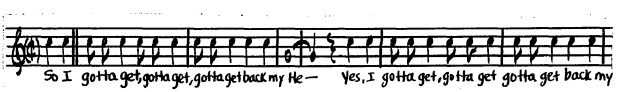
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

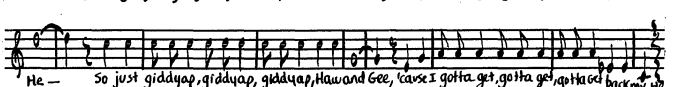
identify Juno as a comically awkward figure, heightening the humor as she inelegantly sings, "I got beauty, I got grace" (Example 15).

Example 15. "I got beauty," mm. 43-50.

To suggest Juno's wish to round up her wayward husband, the E material parodies a cowboy roundup song (Example 16). Alternation between

Example 16. "I got beauty," mm. 75-89.





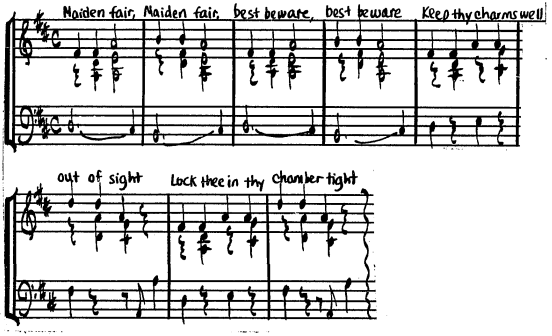
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

solo and ensemble texture further enlivens this song.

Maiden fair. Contrasting with the lengthy, lively "I got beauty," this 28-measure song is a lullaby, akin to "Dream song" (DuBarry) in its light scoring, diatonic harmonies, even rhythms, muted dynamics, and repetitive melodic and harmonic patterning (Example 17a). Its opening measures also resemble the lullaby-like first theme from "Prelude to act I" of Engelbert Humperdinck's opera, Hansel and Gretel (Example 17b). Structured in two sections

Example 17.

a. "Maiden fair," mm. 1-8.



b. Humperdinck, "Prelude to act I," mm. 1-4.[9]

[9]As given in Barlow and Morgenstern, A dictionary of musical themes, p. 256. I am grateful to H. Wiley Hitchcock for this insight.

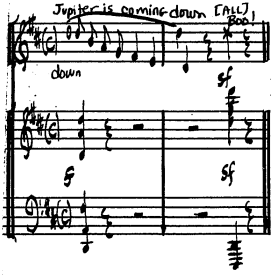
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Section I				Section II		
A	A^1	A^2	B	C	C^1	B^1
4m.	4m.	4m.	4m.	4m.	4m.	4m.

it is scored for Chloe and female ensemble (in alternation and unison), who warn fair maidens to keep their charms hidden from Jupiter when he comes to earth each Midsummer night. Aside from the unusual lullaby setting, "Maiden fair" is distinguished by the humorous choral interjections (on the word,"Boo!") which close both sections (Example 18a) and by the pictorial reflection of Jupiter's descent to earth (Examples 18a and b).

Example 18. "Maiden fair."

a. mm. 27-28.



b. mm. 13-16.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Where, oh where.[10] This "truly delightful waltz"[11] portrays Chloe, the third female lead (after Juno and Helen), as an ambitious young woman in search of a husband both lovable and wealthy. One hundred fourteen measures long,"Where, oh where" reverts to the verse-refrain stereotype, with, however, expansions:

Introduction	Verse	Refrain
harmonic preparation	A A^1 interlude	B B^1 C C^1 B^2(ext.)
4 measures	16m.16m. 2m.	16m.16m.8m.8m.28m.
	34 measures	76 measures

Despite its structural stereotype, this song exhibits rhythmic, text-music, harmonic, and thematic inventiveness which generate musical drive and maintain interest throughout the song. In the verse, Porter superimposes duple rhythms over triple, setting two dotted quarters over three quarter notes in 3/4 meter (Example 19).

Example 19. "Where, oh where," mm. 9-12.

This interplay is further enhanced by the tempo marking "un poco rubato" and by abundant tempo fluctuations indicated by the markings

---

[10]Lyrics given in Kimball, Cole, pp. 226-27.

[11]Wilder, American popular song, p. 250.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"poco rit.," "poco accel.," "piu rit." and the like. The text setting is also inventive, with recitative-like rhythmic freedom and melodic contour complementing the emphasis on internal rhymes (Example 20). An unusual amount of harmonic variety also contributes to Example 20. "Where, oh where," mm. 5-20.

the musical interest in the verse, which moves from a tonic of C major through E minor, G major, $E^{\flat}$ major, and C minor before returning to C major. In addition, altered seventh and ninth chords provide chromatic color.

The unusually lengthy refrain, though more regularly structured than the verse, nevertheless generates musical drive through its thematic expansion and harmonic contrast. The "lilting and graceful waltz"[12] theme (B material) reaches upward in the cadential areas of its three statements, climaxing with a leap upward of a minor sixth in the final statement (B^2) (Examples 21a,b,and c). The release (C material) provides harmonic interest, with its altered progressions contrasting the more diatonic (C major) harmonies of

---

[12]Porter labels the refrain "(Lilting and graceful waltz tempo)."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 21. "Where, oh where."

a. mm. 39-54, (B material).

b. mm. 55-70, (B^1 material).

c. mm. 87-114, (B^2 material).

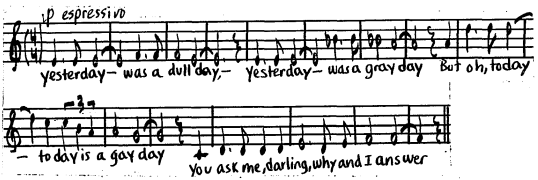
the surrounding B sections (Example 22). The result is a well-crafted, appealing song, one of the best in the score.

Example 22. "Where, oh where," mm. 71-86.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I am loved.[13] Expressing Helen's joy in her new husband's love, this number lacks the inevitability characteristic of Porter's best songs but nevertheless is an attractive, sophisticated piece exhibiting several familiar Porter techniques. The musically pictorial verse reflects its text, employing a minor tonality, piano dynamics, even rhythms and low register to convey the emptiness of "yesterday" (without love).[14] As the lyrics shift to the joy of "today" (with love), the music mirrors the change with a shift to major tonality, forte dynamics, triplet rhythms, and higher register (Example 23). In the refrain, beguine rhythms

Example 23. "I am loved," mm. 5-20.



interplay with quarter-note triplets (Example 24a) and, in combination with chromaticism and syncopations (Example 24b), recall the sophisticated popular style of songs such as "Begin the beguine,"

---

[13]Aside from "Use your imagination," "I am loved" is the only song with a reprise included on the New York program (see Appendix, document 20). Lyrics given in Kimball, Cole, p. 227.

[14]Pictorialism is also evident in the refrain, where Porter uses a trumpet-call figure in the accompaniment to reflect the words: "let the trumpets blow" (see Example 24b, mm. 55-56).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"I'm afraid, sweetheart, I love you," "I get a kick out of you," and the like. "I am loved" also reverts to verse-refrain form, Example 24. "I am loved."

a. mm. 33-36.

b. mm. 53-56.

although with internal modifications:

Introduction	Verse	Refrain
harmonic preparation	A A^1 A^2 B	C C^1 D C^2
4 measures	4m.4m.4m.4m.	16m.16m.8m.12m.
	16 measures	52 measures

The failure of this song to "come off," in Wilder's words,[15] lies

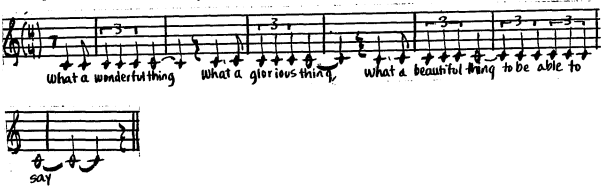
---

[15] American popular song, p. 250.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in its reliance on repeated notes. The frequent repeated notes in the verse may reflect the lyrics but the repeated notes at virtually every climax and cadence throughout the refrain (see Examples 24a and b) rob the song of much vitality and interest. This is especially evident in the final B statement which "climaxes" with ten measures of repeated C's (Example 25).

Example 25. "I am loved," mm. 65-72.



They couldn't compare to you.[16] To woo the fair Greek maiden, Chloe, Mercury sings this song, one of Porter's longest and most brilliantly humorous patter numbers. Ostensibly set in verse-refrain form, this comic masterpiece follows the formal precedent of "Where is the life that late I led?" (Kate) by including a humorous "patter" section between repetitions of the refrain:

Intro.	Verse				Refrain					Patter							
														modulation		modulation	
2m.	A	A^1	B	B^1	intro.	C	C^1	D	CD	E	E^1	E^2	E^1	E	E^1	E	E^2
	8m.	8m.	8m.	8m.	8m.	16m.	16m.	8m.	14m.	8m.	8m.	8m.	8m.	8m.	8m.	8m.	8m.

(Patter)						Refrain					
F	F^1	chorus	G	G^1	G^2	G^3	C	C^1	D	CD	exit music (in "lowdown"
8m.	8m.	2m.	8m.	8m.	8m.	8m.	16m.	16m.	8m.	14m.	4m. jazz style)

Pervasive accent displacements, juxtaposition of duple against triple

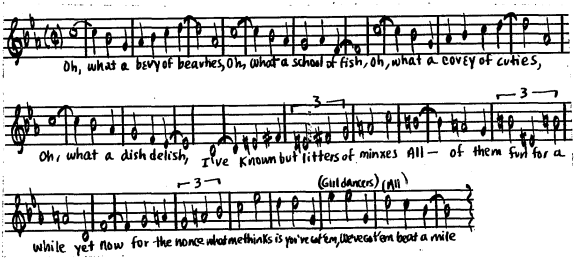
---

[16]Lyrics given in Kimball, Cole, p. 228.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rhythms, frequent modulations, textural variety, and exceptional lyrics imbue this song with unusual vitality and appeal. The verse establishes the mood immediately with driving syncopations, beat anticipations, triplet half notes, witty lyrics, varied harmonies, and modulations from E♭ major to G major (mm. 18-19) and then to B♭ major (mm. 25-26) (Example 26). By treating the new tonic (B♭) as a dominant and sustaining it for eight measures over a dominant

Example 26. "They couldn't compare to you," mm. 3-34.



tremolo (B♭) with changing harmonies, Porter creates musical tension and a striking introduction to the refrain (Example 27). The refrain,

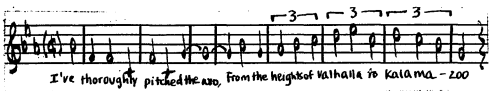
Example 27. "They couldn't compare to you," mm. 35-42.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

set in E♭ major, also exhibits syncopation, beat anticipation, triplet half notes, witty lyrics, and harmonic variety (Examples 28a and b). The accent displacement at the close of both refrains

Example 28. "They couldn't compare to you."

a. mm. 59-66.

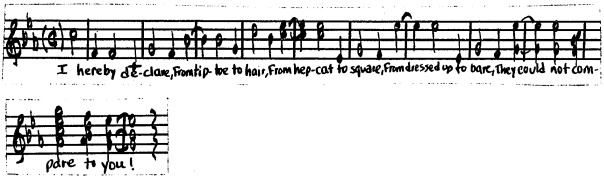


b. mm. 75-82.

resembles the rhythmic technique used in songs such as "You've got that thing," "You do something to me," "You're the top" and concludes both refrains with tremendous vitality and drive (Example 29).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 29. "They couldn't compare to you," mm. 255-65.



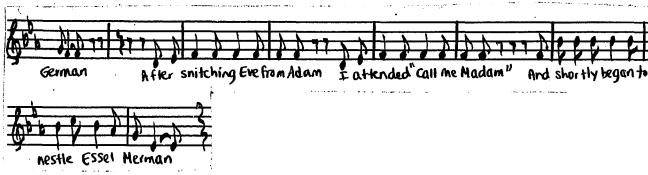
The full force of Porter's humor is reserved for the patter section which, in contrast to the patter from "Where is the life that late I led?," reverts to the much earlier, English operetta patter style characterized by rapidly repeating notes, a syllabic setting of lyrics, and occasional choral interjections.[17] This style emphasizes the lyrics over the music, although Porter avoids musical stagnation with melodic variation, expressive harmonic coloration, and periodic modulations (to E♭ major, G major, E♭ major, C minor, among other keys). A sampling of the three main thematic areas (E, F, and G material) illustrates these techniques and also Porter's effective setting of the witty lyrics (Examples 30a,b,and c).

Example 30. "They couldn't compare to you."

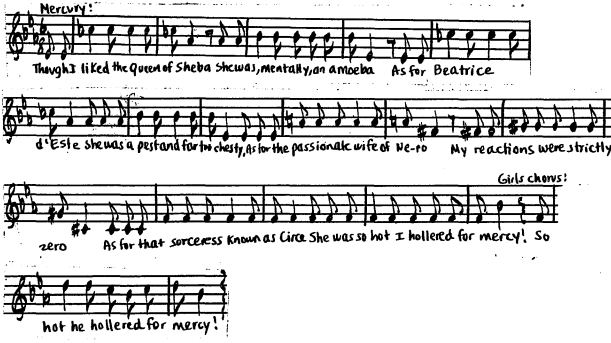
a. mm. 113-27, (E^2 and E^1 material).

[17] This patter style is common in such early Porter songs as "My houseboat on the Thames," "When I used to lead the ballet" (both from The pot of gold, 1912) and "A member of the Yale Elizabethan Club" (Kaleidoscope, 1913), among others.

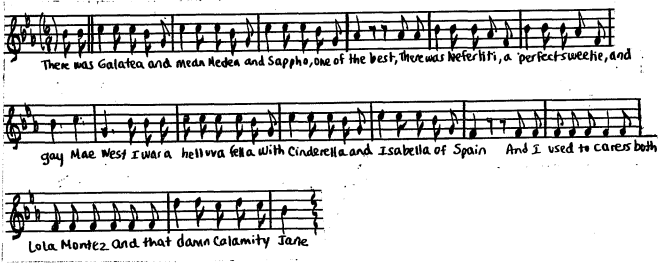
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



b. mm. 161-78, (F and F^1 material).



c. mm. 179-94, (G and G^1 material).



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

What do you think about men? This trio, sung by the three female leads (Juno, Helen, Chloe) when they meet at the Arcadia Inn, is similar in structure, character, and compositional technique to "What does your servant dream about?" (Kate), "Tom, Dick or Harry" (Kate), and the gavotte-style numbers from DuBarry. As in "What does your servant dream about?," Porter modifies verse-refrain form to include a dance and repetitions of subsections as outlined below:

Verse			First refrain	Dance	Second refrain
A	A^1	A^2	B	B^1	B^2
16m.	16m.	16m.	16m.	16m.	15m.

95 measures----------

As in another Kate song, "Tom, Dick or Harry," Porter uses harmony and texture to elucidate this structure. Each main section is set in a different key (or keys), moving from G major (A), to A♭ major (A^1) to E major to D major (A^2), to G major (B) to E♭ major (B^1) and back to G major (B^2).[18] The resemblance extends further since, like the verse divisions of "Tom, Dick or Harry," the three verse sections present the three female leads in successive solos (framed by ensemble passages). In addition, the three refrain areas are distinguished texturally, the first and last being scored

---

[18]The shifting of keys in the verse also colors the lyrics, which reflect each lady's (very different) views concerning the opposite sex.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

for vocal ensemble while the intervening dance is instrumental.

The grazioso, gavotte-like thematic material, coupled with diatonic harmonies, an oompah bass, and even rhythms, recalls the gavotte style of many DuBarry numbers as well as the style of the Kate song, "What does your servant dream about?" (Examples 31a and b).

Example 31. "What do you think about men?"

a. mm. 1-4, (A material).

b. mm. 57-64, (B material).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dance of night.[19] This 92-measure instrumental number is partially derived from "Use your imagination" and organized in a loose, tripartite structure outlined below:

Introduction	"Use your imagination"	freely constructed on a
5 measures	modified refrain material	four-measure motif
	31 measures	56 measures

Although the available score[20] is sketchy, the metric and harmonic variety of this number is evident. The four main tonal areas (F minor, G♯ minor, modulatory, and D♭ major), often colored by dissonances and implications of polytonality, delineate the three sections and closing cadential passage of this number. Five meter changes (6/4, 5/4, 4/4, 5/4, 4/4) provide continuous accent shifting and metric variety, while mounting tension is generated by the final section whose increasingly louder varied repetitions of a dissonant, four-measure pattern (Example 32) build to the final, fff climax and cadence.

Example 32. "Dance of night," mm. 55-58.

[19]Kimball, Cole, p. 229 provides a facsimile of a Boston censor's letter which criticizes the costume worn by "Night."

[20]Unpublished manuscript of act I prepared by Chappell in 1950, pp. 121-25.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I sleep easier now. According to Eells's biography, Porter added this song during the show's Boston run, providing Charlotte Greenwood (Juno) with an extra song which was "right in the middle of her vocal range."[21] Relatively short for a Porter song of this date, the 44-measure "I sleep easier now" conforms unusually closely to verse-refrain form with a stereotyped internal arrangement:

Verse	Refrain	
A A^1	B B C	B^1 (cad. ext.)
4m.6m.	8m.8m.4m.+4m.10m.	
10 measures	34 measures	

Probably tailored to Miss Greenwood's alto voice and limited vocal abilities, "I sleep easier now" has a low tessitura and the unusually limited vocal range of a major sixth. In addition, the rhythms are simple and easy to sing, matching the text inflections, especially in the recitative-like verse (marked "parlando tranquillo"). The only syncopations occur with the repetition of the motto phrase at the close of each B section in the refrain (Example 33).[22] The

Example 33. "I sleep easier now," mm. 17-18.

modulations in the release from F♯ minor to A major (opening of the

---

[21] The life that late he led, p. 266.

[22] As in "Too darn hot," "I've come to wive it wealthily in Padua," etc., this motto accompanies the title phrase and is repeated strategically throughout the refrain.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

refrain) and to F♯minor and E major (as V of A major) add variety, which is offset, however, by repeated notes and rhythms (Example 34).

Example 34. "I sleep easier now," mm. 27-34.

In sum, the song's appeal lies primarily in the lyrics, whose four refrain stanzas document Juno's nightly activities in her younger (single) days.

Ballet. The first act closes with this 175-measure multi-sectional, primarily instrumental number[23] which combines new material with samplings from "I am loved," "Use your imagination" and the Overture as diagrammed below:

mm. 1 - 27 = new material and references to "I am loved," (𝄵), C major
mm.28 - 62 = new material, (7/4 in alternation with 5/4), chorus - B♭major, A♭major
mm.63 - 76 = new material, Stravinsky-like pattern, persistent melodic line with changing rhythms, meter, (2/4,𝄴, 3/4), above variation of "I am loved," A♭major
mm.77 - 83 = rhythmically modified refrain, "Use your imagination," (𝄴), G major, E major
mm.84 - 127= modified recapitulation of material from Overture (mm. 1-42), C major
mm.128- 63 = vocal section, new material, (2/4), modulatory
mm.164- 75 = modified refrain, "I am loved," (𝄴), E♭major

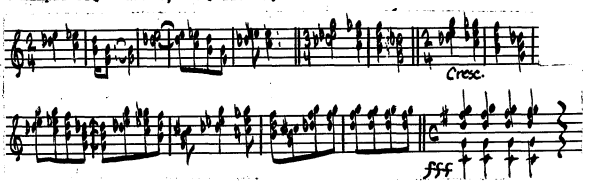
---

[23]Occasionally, voices are used in this number, but with syllables such as "vu-vu-vu" instead of text.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Despite the sketchiness of the source (Chappell score), two aspects of the "Ballet" are striking: (1) a similarity between Out of this world and The pot of gold in their re-use of overture material in the closing number of act I[24] and (2) an unusually complex rhythmic, metric, and harmonic style. Constant rhythmic variety, with frequent syncopations, beat anticipations, and accent displacements, characterizes this number and constitutes the primary means of variation, as shown in Example 35. Varied meters (2/4, 3/4, C, 4/4, 7/4, 5/4, 7/8)

Example 35. "Ballet," mm. 113-27.



also lend complexity to the "Ballet," shifting at least 24 times and often alternating between two or three meters as illustrated in Example 36. A complex musical style is further evidenced by the pervasive chromatically altered harmonies (Example 37a), cross relations (Example 37a), whole-tone scales (Example 37b), and frequent obscuring of tonal focus (Example 37b). Far more than a simple medley of song refrains, the "Ballet" simultaneously relates

---

[24]Not seen in Frenchmen, DuBarry, or Kate.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 36. "Ballet," mm. 63-74.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 37. "Ballet."

a. mm. 43-48.

b. mm. 95-102.

to The pot of gold (in its thematic link with the overture) and reveals the complexity characteristic of Porter's mature work.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE ENTR'ACTE

Entr'acte. As in Fifty million Frenchmen and Kiss me, Kate, this number serves as an overture to the second act. It is an 84-measure instrumental patchwork of material from the first act, organized as follows:

mm. 1 - 18 = modified opening material from "I, Jupiter, I, Rex," (¢), C major
mm.19 - 44 = refrain, "I am loved," [¢] beguine, E♭ major
mm.45 - 68 = modified chorus from "I, Jupiter, I, Rex," [¢], quasi-ragtime, E♭ major, G♭ major
mm.69 - 84 = modified refrain, "Use your imagination," [¢], G♭ major

Aside from its variety of mood and its use of the unusual key of G♭ major, the most striking aspect of the Entr'acte is its structural-thematic relationship to the score as a whole. The re-use of refrain material from "Use your imagination" and "I am loved" links this centrally placed number to the Overture, to the body of act I, to the preceding "Ballet," to the later reprise of "I am loved" (in the middle of act II), and to the finale-reprise of "Use your imagination."[25] Thus, Porter reverts to an organizational technique he had used very early in his career (The pot of gold, 1912) but then apparently dropped.

---

[25]See Appendix, document 20.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT II

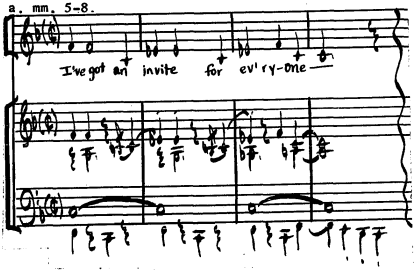
Climb up the mountain. Act II opens with this hand-clapping, gospel-style number sung by Juno and a chorus of gods and goddesses as they invite tourists to see Mount Olympus. A 92-measure song which resembles the popular "Go tell it on the mountain" and Porter's own "Blow, Gabriel, blow" (Anything goes, 1934), "Climb up the mountain" provides additional evidence of a connection between Porter's early and late music. It reverts to the verse-refrain mold, diagrammed below:

Introduction	Verse				Refrain		
related to verse	A	A	B^a	A^1	B	B^1	B^2(ext.)
4 measures	8m.	8m.	$8m_2$	$8m_1$	16m.	16m.	24m.
substructure:	a b	a b	a^1a^2	$a b^1$	$b^2b^3b^2c$	$b^4b^5b^2c$	$b^4b^5b^2c^1$

In addition, it incorporates blues harmonies (Example 38a) and reuses verse material (see above diagram) in the refrain (Example 38b). Both techniques were found earlier, especially in the Frenchmen

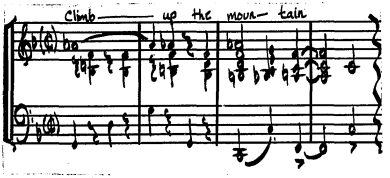
Example 38. "Climb up the mountain,"

a. mm. 5-8.

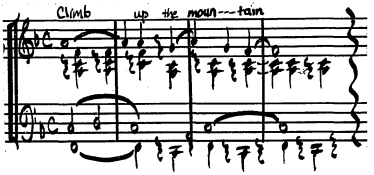


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 33-36.



c. mm. 37-40.[26]



score (1929). The recurrence of thematic material in verse and refrain is also linked to the motto technique used in Kate. Here, the recurrent phrase (see Examples 38b and c) also sets the title lyrics and reappears throughout the song as do the motto phrases in "I've come to wive it wealthily in Padua " and "Too darn hot," among others.

No lover. After unwittingly spending the night with Jupiter (disguised as her husband), Helen sings this song, expressing her fidelity and love for her husband. The treatment of structure, harmony, rhythm, vocal style, thematic material, and melodic

---

[26]The shift up a half-step (in mm. 33-36, 37-40) and reharmonization of this repeated phrase adds musical variety and momentum to the song.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

construction in "No lover"[27] further confirms the link between Out of this world and Porter's earlier scores. Adhering to the verse-refrain form, this 52-measure song also adopts the stereotyped internal organization seen most frequently in Porter's earliest music:

Introduction	Verse	Refrain
previews verse	A A^1 B	C C^1 D C^2
	4m.6m.4m.	8m.8m.4m.+4m.10m.
4 measures	14 measures	34 measures

The sophisticated, highly chromatic, and often parallel harmonies (Example 39a) in the verse as well as the use of the triad with the added sixth (Example 39b) (on final chord) recall the harmonic language of such Frenchmen songs as "I'm unlucky at gambling," "Find me a primitive man," and "Paree, what did you do to me?"

Example 39. "No lover."

a. mm. 9-15.

[27] Lyrics given in Kimball, Cole, p. 227.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 47-52.

The verse's syncopations, beat anticipations, and repeated notes (see Example 39) also resemble the verse of "Find me a primitive man," while the free vocal style (Example 40) relates to the rec-

Example 40. "No lover," mm. 5-18

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

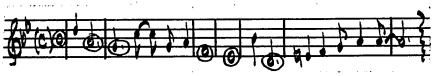
itative-like verses of all four scores previously discussed.

In the refrain, the treatment of thematic material adheres to the pattern first outlined in our discussion of Frenchmen, exhibiting upward thematic growth in subsequent statements of the C material and reserving the climax for the final section (C^2) (Examples 41a, b, and c). The release (D material) provides thematic contrast

Example 41. "No lover."

a. mm. 19-26, (C material).

b. mm. 27-34, (C^1 material).



c. mm. 43-52, (C^2 material).

with its repeated, two-level note pattern (seen in Frenchmen) subdivided phrasing, and concluding syncopation (Example 42). The most striking aspect of the release, however, is its identity with the release from the earlier song, "We shall never be younger," written for, but unusued in, Kate (1948).[28] Except for the more

---

[28]As noted earlier, this song was also intended for, but unused in, Out of this world.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

active inner parts in "No lover," the correlation is exact in both melody and harmony. Yet, each release forms an integral part of its own song (Examples 42a and b). Similar to the stepwise melodic

Example 42.

a. "We shall never be younger," mm. 33-40.

b. "No lover," mm. 35-42.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

construction in songs such as "I'm in love" and "That's why I love you" (Frenchmen), the main refrain melody of "No lover" (C material) is based on a scale descending from $b^{\flat 1}$ to c^1 (see Examples 41a,b, and c).

Cherry pies ought to be you.[29] Although a complete contrast to the romantic lyricism of "No lover," this song also is reminiscent of Porter's earlier music in its structure, accompanimental figuration, and style. Like "No lover," "Cherry pies ought to be you" adopts the verse-refrain stereotype, with the following organization:

Introduction	Verse	Refrain
previews verse	A A^1	B B^1 C B^2
4 measures	8m. 8m.	8m. 8m. 8m.14m.
	16 measures	38 measures

It utilizes pedal point (Example 43a) and the oompah bass (Example 43b), two accompanimental figurations common in many Frenchmen and DuBarry songs. The most striking reminiscence of Porter's pre-

Example 43. "Cherry pies ought to be you."

a. mm. 5-8.

[29]Lyrics given in Kimball, Cole, pp. 224-25.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 21-29.

vious work in "Cherry pies ought to be you," however, is its basic style, which strongly resembles that of the famed "list" song, "You're the top" (Anything goes, 1934).[30] The lyrics of both songs describe a loved one in a long list of superlatives,[31] while the music assumes a supportive, subordinate role. "You're the top" exhibits a greater degree of harmonic variety, melodic movement, and rhythmic inventiveness than does "Cherry pies ought to be you,"

---

[30]Lyrics given in Kimball, Cole, p. 123.

[31]"Cherry pies ought to be you" is actually a double duet, sung by two pairs in succession: Mercury and Chloe and Juno and Niki. In the Mercury-Chloe duet, the two lovers extol each other in superlaphrases while, in the Juno-Niki duet, the two use the identical musical setting to hurl insults at each other. Refer to lyrics given in Cole.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which is marred by static rhythms and repetitive harmonies. The later song's imitative duet texture, with its overlapping entries, however, does contribute to its general appeal and dramatic effectiveness.

Hark to the song of the night. A lush, romantic song in which Jupiter woos the mortal, Helen, "Hark to the song of the night" recalls "It was written in the stars" (DuBarry, 1939) and "Mysteriously" (Star dust, 1931) in its serious, passionate mood; songs from The pot of gold and Frenchmen in its stereotyped structure; "I'm unlucky at gambling" (Frenchmen, 1929) in its harmonic sophistication; The pot of gold in its "orchestrated" scoring; and "Night and day" (Gay divorce, 1932), "Begin the beguine" (Jubilee, 1935), and "I'm afraid, sweetheart, I love you" (Kate, 1948) in its rhythmic subtlety and extensive triplets.

Another example of verse-refrain form, this song is structured as follows:

Introduction	Verse	Refrain
previews verse	A A^1 B	C C^1 ext. postlude
4 measures	4m.4m.4m.	16m.16m.8m. 4m.
	12 measures	44 measures

Frequent diminished and augmented chords, triads with the added sixth, cross relations, appoggiaturas and suspensions, and pervasive chromaticism characterize the harmonies and generate the song's lush sonorities. The harmonies in the passages quoted in Examples 44a and b recall such early efforts as "I'm unlucky at gambling" but also evidence Porter's matured skills in their added polish and variety (Examples 44a and b). Porter's "orchestration" of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 44. "Hark to the song of the night."

a. mm. 1-4.

b. mm. 25-32.

the accompaniment, noted in the piano scoring of The pot of gold, is also evident in the refrain of "Hark to the song of the night." The same progressions which harmonize the first C section are "re-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

scored" in a different register and with fuller harmonies for the second C section. Compare the excerpts shown in Examples 45a and b.

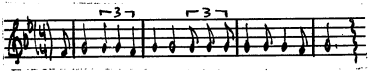
Example 45. "Hark to the song of the night."

a. mm. 17-21.

b. mm. 33-37.

Finally, such passages as that of Example 46 as well as Examples 45a and b exhibit the rhythmic subtlety and prevalent triplets seen

Example 46. "Hark to the song of the night," mm. 5-8.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

previously in "Night and day," "Begin the beguine," among others.

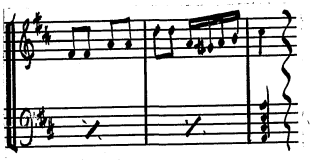
Peasant dance. This is a lengthy (256-measure), multi-sectional work, derived primarily from "Maiden fair" and "What do you think about men?," and organized in nine subsections as follows:

mm. 1 - 28 = variation, opening theme, "Maiden fair," (2/4), D major, E major
mm. 29 - 76 = variation, opening theme, "Maiden fair," (2/4), E♭ major, C major
mm. 77 - 92 = new material, (2/4), D minor
mm. 93 -118 = vocal section, variation on closing material "Maiden fair," (2/4), D major
mm. 119 -152 = combined variation on themes from "What do you think about men?" and "Maiden fair," (2/4), A major, E major
mm. 153 -169 = vocal, modification, "Maiden fair," (2/4), E major
mm. 170 -197 = expansion of theme "Maiden fair," (2/4), C major, F minor, G major, E♭ major
mm. 198 -231 = instrumental, derived from "Maiden fair," (2/4), C major, E♭ major, E major, E minor
mm. 232 -256 = cadential extension

The most distinctive element of this number is the rustic, folk dance flavor of the first two sections, which is generated by a drone-like accompaniment, short, repetitive rhythmic and melodic patterns, and a raised fourth scale-degree, and which demonstrates Porter's ability to transform thematic material from a lullaby (in "Maiden fair") to a rollicking peasant dance (Example 47).

Example 47. "Peasant dance," mm. 1-9.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Nobody's chasing me. Of her solo, Charlotte Greenwood (Juno) said: "Of course my favorite is 'Nobody's chasing me.' Cole epitomized the whole theme of the show in one song. When you stop to think about it everybody is chasing somebody in the entire cast."[32] Primarily a vehicle for the lyrics (which list chases by various flora and fauna and register Juno's complaint about not being chased), the music is simple and straightforward in its structure, harmony, melody, and rhythm. Adopting the A A B A refrain form diagrammed below, this 64-measure song follows familiar patterns

Introduction	Refrain			
previews A	A	A	B	A^1(cad.ext.)
4 measures	16m.	16m.	4m.	+4m.20m.

with its short, subdivided and contrasting release, its deceptive cadence extension, and its placement of the melodic climax in the closing phrases. Largely diatonic, the song remains in $E^{\flat}$ major except for brief modulations to $A^{\flat}$ major and F minor in the release.

Melodically, also, "Nobody's chasing me" is straightforward,

---

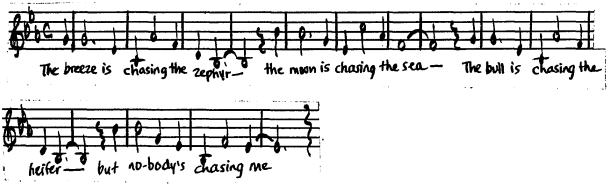
[32]Charlotte Greenwood, New York Herald Tribune, 21 January 1957, as quoted in Kimball, Cole, p. 231.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

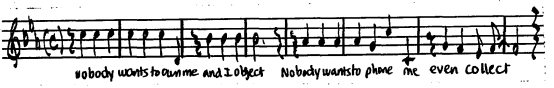
contrasting harmonically conceived A material (Example 48a) with a descending, repeated-note pattern in the B material (Example 48b).

Example 48. "Nobody's chasing me."

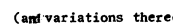
a. mm. 5-19.



b. mm. 37-44.



It also utilizes another familiar technique, that of a motto setting of the title lyrics (see mm. 17-19, Example 48a) which concludes each of the three A statements.

Relying primarily on a single, slightly syncopated pattern (and variations thereof) -  - the rhythm coordinates closely with the patterned text inflections, promoting rather than distracting from the comprehension of the witty and winning lyrics

Dance. The final number of the show is a 34-measure dance, performed by dance ensemble and based entirely on thematic material

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from "Nobody's chasing me." Following a two-measure introduction, the dance divides into two 16-measure sections, the first of which (Example 49a) offers a more elaborate embellishment of "Nobody's chasing me" than does the second (Example 49b). A modulation from

Example 49. "Dance."

a. mm. 7-10.

b. mm. 19-22.

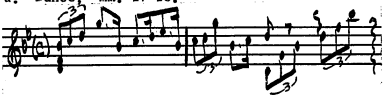
B♭ major to G major in m. 26 (via V^7 of G major), along with occasional chromatic color (see m. 10, Example 49a) provides some additional interest. The most striking element of this dance, however, is the transition between the two sections (mm. 17-18), a modified quo-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tation of the opening theme from the 1915 Felix Arndt song, "Nola" (Examples 50a and b). The absence of musical quotations in the

Example 50.

a. "Dance," mm. 17-18.



b. Felix Arndt, "Nola," mm. 2-4.[33]

remainder of Out of this world lends this quotation a prominence beyond its brief dimensions.

[33]Felix Arndt, "Nola" (New York: Sam Fox, 1915). Original sheet music (song) version, with words by James F. Burns, housed in Special Collections, Library and Museum of the Performing Arts, Lincoln Center, New York.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MATERIAL POSSIBLY UNUSED

Dance of the chasers. Although listed in the Tams-Witmark score as the segue number after "Dance," this dance was probably discarded prior to the New York production since it is excluded from both the program and the original cast recording. A 64-measure instrumental number, it is a patchwork of thematic material from "Maiden fair" and "Nobody's chasing me," organized as follows:

mm. 1 - 4 = introduction, opening material "Maiden fair"
mm. 5 -21 = variation, "Nobody's chasing me"
mm. 22-34 = variation, "Nobody's chasing me"
mm. 35-44 = transition
mm. 45-64 = concluding variation, "Nobody's chasing me"

A straightforward number which provides additional dance music and a reprise of popular songs from the score, "Dance of the chasers" is distinguished only in the harmonic color supplied by such striking progressions as shown in Examples 51a,b,c,and d.

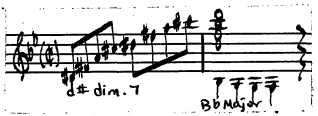
Example 51. "Dance of the chasers."

a. mm. 19-21.

b. mm. 31-35.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

c. mm. 56-57.



d. mm. 62-64.

Finale ultimo. This 72-measure medley of material from "Use your imagination," "Climb up the mountain," and "From this moment on"[34] is sung by the entire cast and organized in the following manner:

mm. 1 -11 = introduction material, 𝄴, C major, E major, E♭ major
mm. 12-19 = opening refrain theme, "Use your imagination," 𝄵, A♭ major
mm. 20-36 = opening refrain theme, "Climb up the mountain," 𝄵, G major
mm. 36-72 = refrain theme, "From this moment on," 𝄵, G minor, E♭ major

Olympus dance. It is unknown whether this 23-measure instrumental number, which precedes "Juno's ride" in the Chappell score,

---

[34]There is strong evidence that this number was discarded prior to New York. Not only is it excluded from the program and the original cast recording, but it also incorporates thematic material from an unused song, "From this moment on." It is highly unlikely that Porter would have allowed the introduction of new material at the close of the show.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was used in the New York production of Out of this world. An incidental number of little consequence, "Olympus dance" is assymmetrically divided into three sections whose dimensions, tempi, keys, and meters are outlined below:

section I = 6 measures, Andante, (9/8), B♭major -- transition,
2 measures, (6/8), modulatory
section II= 5 measures, Allegro moderato, C , A♭major
sectionIII= 11 measures, Alla marcia, C , C major

The rapid change of meter and mood seem well-suited as dance accompaniment.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UNUSED MATERIAL

Act II opening. Midsummer night. Originally intended as the opening number of act II, this 52-measure number strongly resembles "Hush, hush, hush"[35] in its structure, texture, harmonies, rhythms, and text-music relationship. Like "Hush, hush, hush," "Act II opening. Midsummer night" divides into three sections, although with a greater degree of contrast, as indicated below:

Section I	Section II	Section III	cad. ext.
A A	B B^1	A A^1	3m.
8m.8m.	8m.9m.	8m.8m.	

The texture of "Midsummer night" alternates between solo (Mercury) and chorus (girl singers), much as does "Hush, hush, hush." Its harmonies exhibit the same diatonic, functional character, frequent secondary dominants, and modal ambiguity as do those of the other song. The tonic focus is C major/C minor, but the harmonies touch on G major (among other traditional keys) in the contrasting middle section. Even the rhythms resemble those of "Hush, hush, hush" in their avoidance of syncopations, beat anticipations, and accent displacements, and in the emphasis on classical patterns. In addition, Porter employs the classical technique of the deceptive cadence to extend the closing measures. Finally, as he does in "Hush, hush, hush," Porter utilizes a classical musical framework to underscore the humorous lyrics. In the first and third sections,

---

[35]See below, pp. 418-20.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter evokes the first theme of Chopin's "Polonaise in A major" (Op.40/1) to underlay comic lyrics as shown in Example 52. In

Example 52. "Act II opening. Midsummer night," mm. 5-8.

the middle area, he reverts to a graceful "classical" minuet, complete with orchestral obbligato, sighing appoggiaturas, and cadential ornaments to humorously underscore a description of midsummer night's "nocturnal activities" (Example 53).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 53. "Act II opening. Midsummer night," mm. 17-24.

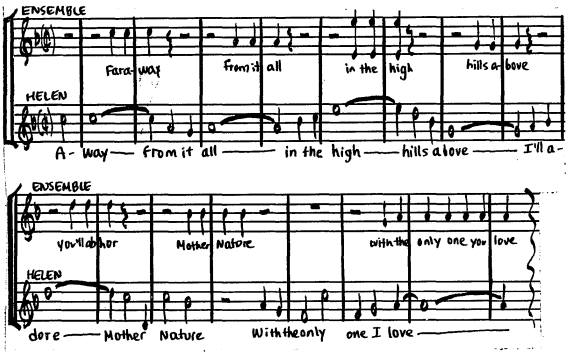
Away from it all. The lengthiest unused number (128 measures), this song is modelled loosely on refrain form: A A^1 B B^1 (16m. 16m. 8m. +8m. 8m. +8m.). Extension based on A (48m.). Scored for Helen and ensemble, it presents Helen's naive and idealized view of Nature in counterpoint to the reminders of dis-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

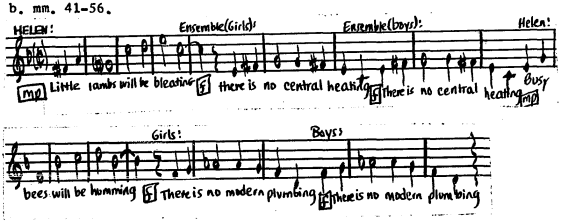
comforts and inconveniences (Examples 54a and b). The most striking

Example 54. "Away from it all."

a. mm. 17-32.



b. mm. 41-56.



characteristic of "Away from it all" is its evident purpose as a

"blueprint" for another song, published but not used in this show,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"You don't remind me."[36] The example below illuminates the thematic, harmonic and rhythmic similarities between the two songs; compare Examples 55a with 55b, 55c with 55d. In the process of refinement Example 55.

a. "Away from it all," mm. 1-8.

b. "You don't remind me," mm. 5-12.

[36]See below, pp. 434-36.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

c. "Away from it all," mm. 33-40.

d. "You don't remind me," mm. 37-44.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

for publication, Porter not only modified the rhythm (more directional), accompanimental figuration (more varied), harmonies (more rapid harmonic rhythm), texture (reduced to solo), and general structure (condensed, unadorned refrain form) so as to make a more coherent, tightly organized song, but he also changed the lyrics and, with them, the mood -- from a comedy number to a love song. As we have seen in previous chapters, Porter often reworked and re-used material between songs within a score, yet, in other cases, he consistently retained the same mood. The mood shift between "Away from it all" and "You don't remind me" is as unexpected as it is rare.

From this moment on.[37] One of the best and most famous songs written for Out of this world, this number, ironically, was dropped after the Philadelphia tryout partially because of critical indifference. Like "Climb up the mountain," "No lover," "Cherry pies ought to be you," "Hark to the song of the night," and other numbers in this score, "From this moment on" employs structural, accompanimental, and text-music techniques more usually found in Porter's earlier music. For example, this 90-measure song conforms to the verse-refrain mold and even follows the standard

---

[37]Lyrics given in Kimball, Cole, p. 227.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

internal organization and relative dimensions:

Introduction	Verse	Refrain
previews verse	A A^1	B B^1 C B^{2}ext.
	8m. 10m.	16m. 16m. 8m.+8m. 20m.
4 measures	18 measures	68 measures

Adhering to patterns first discussed in relation to Frenchmen, Porter includes a contrasting subdivided release (C section) and reserves the melodic climax for the final section (B^2). The accompanimental figuration also recalls Porter's earlier music, with a descending chromatic bass underlying the transition to the refrain (mm. 19-22) and the familiar dominant pedal over an oompah pattern which accompanies the opening of each B section (mm. 23-26, Example 56). In addition,

Example 56. "From this moment on," mm. 19-26.

musical pictorialism, rarely evidenced in Kate or in the balance of Out of this world, appears in this song: the melodic highpoint

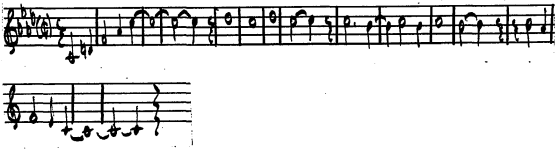
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(supported by more chromatic harmonies) coincides with the word "high" (m. 81) (Example 57). The drive generated by the rhythmically

Example 57. "From this moment on," mm. 79-82.

vital, arpeggiated refrain theme, however, distinguishes "From this moment on" from being a mere review of earlier compositional techniques. This well-crafted theme is also notable for its balance and symmetry (Example 58). Examples 59a and b reveal the harmonic

Example 58. "From this moment on," mm. 23-38.



Example 59. "From this moment on."

a. mm. 51-54.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 83-90.

sophistication of "From this moment on." It is one of the few Porter songs whose refrain is not only in minor (F) (Examples 58 and 59a) but also turns from minor to end in the relative major (A♭) (Example 59b).[38] The striking thematic and harmonic material identify this song as a product of Porter's maturity.

Hush, hush, hush. This is one of the few "classical" songs written for Out of this world.[39] Divided into three 16-measure

---

[38]I am grateful to H. Wiley Hitchcock for calling these unusual harmonic characteristics to my attention.

[39]The discussion of another "classical" song written for this show, "Act II opening. Midsummer night" appears above on pp. 409-11.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sections, A A^1 A^2, this 48-measure song mimics an operatic ensemble in its treatment of texture, harmony, rhythm, and vocal style. The texture varies from solo to chorus as Chloe alternates with a chorus of Greek maidens. Additional contrast is provided by Chloe's shepherd boyfriend, Strephon, who concludes each of the three sections by playing his pipe (flute solo).[40] The harmonies are diatonic, emphasizing the classical key relationships of tonic minor-tonic major and relative major-tonic major, employing frequent secondary dominants for localized modulations and additional color, and including such classical cliches as cadential appoggiaturas (see mm. 4,6,10, and 12, Example 60). Using harmony to articulate the structure, Porter opens the first two sections in B♭ minor and closes them in B♭ major. The third section provides contrast by opening in the relative major, D♭, although it too concludes in B♭ major. The rhythms are crisp, regular, and primarily even, avoiding the syncopations, beat anticipations, and accent displacements associated with popular style. Finally, the vocal style, with repeated notes in rhythmic unison, classically harmonized part writing, and cliche operatic melodic patterns, confirms the connection with opera. The charm of this piece lies partly in its humorous juxtaposition of this formal musical framework with lyrics which detail eavesdropping on newlyweds. Porter's marking "(yelled)," for the word "quiet" at the close of each section (see m. 15, Example 60), confirms the humorous intent.

---

[40]Another example of pictorialism, evoking the standard pastoral imagery of the shepherd and his pipe.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 60. "Hush, hush, hush," mm. 1-16.

Oh it must be fun.[41] Expressing Chloe's wistful longing for

[41] Kimball hypothesizes that this song was Chloe's original solo which was later replaced by "Where, oh where." Since both songs deal with the same theme (Chloe's search for a beau), this seems very plausible.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a beau of her own, this song adopts Porter's popular idiom, exhibiting the conventional verse-refrain structure(diagrammed below), moderately

Verse		Refrain			
A	A^1	B	B	C	B^1(ext.)
16m.	16m.	8m.	8m.	4m.+4m.	14m.

chromatic harmonies (in the verse), an oompah bass (in the refrain), and a limited amount of syncopation, beat anticipation, and "hot" rhythm. The verse's modulatory second half varies the otherwise diatonic D major harmonies, while the tempo, meter, and mood shifts in mm. 29-32 provide an effective transition to the refrain (Example 61).

Example 61. "Oh it must be fun," mm. 17-32.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Each B section, characterized by even rhythms, sequential patterning and an oompah accompaniment, closes with the syncopation ¢ 𝅗𝅥 ♩ ♪ ♩ ♩ | 𝅗𝅥 (Example 62). As expected, the subdivided

Example 62. "Oh it must be fun," mm. 33-40, (B material).

release adds contrast, modulating to G major, employing "blue" notes, and incorporating "hot" rhythms and beat anticipations (Example 63). Only in the closing section does Porter draw upon classical technique, utilizing the familiar deceptive cadence prior to a repeat of the final phrase (Example 64).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 63. "Oh it must be fun," mm. 49-56.

Example 64. "Oh it must be fun," mm. 63-70.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

To hell with everything but us. Although it bears a similar title and expresses a similar sentiment to the Frenchmen song, "Down with everybody but us," this song is a separate and less effective musical entity.[42] It is cast in a modified verse-refrain format:

Verse		Refrain		
A	A^1	B	C	B^1
8m.	8m.	16m.	4m.+4m.	20m.

Its 60 measures exhibit unusually ordinary and often repetitive themes, predictable harmonies, and surprisingly static rhythms (Examples 65a, b, and c). The extended B^1 section is especially

Example 65. "To hell with everything but us."

a. mm. 1-9. (A material).

[42]According to Robert Kimball, this song was a forerunner of "From this moment on." Strong textual as well as musical (verse) similarities between the verse of "To hell with everything but us" and the refrain of "From this moment on" tend to support this view.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 17-24, (B material).

c. mm. 33-36, (C material, first phrase).

repetitious, reiterating the same harmonization with the repeated melodic pattern shown in Example 66. The striking harmonies at Example 66. "To hell with everything but us," mm. 45-52.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the close of the B section provide the only evidence in this song of Porter's mature skill (Example 67).

Example 67. "To hell with everything but us," mm. 26-31.

Tonight I love you more (than ever before). Although adopting the refrain form A (16m.) A^1 (16m.) B (8m.+8m.) A^2(ext.) (26m.), this song reflects classical influence in its thematic development, its cadential appoggiaturas, its even rhythms, and its unadorned, functional harmonies. To provide momentum in this sustained, lyric ballad, Porter expands his thematic material, pushing upward in each of the four subsections from c^2 (mm. 11-12) to d^2 (mm. 27-28) to e^2 (m. 42) and, finally, to f^2 (mm. 59-60) (Example 68). Cadential appoggiaturas in the release add expressiveness (Examples 69a and b), while rhythms

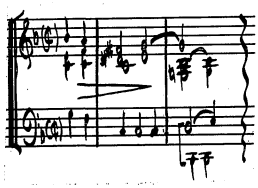
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 68. "Tonight I love you more (than ever before)," mm. 1-71.

Example 69. "Tonight I love you more (than ever before)."

a. mm. 39-40.

b. mm. 47-48.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

are sustained and even, avoiding accent shifts and values shorter than a quarter note. The harmonies are similarly unadorned, remaining diatonic and in F major throughout, except for limited chromaticism within the release. This classical simplicity is at once refreshing and eloquently expressive.

We're on the road to Athens. Originally sung while scenes were changed backstage,[43] this jaunty marching song scored for Helen, Art, and Mercury displays such familiar characteristics as verse-refrain form, pictorialism, pedal point, and an oompah bass. Although incomplete,[44] "We're on the road to Athens" clearly adopts verse-refrain form supplemented by trio and dance sections as outlined below:

Verse			Refrain	Trio				Refrain	(instrumental)	Dance	
A	A^1	trans.	B	B^1	C	C^1	C^2 C^3	B	B^1(ext.)	D	D^1	D^2 D^3
8m.	8m.	2m.	8m.	8m.	8m.	8m.	8m. 12m.	8m.	10m.	4m.	4m.	4m. 4m.

(Dance [instrumental] continued)
D^4 D^5 E F "etc."
4m. 4m. 4m. 4m.

To reflect pictorially the "never stopping" push to move onward, Porter opens the song with a repetitious melody accompanied by an 11-measure, open-fifth pedal point (Example 70). Though less literal, the refrain theme is also pictorial, utilizing

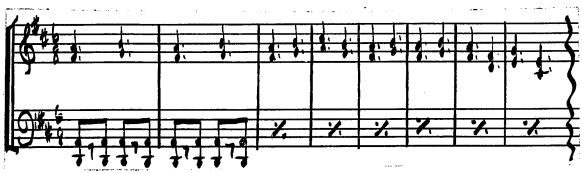
---

[43] I am grateful to Robert Kimball for this insight.

[44] Porter did not write out the entire dance section. Instead the marking "etc." appears in m. 120 to indicate continuation of similar material.

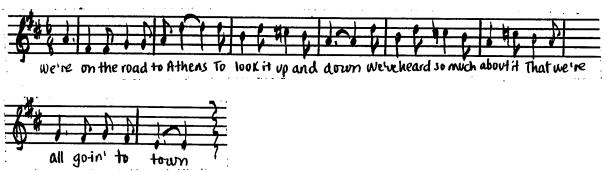
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 70. "We're on the road to Athens," mm. 1-8.



a bouncy 6/8 rhythm reminiscent of Arlen's "We're off to see the wizard" (Wizard of Oz, 1939) to reflect the high spirits of the tourists off to see Athens (Example 71). The trio, built of

Example 71. "We're on the road to Athens," mm. 19-26.

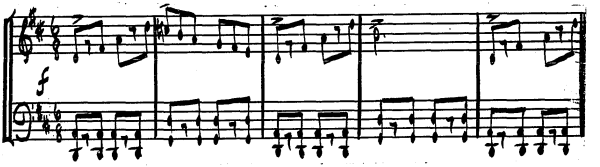


harmonic and melodic sequences with an oompah bass, merely provides a vehicle for the amusing lyrics (Example 72). In the dance that concludes this song, Porter re-uses material: the opening material recalls the refrain's B section and the verse's open-fifth accompanimental figuration (Example 73). Similarly, the concluding material is derived from the trio's sequential theme (Example 74).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 72. "We're on the road to Athens," mm. 35-41.

Example 73. "We're on the road to Athens," mm. 97-104.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 74. "We're on the road to Athens," mm. 113-18.

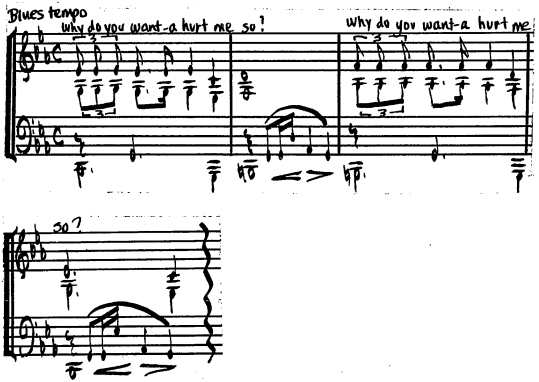
Why do you want to hurt me so? Like other songs written for this score, this number refers to Porter's earlier music in its structure, motto technique, and blues idiom. In verse-refrain format, this 42-measure song is organized in a standard manner:

Introduction	Verse	Refrain				
harmonic preparation	"recitative"	A	A	B	A^1(ext.)	
4 measures	4 measures	8m.	8m.	4m.+4m.	10m.	

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The final A section is extended for the closing cadence, and the release (B material) provides contrast with its subdivided phrasing, its modulation to F major (from C minor/major), its speedier tempo ("Slightly faster"), and its more lively thematic material (see Example 77). As in "Too darn hot," "I've come to wive it wealthily in Padua" and other songs in the Kate score, "Why do you want to hurt me so?" has a motto phrase, a setting of the title lyrics which opens the first and last A sections and closes all three A sections. Reverting to the blues idiom prominent in his songs of the 1920's, Porter utilizes "blue" notes, "Blues tempo" and even incorporates the two-measure vocal phrase with instrumental reply associated with standard blues construction (Example 75).

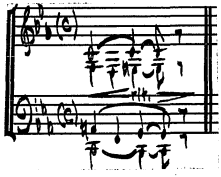
Example 75. "Why do you want to hurt me so?," mm. 9-12.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Unfortunately, "Why do you want to hurt me so?" is an ineffective song. The musical cliches, such as the final cadence (Example 76), the

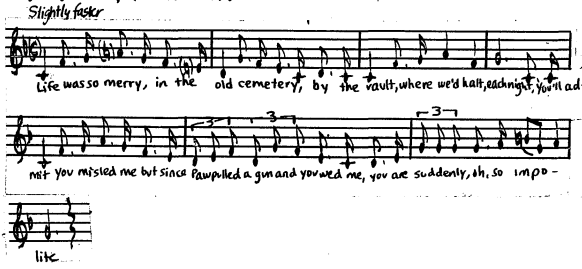
Example 76. 'Why do you want to hurt me so?," m. 42.



overemphasized blues idiom, and the lyrics aim at humor; yet, with the exception of the release (Example 77a), the lyrics are awkward without being funny, and the music too confined by a narrow range, repeated notes, and repeated rhythms to generate momentum (Example 77b).

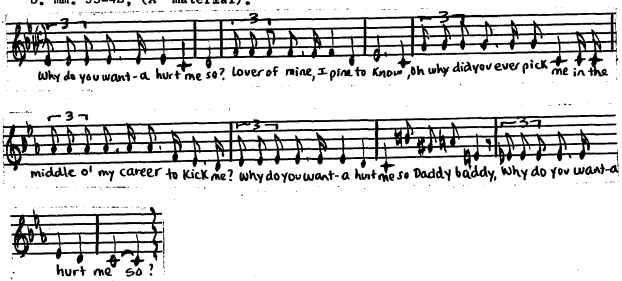
Example 77. 'Why do you want to hurt me so?,"

a. mm. 25-32, (B material).



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. mm. 33-42, (A^1 material).



You don't remind me. The only song in this score entirely derived from another song,[45] this number is also one of the few to avoid obvious references to Porter's earlier compositional techniques. Discarding the verse-refrain mold, it reduces and "tightens" the refrain structure of its prototype, "Away from it all." It exhibits

Introduction	Refrain			
related to refrain	A	A^1	B	A^2(ext.)
4 measures	16m.	16m.	8m.+8m.	28m.
	76 measures			

the same inventive melody while expanding the sophistication and variety of the harmonies. Basically in C major, the song draws upon a rich chromatic vocabulary which is incorporated into a more imaginative accompaniment than found in "Away from it all." A comparison of Examples 55a and b illustrates the greater polish and harmonic subtlety of "You don't remind me." In the release,

---

[45]See above, pp. 411-15.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Porter transforms the otherwise conventional modulations to subdominant (F major) and dominant (G major) by raising the fourth degree in each key area (see Example 55d). Porter also uses harmonic variety to support the otherwise repetitious extension of the closing phrase.[46] The interjection of chromatically altered chords among the diatonic sustains the musical momentum (Example 78). The carefully shaped

Example 78. "You don't remind me," mm. 61-80.

[46]This extension is analogous to the 48-measure extension in "Away from it all," one of the weakest points of that earlier song.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

melody is distinguished by its tritones, including augmented fourths incorporated in both A and B material (see Examples 55b and d) and the outlined diminished fifth (G♯-D) in the final A statement (Example 79).

Example 79. "You don't remind me," mm. 53-61.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONCLUSION

Although Porter continued composing through 1957, the score for Out of this world (1950) in a sense summarizes his musical development by sampling techniques and styles from all stages of his work. Manifesting the same stylistic variety seen in Fifty million Frenchmen, DuBarry was a lady, and Kiss me, Kate, Out of this world draws upon gospel music ("Climb up the mountain"), cowboy songs ("I got beauty"), classical minuet ("Act II opening. Midsummer night"), opera ("Hush, hush, hush," "Entrance of Juno," "Juno's ride," "Prologue," etc.), beguine ("I am loved," Entr'acte), blues ("Why do you want to hurt me so?," "Oh it must be fun," "Climb up the mountain"), ragtime (Overture), folk dance ("Peasant dance"), operetta ("They couldn't compare to you"), and waltz ("Where, oh where"). The Overture alone includes passages evocative of Debussy (whole-tone scales, parallelism), Wagner (lush chromaticism, full scoring) and Stravinsky (driving rhythms, changing meters, insistent chords). Tone clusters and polytonality, characteristic of much early twentieth-century art music and of Porter's own 1923 ballet, Within the quota, are also in evidence.

Although less consistently than in DuBarry and Kate, the various styles reflect the two worlds portrayed in the script, employing more classical idioms to convey the divinity of the gods ("Prologue," "Juno's ride," "Entrance of Juno," etc.) and reverting to more popular styles to reflect mortals and the "mortal"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

weaknesses of the gods ("Opening-act I-scene I 'I, Jupiter,'" "I got beauty," "Climb up the mountain," 'Where, oh where").

In addition, Porter matches musical styles to personalities and dramatic situations. In "I got beauty," the awkward refrain melody conveys Juno's comic appeal, the re-use of the opening from "I, Jupiter" establishes her equality with Jupiter, and the refrain's cowboy roundup characterizes their marital relationship. Numbers such as Mercury's "They couldn't compare to you," the women's trio 'What do you thing about men?," Jupiter's love serenade "Hark to the song of the night," and Helen's "No lover," among others, also arise directly from the script and further the characterization and plot.

With regard to song structure, Out of this world samples both the freer song forms (seen in DuBarry and Kate, especially) and the earlier stereotyped patterns to a near equal extent. Of the 27 individual songs written for this score (10 unused), 15 are in verse-refrain form while 12 employ non-standard, multi- or mono-sectional structures. The internal song structure reflects a similar approach, with eight of the songs incorporating the standard A A B A refrain form and the remaining 19 varying their organizations.

As Porter's art matured, he was increasingly able to develop and sustain musical interest within these different structures. Therefore, it is not surprising that the later the score, the lengthier the average individual song tends to be. This expansion was sufficiently gradual over the course of his career not to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

warrant earlier mention. However, it is significant when the broad picture is examined: the average song length expanded from 50 measures in The pot of gold to 82 measures in Out of this world.

On a "gross" structural level, Out of this world samples techniques from different stages of Porter's career. Consistent with the "reprise" effect (discussed in our chapters on Frenchmen, DuBarry, and Kate), most of the instrumental numbers in Out of this world are patchworks of song material from the body of the score. In addition, however, Porter recalls The pot of gold by re-using material to link such strategically placed numbers as the Overture (opening, act I), "Use your imagination" (beginning, act I), "I am loved" (middle, act I), "Ballet" (close, act I), Entr'acte, reprise-"I am loved" (middle, act II), and reprise-"Use your imagination"(close, act II). The re-use of material among individual songs, especially prominent in Frenchmen, is also present in Out of this world ("I, Jupiter," "I got beauty," "Away from it all," "You don't remind me").

Harmonies run the gamut from blues ("Why do you want to hurt me so?," "Oh it must be fun," "Climb up the mountain") to the chromatic, polytonal, whole-tone, tone-cluster idiom of some instrumental numbers (Overture, "Dance of night," "Ballet"). Functional diatonicism ("Hush, hush, hush," "Nobody's chasing me," "When I was younger," "Tonight I love you more[than ever before]," "We're on the road to Athens," "Maiden fair") and chromatic, popular-style harmonies ("You don't remind me," "From this moment on") are also in evidence. Probably to promote comprehension of and emphasis on

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

their lyrics, Porter utilizes more diatonic harmonies in the vocal ensembles ("What do you think about men?," "Climb up the mountain," "Hush, hush, hush," "Maiden fair," etc.) and in the patter song ("They couldn't compare to you") than he does in solo songs or in instrumental numbers. The general key relationships and chordal vocabulary are comparable to those used in Kate.

With regard to accompanimental patterns, Out of this world reviews techniques seen in The pot of gold and Frenchmen: the oompah bass ("We're on the road to Athens," "Oh it must be fun," "Away from it all," "From this moment on," "Climb up the mountain," etc.), pedal point ("We're on the road to Athens," "To hell with everything but us," "Away from it all," "You don't remind me," "From this moment on," "Cherry pies ought to be you"), and the "orchestration" of the piano accompaniment ("Hark to the song of the night").

Following the precedents of Frenchmen, DuBarry and Kate, Out of this world also exhibits musical pictorialism ("Maiden fair," "From this moment on," "I am loved," "I got beauty," "Juno's ride"), thematic growth ("Tonight I love you more [than ever before]," "From this moment on," "Cherry pies ought to be you"), humor ("They couldn't compare to you," "Hush, hush, hush," "I got beauty," "I, Jupiter," "Away from it all," "Act II opening. Midsummer night"), and patchwork instrumental numbers (Overture, "Dance of night," "Ballet," Entr'acte, "Peasant dance," "Dance," "Dance of the chasers"). Out

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Out of this world also employs the deceptive cadence extension ("Use your imagination," "Oh it must be fun," "Nobody's chasing me," "Act II opening. Midsummer night," etc.) and the recurrent motto phrase ("I sleep easier now," "Nobody's chasing me") seen earlier, especially in the score for *Kate*.

An inferior script is the prime reason why *Out of this world* lacks the emotional depth and musico-dramatic unity of *Kate*. Nevertheless, its variety, inventiveness, and polish establish *Out of this world* as one of Porter's best scores and one which, in its re-use of techniques from earlier scores, synthesizes Porter's musical development.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER VI - CONCLUSION

Although the conclusions of the preceding chapters are cumulative, this additional summation presents a more general overview of Porter's musical development as it unfolded in the course of his career.

Porter's college music, in the form of musical comedies, football songs ("Bingo Eli Yale," "Bull-dog") and Glee Club songs ("The motor car," "A football king"), provides early evidence of Porter's literary bent, his gift for musical satire, his skill in borrowing musical styles and his unique talent in the matching of text and music. Porter exhibits these qualities throughout The pot of gold as well as in other surviving early songs.

This music, however, also reveals Porter's youth and limited musical experience. Collegiate humor pervades all of Porter's surviving early music, excluding the expression of serious emotion. His individual musical identity not yet crystallized, Porter is eclectic, borrowing from other styles, especially Gilbert and Sullivan operetta, Cohan musicals, and Victorian ballad.

The pot of gold songs, in general, are brief, narrow in range, and thematically undeveloped. They adhere consistently to the verse-refrain format and frequently manifest such patterned elements as the oompah bass, the melodic flex, and the ♩♫ rhythm. Porter's limited harmonic skills are evident in the virtual absence of significant modulation from the score. Even the two examples

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of significant modulation (between verse and refrain of "When I used to lead the ballet" and "I want to be married") occur between closely related keys (tonic minor to tonic major, tonic to subdominant). Yet, within these limitations, Porter adds variety and vitality to The pot of gold through local syncopations, chromatic "color," pictorialism, modality, cyclical construction, localized modulation, metric variety, musical quotation and the use of canon. In addition, Porter's obvious enthusiasm and fresh, keen wit endow this score with an infectious charm which eludes analysis.

Porter's life and art assumed new dimension during the subsequent decade and a half. He completed his formal education, gained professional musical experience, married, travelled extensively, socialized with some of the most outstanding cultural figures of the century, and began to gain international recognition as a composer. No longer merely the witty midwesterner who "made good" in the Ivy League, Porter studied his craft seriously, pursuing a thorough classical training, yet absorbing and actively experimenting with non-traditional musical styles such as blues, jazz and French café music.

Fifty million Frenchmen, Porter's most extensive and varied effort of the 1920's summarizes his development during this period. Its music, though uneven in quality, reflects the growing crystallization and refinement of his personal musical language. Porter's additional training and increased exposure to different musical styles is evident in the wide variety and more individual treatment of borrowed styles. Melodies are expanded in range and inventiveness

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and avoid the flex pattern common in the earlier music. Thematic material is developed and expanded from a germinal idea rather than by addition and repetition. Rhythms are more subtle, adopting the vigorous cross accents, beat anticipations and pervasive syncopations associated with blues and jazz. Similarly, harmonies are richer, more varied, more subtle. Dissonances, pervasive chromaticism, altered chords, cross relations, "blue" notes and frequent, often unusual, modulations are common elements in the harmonic language. In addition, Porter simultaneously moves away from yet renews the verse-refrain form. Several songs in Fifty million Frenchmen depart from this patterned mold, yet the inventive melodies and fresh rhythms of verse-refrain songs such as "You do something to me" and "You've got that thing" infuse this standardized structure with new vitality. The subject matter of Porter's songs also expands in Fifty million Frenchmen (and in his other musicals of the 1920's, in general). No longer concentrating primarily on parody, Porter's songs frequently deal with bittersweet love, sex, the city of Paris, or the foibles of the upper class.

Despite all of this growth, however, Fifty million Frenchmen is uneven in quality. Songs such as "The omnibus," "The American Express," "Opening Ritz bar" and the like reveal that Porter was still refining his craft in 1929.

The 1930's represent Porter's most successful and productive years and the decade during which his art reached its full flowering The DuBarry score, with songs such as "Friendship," "But in the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

morning, no," "Do I love you?," "Well did you evah," "It was written in the stars," and "It ain't etiquette," document Porter's extraordinary inventiveness and firm mastery of his craft during this period.

Although Porter deals with many of the same subjects as he used in the 1920's, he displays greater emotional depth in the 1930's, with a larger proportion of serious love songs. And, in scores such as Anything goes (1934), and Dubarry was a lady (1939), his musical language manifests a degree of subtlety, maturity, and consistent quality absent from his scores of the 1920's. For example, the manipulation of a wide variety of styles in Dubarry is closely integrated with the script. Porter employs the popular idiom to reflect scenes set in twentieth-century America but borrows French classical styles (gavotte, loure, French overture) to reflect scenes set in eighteenth-century France. Consistent with this script-music integration, Porter uses music as a means of characterization, as in the two versions of the title song. Musical quotations, often applied literally in earlier scores, are incorporated more subtly in DuBarry ("But in the morning, no," "Friendship," "Give him the oo-la-la"). Thematic material is more inventive and unified, developing more consistently from germinal ideas than from addition or repetition. Porter's rhythms reflect jazz styles of the 1930's, adding the "hot" rhythms of swing to the repertoire of syncopation, beat anticipations and cross accents of earlier jazz, and yet shifting convincingly to French classical rhythmic style when suggested by the script. The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

harmonies also reflect the script in a stylistic dichotomy, alternating between chromaticism, altered chords, modal ambiguity on the one hand and functional diatonicism on the other. In addition, formal structures are freer, with fewer songs being cast in the verse-refrain mold. The more uniform quality of expression, more subtle script-music integration, more refined treatment of borrowed material, greater formal freedom and increased harmonic, melodic, and rhythmic skills confirm the full maturation of Porter's musical language in the 1930's.

Porter's career faltered somewhat during the mid-1940's, more as a result of changing tastes than of waning creativity. World War II, new styles in American musical theatre (Oklahoma, 1943), and Porter's own intense suffering (the result of a tragic riding accident in 1937) probably contributed to the uneven, poorly received efforts of the mid-forties (Seven lively arts, 1944; Around the world in eightly days, 1946; The pirate, 1948). Yet, even during this period of upheaval, Porter's creative growth continued.

Ironically, this same decade, which brought Porter's most serious professional setbacks, also brought his greatest professional triumph, Kiss me, Kate (1948). Porter's score, wedded inextricably with the Spewacks's exceptional libretto on Shakespeare's The taming of the shrew, arises directly from the script and simultaneously maintains the "texture" and mood of each scene while furthering characterization and plot. Although similar to DuBarry and Frenchmen in its stylistic variety, musical pictorialism, structural

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

freedom, musical reflection of two worlds, thematic development, melodic inventiveness, musical parody and rhythmic vitality, Kiss me, Kate adopts a more classical musical orientation and manifests a new depth of expression to match the timeless human drama of Shakespeare's play. The extraordinary thematic construction and emotional impact of "So in love," the brilliant wit of "Brush up your Shakespeare," the organizational, harmonic and textural skill of "Tom, Dick, or Harry," and the poignancy of "We shall never be younger" are merely part of a score in which the satiric, urbane Cole Porter reveals the full measure of his sensitivity, musicianship and human understanding.

One of Porter's best scores, Out of this world (1950) demonstrates his continued creativity in the 1950's. It samples techniques from all stages of his career yet manifests the complexity, subtlety and inventiveness of his mature style. Earlier techniques such as cyclical construction, verse-refrain structure, oompah bass, pedal point, "orchestration" of piano accompaniments, musical pictorialism, and patter style coexist with a complex new idiom derived from art music (opera, oratorio, ballet and symphony) and characterized by whole-tone scales, parallelism, driving rhythms, changing meters, insistent harmonies, lush chromaticism, full scoring, tone clusters and polytonality. The brilliant patter of "They couldn't compare to you," the classic operatic style of "Hush, hush, hush," the gospel vitality of "Climb up the mountain," and the balance, symmetry, and harmonic subtlety of "From this moment on" illustrate the richness and variety of this exceptional score.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Even within the limitations of the present study, Porter's contributions to American musical theater are evident. His music consistently matches lyrics, mood, character, and dramatic situation to a degree unequalled by any popular composer except perhaps Irving Berlin. Drawing upon his classical training and world travels, he enriched the popular song idiom with unusual, striking rhythms; subtle, complex harmonies; freer, more inventive structures; expanded dimensions; increased vocal range; and an enormous variety of popular and classical styles. From his vantage point as a member of "high society," Porter also infused musical comedy with a sophistication and elegance lacking in the works of his Tin Pan Alley colleagues. Yet, simultaneously, he satirized his class and, in the process, established a standard for parody within the popular music idiom.

The irony underlying Porter's career is that, despite the potential "handicaps" of his great wealth, his classical training, his sophistication, his complex, highly individual musical style, and his unorthodox, non-Tin-Pan-Alley apprenticeship, Porter obtained wide acceptance among professional peers and the public as an outstanding composer of American theater music. As Wilder aptly states:

> ...The body of his work shows clearly that he constantly sought to maintain a high level, not of social frippery, but of professional craftsmanship. And this he manifestly achieved. . .he had his creative mind on the exacting business of writing well within the framework of American theatre music.[1]

---

[1] American popular song, p. 252.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Admirably dedicated and superbly gifted, Porter left behind an extraordinary body of works whose elegance, wit, variety, sophistication and musical complexity have amused, challenged and touched the listener while vastly enriching the American arts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

COLE PORTER: AN ANALYSIS OF FIVE MUSICAL COMEDIES AND A THEMATIC CATALOGUE OF THE COMPLETE WORKS

by

LYNN LAITMAN SIEBERT

Part II

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1974

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART II - THEMATIC CATALOGUE

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

INTRODUCTION

Inclusions, exclusions. The following thematic catalogue provides dates, publication information, references to primary sources, musical and textual incipits, contents and order of numbers within composite works, cross references for recurrent music, and commentary (where applicable) for all the known music, published and unpublished, by Cole Porter.

To maintain manageable proportions, the catalogue does not include a concordance of all primary sources nor does it include citations of bibliographical references,[1] arrangements of Porter's works, exercises or measure totals. Sketches, fragments, reprises, and incidental music unable to stand as individual works are also omitted.

All incipits utilize the same primary source material outlined and discussed in the preface to this study.[2] In addition, the source for each incipit is individually specified. Absence of an incipit indicates that no music is known to be available.

Organization.

A. General. The gross organization of this catalogue is

---

[1]In general, the reader is referred to Kimball, Cole. This book provides extensive, well-documented factual information on much of Porter's life and work.

[2]See pp. viii-xii.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

chronological, with major divisions by decade. Individual compositions written as part of larger, composite works are listed separately under the composite title in the order of their appearance on the original program.[3] Compositions written for but either probably or definitely unused in a composite work are listed alphabetically under the respective subheadings "MATERIAL POSSIBLY UNUSED" and "UNUSED" (which follow the listing of numbers used). Miscellaneous compositions, such as those interpolated in scores whose principal composer was not Porter or those for which only approximate dates are known, are grouped alphabetically at the end of the appropriate decade, under the heading "MISCELLANEOUS, 19-- -19--."

This organization was chosen for the following reasons: 1) it is consistent with the organization of the first part of this study; 2) it follows the format of Robert Kimball's authoritative appendix in Cole, providing a "companion" study; and 3) most importantly, it seems the most effective and informative manner of approaching Porter's complete works; it divides his vast output into relatively uniform, comprehensible units, yet indicates his focus on the musical comedy genre.

B. Specific.

1) Numbering. Individual compositions are numbered

---

[3]The New York opening programs provide the order for musical comedy listings. The order within all other composite works is taken from the appendix of Kimball, Cole, pp. 255-67.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

separately, in consecutive order throughout the catalogue. No numbers are given to composite works, only to their specific components. (The inclusive component numbers are indicated in parentheses following composite headings). Musical incipits are given for every entry possible, with separate incipits for verse, refrain, and patter (labelled V, R, and P accordingly), when all three exist. When the same music and lyrics appear in more than one composite work, only the original appearance bears a number and incipit. Cross references back to the original appearance accompany subsequent occurences. When the identical music reappears with a new text and/or title, the same number applies to both, followed by (a) for the first and (b) for the second version. When more than one valid primary musical source is available and musical discrepancies exist, incipits are given for both, followed by (a) for the first and (b) for the second version. Additional exceptions are discussed as they arise.

2) Titles. All titles are taken from the musical source specified with the entry, although variations (usually found in text sources or on original programs) are also indicated. When musically identical autograph manuscript and published sheet music both exist and their titles differ, the entry is listed under the published title, with the autograph title indicated in the Comment. Compositions whose music is not known to be available, but whose texts or existence are validated by Kimball, are listed by title as it appears on the original program, wherever possible.[4]

---

[4]The titles given in Cole follow this procedure.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

When programs are not available, headings or the first line from typescript lyrics are used.

3) Capitalization, typeface. In addition to the numbering procedures, capitalization and typeface differentiate between composite headings and individual entries. Composite works are indicated in boldface, uniformly upper case lettering (KISS ME, KATE), while individual entries utilize bold-face print, and capitalize only first letters of titles and proper names (My Salvation Army queen). Other headings, such as "date," "edition," etc. use italics and the latter capitalization procedures (Date, Edition).

4) Measure numbering. Incipit measures are numbered from the first complete measure quoted. When both verse and refrain are quoted, only the verse is numbered, although measure numbers are indicated for individual sections of Finales, Opening choruses and the like.

5) Brackets, parentheses. Editorial additions to the incipits--most often surrounding lyrics, or indications such as "verse" or "refrain," or meter signatures omitted from the original musical source--are enclosed in square brackets. A meter signature within parentheses is used when the actual signature is notated at an earlier point in the musical source.

Index. An alphabetical index of all entries (with their catalogue numbers and alternate title cross references) and of all composite headings (with the entry numbers they encompass) is also provided to facilitate use of the catalogue.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Special note. The meticulous and thorough chronological listing of Porter's works in Kimball's Cole (pp. 255-67) provided the model and reference source for much of this catalogue.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ABBREVIATIONS

1) PT = The Cole Porter Musical and Literary Property Trusts; John F. Wharton, Trustee

2) YaleB = The Beinecke Rare Book and Manuscript Library, Yale University

3) YaleMsAr = Manuscripts and Archives, Sterling Memorial Library, Yale University

4) LC = Library of Congress, Washington, D. C.

5) Cole = Kimball, Robert, ed. Cole. With a biographical essay by Brendan Gill. Designed by Bea Feitler (New York: Holt, Rinehart and Winston, 1971) 283p.

6) MS(S),ms(s) = manuscript(s)

7) V = verse

8) R = refrain

9) P = patter

10) mm.,m. = measures, measure

11) neg = negative (photostat)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1900-1909

1. Song of the birds - Porter's first known work, a musical narration for piano.

Date: 1900

"The Mother's cooing" (first of several subtitles)

Autograph: YaleB, Xerox at PT
Comment: Dedicated to his mother.

2. Bobolink waltz - Porter's second composition.

Date: 1902

Edition: (Chicago: S. Brainard's Sons, 1902) at YaleB, PT

1910-1919

CORA (3-20) - Porter's first musical comedy. Only texts extant.

Date: 1911, 28 November. Produced by the Phi Opera Company for Delta Kappa Epsilon's fall initiation play.

3. Poker

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

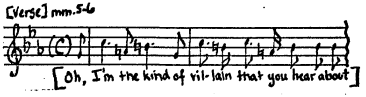
CORA (continued)

4. Concentration
5. Saturday night
6. Hello, Miss Chapel Street
7. Cora, the fair chorine
8. My home town girl
9. Queen of the Yale Dramat
10. We're off
11. Goodbye boys
12. Cablegram
13. The old Rat Mort
14. Ma petite Ninette
15. Le reve d'absinthe
16. Far, far away
17. Fair one
18. Rosebud
19. Rolling, rolling
20. Mother Phi

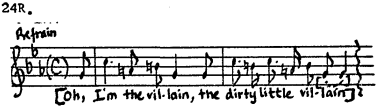
AND THE VILLAIN STILL PURSUED HER (21-38) - Porter's second musical comedy. Texts extant, music for only three songs survives.

Date: 1912. Produced by the Yale University Dramatic Association at the New Haven Lawn Club on April 24th and at the Yale Club of New York on May 10th.

21. We are the chorus of the show
22. Strolling
23. The lovely heroine
24V. The villain



24R.



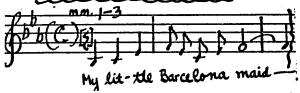
Autograph: PT

Comment: The title on the autograph reads The villain. It is a piano/vocal ms which includes no indication of lyrics and which had been filed under "miscellaneous works." My attempt to fit the separate typescript text entitled I'm the villain to this autograph succeeded, revealing this to be the "villain" song from this 1912 score.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

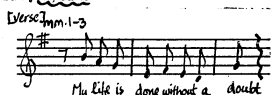
AND THE VILLAIN STILL PURSUED HER (continued)

25. Twilight
26. Llewellyn
27. That Zip Cornwall Cooch
28. Charity
29. Queens of terpsichore
30. Leaders of society
31. Submarine
32. My little Barcelona maid



Autograph: YaleB, photostat (neg) at PT
Comment: Alternate title in Cole, 255, Barcelona.

33. Silver moon
34. Dear doctor
35V. Anytime



35R.

MS: YaleB, Xerox at PT (incomplete)

36. Come to Bohemia
37. Dancing
38. Fare thee well

THE POT OF GOLD (39-55) - Porter's third musical comedy. With one exception the entire score survives.

Date: 1912. Produced at the Delta Kappa Epsilon fraternity house as the fall initiation play on November 26th and at New Haven's Hotel Taft on December 4th.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

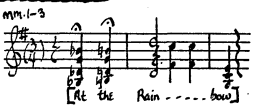
THE POT OF GOLD (continued)

39. Overture

Autograph: YaleB, Xerox at PT
Comment: Facsimile of first page given in Cole, 19. Overture continues without demarcation into Opening chorus.

40. Opening chorus:

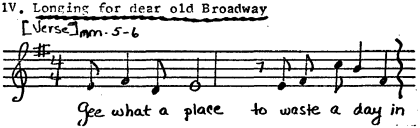
a) At the Rainbow



b) Bellboys

Autograph: YaleB, Xerox at PT
Comment: No text is indicated on either section of Opening chorus autograph, although a letter from Porter to Jenks (see Appendix, part I) specifies that this Opening chorus was to be sung. At the Rainbow reappears in the first act Finale, with text and with a new meter signature, 2/4. Titles for subsections are taken from the original program since none are given in the music. The Opening chorus ends with 84mm. of instrumental music.

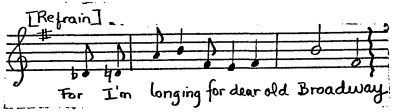
41V. Longing for dear old Broadway



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE POT OF GOLD (continued)

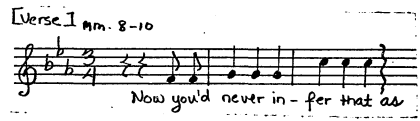
41R. Longing for dear old Broadway (continued)



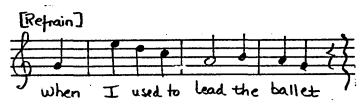
Autograph: YaleB, Xerox at PT
Comment: Porter evidently intended to change the key of this song from G major to F major since he wrote "transpose to F" on the top of the autograph piano part. Several notational errors occur in the piano autograph: mm. 14-16, the first rhythm should read an eighth rather than a quarter note; m.21, the anacrusis should read C#- D♮ rather than D♭ - D♮ (Porter includes a marginal note to that effect).

42. Melodrama

43V. When I used to lead the ballet



43R.



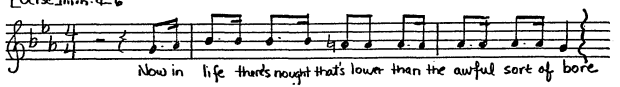
MS: (flute part) YaleB, Xerox at PT
Edition: (New York: G. Schirmer, 1916) LC, PT
Comment: Published for SEE AMERICA FIRST (1916), Porter's first Broadway production.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE POT OF GOLD (continued)

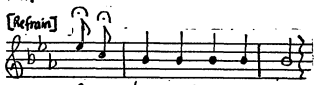
44V. On a houseboat on the Thames

[Verse] mm. 4-6



44R.

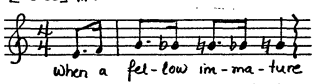
[Refrain]



Autograph: YaleB, Xerox at PT
MS: YaleB, Xerox at PT

45V. She was a fair young mermaid

[Verse] m.5



45R.

[Refrain]

Autograph: YaleB, Xerox at PT

46. Finale act I

a) Recitative [What's this awful hullabaloo?]

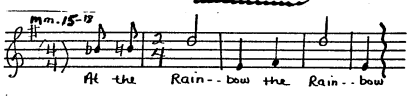
mm. 1-2

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE POT OF GOLD (continued)

46. Finale Act I (continued)

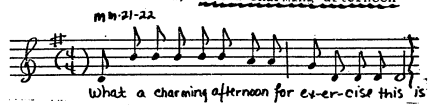
b) At the Rainbow



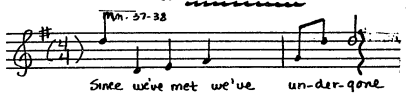
Autograph: YaleB, Xerox at PT
Comment: Titles taken from original program since none appear on the music.

47. Opening chorus act II:

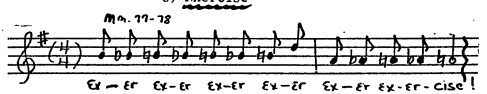
a) What a charming afternoon



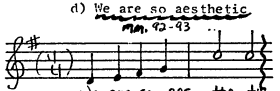
b) Since we've met



c) Exercise



d) We are so aesthetic



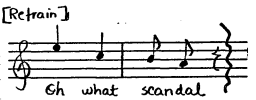
Autograph: YaleB, Xerox at PT
Comment: Titles taken from original program since none appear on the music.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE HOT OF GOLD (continued)

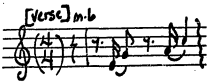
40V. Scandal

40R.



Autograph: YaleB, Xerox at PT

40V. I wonder where my old girl is now

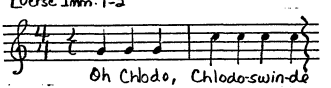


40R.

MS: (flute, clarinet in B♭) YaleB, Xerox at PT

Comment: The title on the original program, I wonder where my girl is now, fits the music considerably better than the title from the musical source.

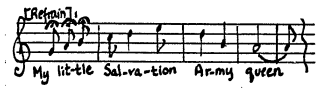
50V. My Salvation Army queen



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

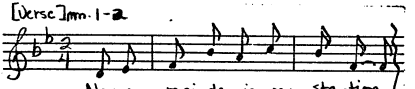
THE POT OF GOLD (continued)

50R. My Salvation Army queen (continued)

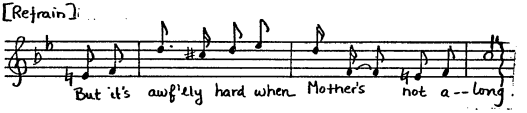


Autograph: YaleB, Xerox at PT

51V. Awfully hard when Mother's not along

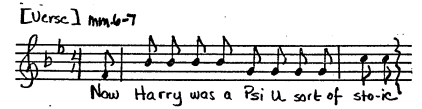


51R.

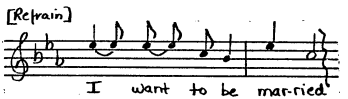


Autograph: YaleB, Xerox at PT
Comment: Title on original program, It's awfully hard when Mother's not along.

52V. I want to be married



52R.



Autograph: YaleB, Xerox at PT
Comment: Title on original program, I want to be married(to a Delta Kappa Epsilon man).

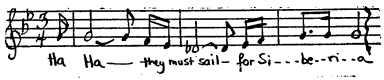
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE POT OF GOLD (continued)

53. Finale act II

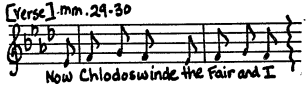
a) Ha ha they must sail for Siberia

mm. 5-7



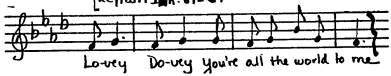
bV) I love you so

[Verse] mm. 29-30



bR)

[Refrain] mm. 61-64

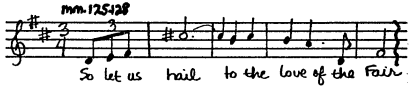


c) Loie and Chlodo

mm. 109-111

d) So let us hail

mm. 125-128



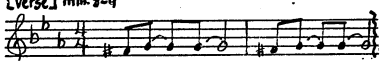
Autograph: YaleB, Xerox at PT

Comment: Titles taken from original program since none appear on the music.

UNUSED

54V. That Rainbow rag

[Verse] mm. 3-9



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE POT OF GOLD (continued)
UNUSED
54R. That Rainbow rag (continued)

MS: YaleB, Xerox at PT
Comment: In piano/vocal format although no text is indicated.

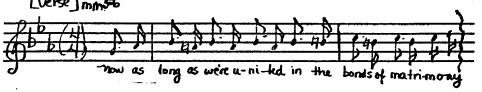
55.(a) If I were a football man

Comment: Rewritten for the Yale Glee Club under the title A football king.

THE KALEIDOSCOPE (56-75) - Porter's fourth musical comedy. Texts extant, music for only two songs survives.

Date: 1913. Produced at New Haven's Taft Hotel on April 30th and at the New York Yale Club on May 7th, by the Yale University Dramatic Association.

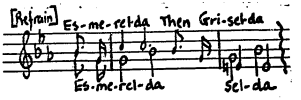
56. At the dawn tea
57. We are prom girls
58. Chaperons
59. In the land where my heart was born
60. Meet me beside the river
61. Beware of the sophomore
62. Kick-chick-a-chick
63. Goodbye my true love
64. On my yacht
65. We're a group of nonentities
66. Flower maidens
67. Absinthe
68. The absinthe drip
69. Maid of Santiago
70V.(a) As I love you



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE KALEIDOSCOPE (continued)

70R.(a)As I love you (continued)



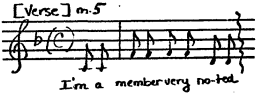
Autograph: YaleB(incomplete); Xeroxes at YaleB(complete),PT(incomplete)

Comment: Title taken from Cole, 256, and from refrain text. No title appears on the music. Rewritten (with new introduction and slight changes in rhythm and accompanimental figuration) under the title Esmerelda for interpolation into HANDS UP (1915). The incipits remain the same for both versions.

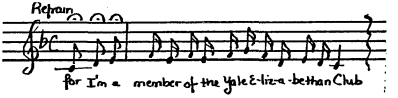
71. Duodessimalogue

72. Oh, what a pretty pair of lovers

73V.The Yale Elizabethan Club



73R.



Edition: Bartholomew, Marshall, ed. and comp. Songs of Yale (New York: G. Schirmer, 1953) 77-81 (original copyright by Porter in 1915) PT

Comment: No extant music from 1913. Original 1913 program lists title as A member of the Yale Elizabethan Club. Typescript of lyrics under the longer title also exist, in Xerox at PT.

74. Moon man

75. My Georgia gal

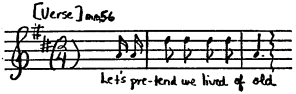
PARANOIA, OR CHESTER OF THE Y.D.A. [Yale Dramatic Association] (76-92) -

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

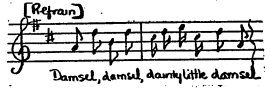
PARANOIA (continued)
Porter's fifth musical comedy. Texts and script extant, music for only five songs survives.

Date: 1914, 24 April. Produced by the Yale University Dramatic Association at New Haven's Hotel Taft.

76. Paranoia
77. Funny little tracks in the snow
78. Innocent, innocent maids
79. Oh, what a lovely princess
80V. Prithee, come crusading with me

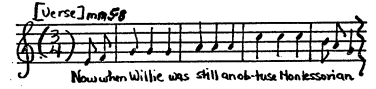


80R.



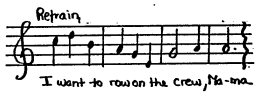
Autograph: Xerox(of 1916 version)at PT
Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT
Comment: No extant music from 1914. Original 1914 program lists title as 'Won't you come crusading with me.' Sheet music published for SEE AMERICA FIRST (1916) is entitled Prithee, come crusading with me, although program for SEE AMERICA FIRST lists the song under the title Damsel, damsel.

81V. The crew song



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PARANOIA (continued)
81R. The crew song (continued)

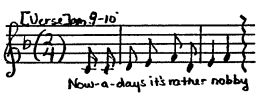


Edition: Bartholomew, Marshall, ed. and comp. Songs of Yale (New York: G. Schirmer, 1953) 82-85 (original copyright by Porter in 1953) PT.
Comment: Title listed in Cole, 256, and on original program as I want to row on the crew. No extant ms known

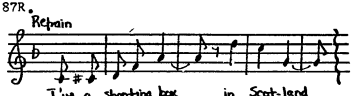
82. What love is
83. Down in a dungeon deep
84. Slow sinks the sun

Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT
Comment: No extant music from 1914. Sheet music published for SEE AMERICA FIRST (1916).

85. The prep school widow
86. Idyll
87V. I've a shooting box in Scotland



87R.

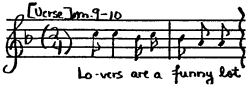


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

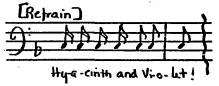
PARANOIA (continued)
87. I've a shooting box in Scotland (continued)

Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT
Comment: No extant music from 1914. Typescript lyrics dated 1914 are located at YaleMsAr. Sheet music published for SEE AMERICA FIRST (1916).

88. Down lovers lane
89V. The language of flowers



89R.



Autograph: Xerox at PT
Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT
Comment: The Xerox autograph is dated 1916. No extant music from 1914. Original 1914 program lists title as Flower song. Sheet music published for SEE AMERICA FIRST (1916).

90. Dresden china soldiers
91. Naughty, naughty
92. Hail to Cyril

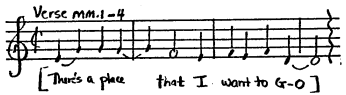
WE'RE ALL DRESSED UP AND WE DON'T KNOW WHERE TO GO (93) - Porter's sixth musical comedy. Only one song (with separate lyrics) survives.

Date: 1914, 22 and 23 May. Produced by the Yale University Dramatic Association at Cincinnati's Hotel Gibson for the eleventh annual meeting of the Associated Western Yale Clubs.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WE'RE ALL DRESSED UP AND WE DON'T KNOW WHERE TO GO (continued)

93. IN CINCINNATI



93B.

MS:(vocal line only) YaleB; Xerox and recopied ms (with text inserted) at PT

Comment: The source of this ms is revealed by a letter dated June 8, 1948 (YaleB). Porter's classmate, Clifford Wright, wrote to Yale's Glee Club director and the compiler of Songs of Yale, Marshall Bartholomew, indicating that he (Wright) had the song In Cincinnati written down and was sending it to Yale for preservation. According to Robert Kimball, it is questionable whether the song was actually used in the show or simply written for the occasion of the reunion weekend. I inserted the separately typed lyrics under the vocal line.

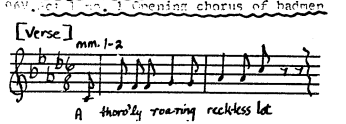
SEE AMERICA FIRST (94-131) - Porter's first musical comedy to be produced on Broadway. It was billed as a "Patriotic comic opera." All of the music, with the exception of seven songs, survives.

Date: 1916, 28 March. Produced at the Maxine Elliott Theatre, New York, by Elisabeth Marbury.

94. Dawn music

95. Indian girls' chant

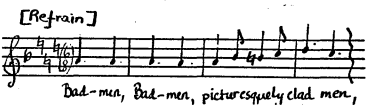
96. Act I no. 1 Opening chorus of badmen



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

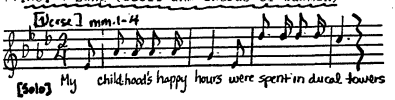
SEE AMERICA FIRST (continued)

96R. Act I no.1 Opening chorus of badmen (continued)



Autograph: LC, Xerox at PT
Comment: Alternate title in Cole, 256, corresponds to the refrain's opening lyrics, Badmen.

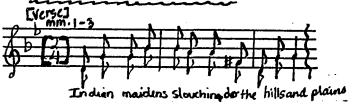
97V. No. 4 song (Cecil and chorus of badmen)



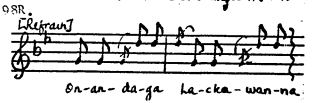
97R.

Autograph: LC, Xerox at PT
Comment: Alternate title in Cole, 256, corresponds to the refrain's opening lyrics, To follow every fancy.

98V. Entrance of Indian maidens



98R.

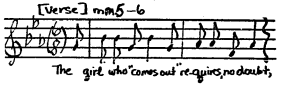


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
98. Entrance of Indian maidens (continued)

Autograph: LC, Xerox at PT
Comment: I believe this is the same number listed as Indian maiden's chorus in Cole, 256, since all other numbers are accounted for and since these two titles are relatively close to each other. Porter's marginal note "Leave blank page for introduction" appears on the verse's first page. A notational error occurs at the beginning of the refrain: the first two measures should each include four eighth notes (as indicated above), rather than four quarter notes (as on autograph).

99V. Something's got to be done

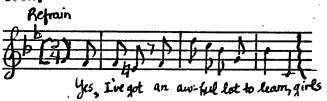


99R.

Autograph: YaleB, Xerox at PT
Edition: (New York: G. Schirmer, 1916) LC, PT
Comment: Title above is from published version. The title on the autograph reads No. 11 act I song (Blood-in-his-eye and Indian maidens).

100V. I've got an awful lot to learn

100R.

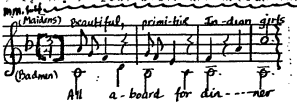


Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

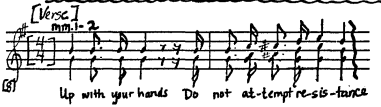
SEE AMERICA FIRST (continued)

101. No. 15 recitative and chorus (Gwendolyn and entire chorus)



Autograph: YaleB, Xerox at PT
Comment: Alternate title in Cole, 256, corresponds with the opening lyrics, Beautiful, primitive Indian girls. Porter's marginal note "(leave page for recitative)" indicates that he intended to add the recitative after writing the chorus. No recitative, however, is known to exist.

102V. Hold up ensemble and solos (Huggins, chorus of badmen and Sarah)

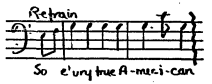


102R.

Autograph: LC, YaleB, Xerox at PT
Comment: Alternate title in Cole, 256, is Hold up ensemble.

103V. (a) See America first

103R. (a)

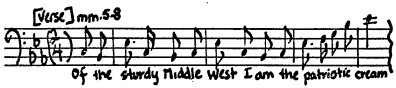


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

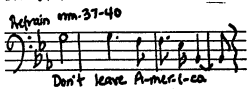
SEE AMERICA FIRST (continued)
102. (a)See America first (continued)

Autograph: YaleB, LC, Xerox at PT
Comment: Facsimile of first page included in Cole, 34. The second autograph corresponds musically, although it bears the different title, No. 5 song (Huggins, chorus of badmen, Sarah).

103V.(b)See America first



103R.(b)



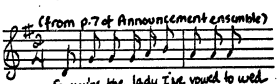
Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT
Comment: This published version, which varies considerably from the extant autograph (see above entry), represents the final version of this song.

The language of flowers - see entry 89V,R.
Trifles, come crusading with me - see entry 80V,R.

104. No. 12 announcement ensemble (entire cast)

a)[no title]

b)The lady I've vowed to wed



Autograph: LC, Xerox at PT
Comment: Alternate titles are Engagement ensemble (from Robert Kimball's research notes) and The lady I've vowed to wed (from Cole, 256). The latter title corresponds to the opening lyrics of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
104. No. 18 announcement ensemble (entire cast)(continued)

a subsection which appears on p. 7 of the announcement ensemble (see 104b above). No title is given for this subsection on the music itself.

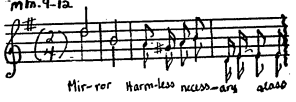
105. Finale act I

a)part I

b)Hail the female relative

Autograph: YaleB, LC, Xerox at PT
Comment: The first part of this finale corresponds to the number erroneously listed as a separate song in Cole, 256, under the title Strolling quite fancy free. The title given above (part I) appears on the music. The second part of the finale is also listed as a separate number in Cole, 256, under the title Hail the female relative. No title is given on the music itself other than Finale act I and the subsection marking part I.

106. Opening chorus act II(Indian maidens)

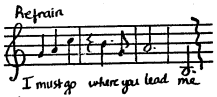


Autograph: LC, Xerox at PT
Comment: I believe this is the same number listed as Mirror, mirror since its lyrics include this phrase.

107. Ever and ever yours

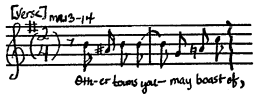
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
107R. Ever and ever yours (continued)



Autograph: YaleB, Xerox at PT
Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT

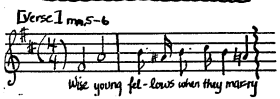
108V. Lima



108R.

Edition: (New York: G. Schirmer, 1916) Xerox at PT

109. Woodland dance
110V. Buy her a box at the opera



110R.

Edition: (New York: G. Schirmer, 1916) LC, PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
Love a greeting how in Scotland - see entry 87V,R.
When I used to lead the ballet - see entry 43V,R.

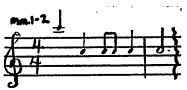
111. Finale Act II

MATERIAL POSSIBLY UNUSED - Since numbers such as the following are rarely listed individually on programs, it is difficult to know if they were actually used in the New York production. As a result, they are listed in their order of appearance in the original autograph score, their only extant source.

112. No. 3 recitative (Cecil and chorus of badmen)

Autograph: YaleB, Xerox at PT
Comment: Alternate title given in Robert Kimball's notes and taken from the opening lyrics, Greetings, gentlemen. This number served as an introductory section to the number entitled No. 4 song (Cecil and chorus of badmen) (entry 97V,R) in the original augograph.

113. No. 6 soliloquy (Huggins)



Autograph: LC, Xerox at PT
Comment: This number provided instrumental background for a spoken soliloquy.

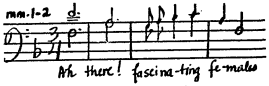
114. No. 12 recitative (Polly, Blood-in-his-eye and chorus of Indian maidens)
115. No. 15 recitative (Marmaduke, Percy and entire chorus)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
MATERIAL POSSIBLY UNUSED
115. No. 15 recitative (Marmaduke, Percy and entire chorus) (continued)

Autograph: YaleB, Xerox at PT
Comment: Alternate title in Robert Kimball's research notes corresponds to the opening lyrics, Hail ye, Indian maidens.

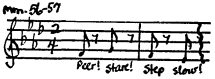
116. No. 16 song (entire chorus)



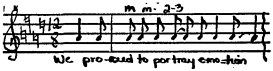
Autograph: YaleB, Xerox at PT
Comment: Alternate title in Robert Kimball's research notes corresponds to the opening lyrics, Ah there! fascinating females.

117. Act II no. 6 ensemble

a) Part I entrance of chorus



b) Part II Greek chant



c) Act II ensemble. Part 3 (exit of Sarah & girls)

Autograph: LC, Xerox at PT
Comment: Pagination is continuous throughout this ensemble. The main title is indicated on a separate title page, not on the first page of music. The subsections are separately titled and their measures separately numbered.

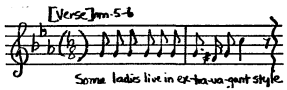
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
MUSICAL

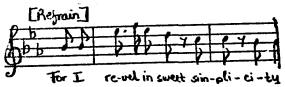
118. Act II no. 8 reprise(chorus)

Autograph: YaleB, Xerox at PT
Comment: Title is indicated on a separate title page, not on the first page of music. The alternate title in Cole, 256, corresponds to the opening lyrics, Step we grandly.

118V. Act II no. 10 solo (Polly and chorus)



118R.



Autograph: YaleB, Xerox at PT
Comment: Title is indicated both on a separate title page and on the first page of the music. Alternate title in Cole, 256, is taken from one of the tryout programs, Sweet simplicity.

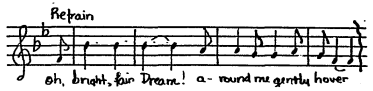
120. Bichloride of mercury
121. Comic trio

Autograph: LC, Xerox at PT
Comment: Alternate title in Cole, 256, corresponds to the opening lyrics, Lady fair, lady fair.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

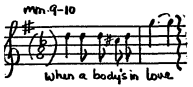
SEE AMERICA FIRST (continued)
UNUSED
122V. Oh, bright fair dream

122R.



Edition: (New York: G. Schirmer, 1916) LC, PT

123. Quartette (Polly, Sarah, Blood, Huggins)



Autograph: LC, Xerox at PT
Comment: Alternate title in Cole,256, corresponds to the opening lyrics, When a body's in love.

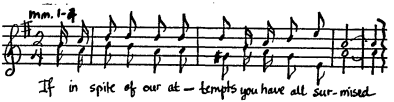
124. No. 2 revelation (chorus of badmen)

Autograph: LC, Xerox at PT
Comment: Alternate titles appear in Cole,256 (Revelation ensemble) and in Robert Kimball's notes (Younger sons of peers).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)

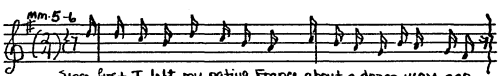
125. No. 10 revelation (chorus of Indian maidens)



Autograph: YaleB, Xerox at PT
Comment: Alternate title in Cole, 256, corresponds to the opening lyrics, If in spite of our attempts.

126. Serenade
Slow sinks the sun - see entry 84.

127. The social coach of all the fashionable debutantes



Autograph: Xerox at PT
Comment: The above title is from Cole, 256, and from a later portions of the lyrics. No title appears on the music itself.

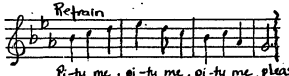
128. Solo (Polly)

Autograph: LC, Xerox at PT
Comment: Alternate title in Cole, 256, corresponds to the opening lyrics, Love came and crowned me.

129V. Pity me, please

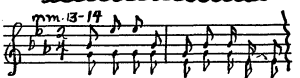
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEE AMERICA FIRST (continued)
130. Pity me, please (continued)



Autograph: YaleB, Xerox at PT
Edition: (New York: G. Schirmer, 1916) LC, Xerox at PT
Comment: Title above is from published sheet music. Title on autograph reads No. 12 song (Polly, footmen, Indian chief, and chorus of Indian maidens).

130. No. 14 song (Indian maidens)



Autograph: YaleB, Xerox at PT (incomplete)
Comment: Alternate title in Cole, 256, is taken from the original program, Dinner.

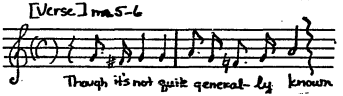
131. Wake, love, wake
Will you still love me when my flivver is a wreck?

Comment: Robert Kimball considers this a spurious work.

HITCHY-KOO OF 1919 (132-46) - Porter's second musical score to be produced on Broadway. All of Porter's music, with the exception of three songs, survives.

Date: 1919, 6 October. Produced at the Liberty Theatre, New York, by Raymond Hitchcock.
Edition: Unless otherwise noted, this music is published by (New York: T.B.Harms and Francis, Day & Hunter, 1919). Original sheet music at PT.

132. Pagliacci
133. How Black Sallie sings Pagliacci
134. [introduces]

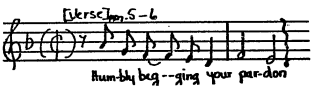


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

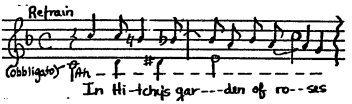
HITCHY-KOO OR 1919 (continued)
[illegible] (continued)

Refrain

135V. In Hitchy's garden

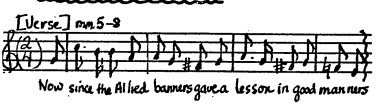


135R.

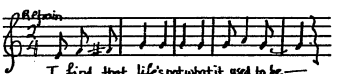


Comment: Alternate title in Cole, 257, derives from the refrain's opening lyrics, Hitchy's garden of roses.

136V. When I had a uniform on



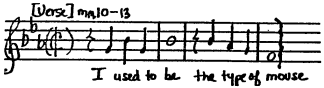
136R.



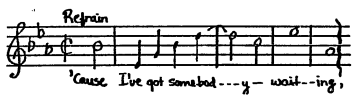
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HITCHY-KOO OF 1919 (continued)

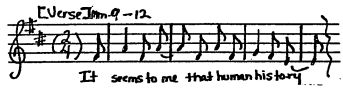
137V. Have not everybody waiting



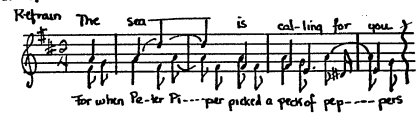
137R.



138V. Peter piper



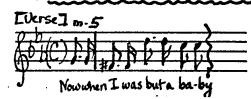
138R.



Comment: The sea is calling, erroneously listed as a separate number in Cole, 237, is actually incorporated as a counterpoint to the main refrain melody of Peter piper.

130. I'm an aesthetic dancer

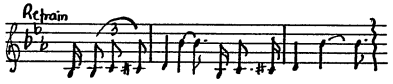
130V. My name is known correct in the Ritz



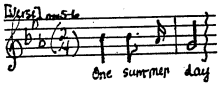
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HITCHY-KOO OF 1919 (continued)

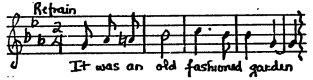
140R. My cozy little corner in the Ritz (continued)



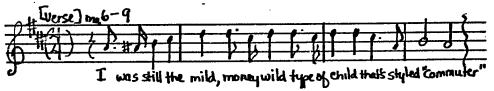
141V. Old fashioned garden



141R.



142V. Bring me back my butterfly



142R.

UNUSED

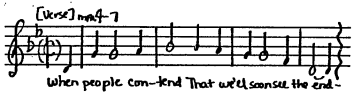
143. Ah fonx low

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

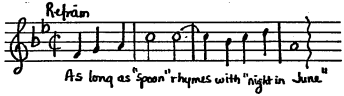
[illegible] KOO OF 1919 (continued)

[illegible]

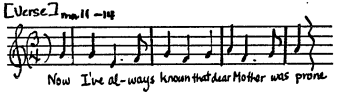
144V. Another sentimental song



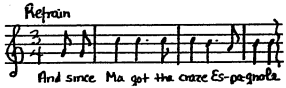
144R.



145V. Since Ma got the craze Espagnole



145R.



Autograph: C major version - YaleB, Xerox at PT; D major version - YaleB

Comment: The two autographs are musically identical except that the first is in D major, while the second is in C major. The C major version is probably the later (and preferred?) version since it bears the preferred title, Since Ma got the craze Espagnole. On the D major autograph, Porter modifies the alternate title (and refrain lyrics), Since Ma got the grippe Espagnole, by crossing out the word "grippe" and substituting the word "craze." The title in Cole, 257, is Since Ma got the craze Espagnole.

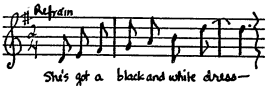
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PITCHY-KOO OF 1919 (continued)

MUSIC

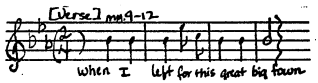
146V. That black and white baby of mine

146R.



MISCELLANEOUS, 1910 - 1919

147V. Alone with you



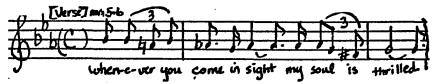
147R.

Edition: (London: Herman Darewski; New York: Leo Feist, c1918 by Herman Darewski) Xerox at PT
Comment: Credits read "Written and composed by Cole Porter and Melville Gideon." Interpolated in VERY GOOD EDDIE, England (1918).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1910 - 1919 (continued)

148P. I Another Foo Fond of You



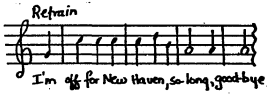
148R.

Edition: (London: Herman Darewski; New York: Leo Feist, c1918 by Herman Darewski) Xerox at PT

Comment: Co-authors: Melville Gideon and James Heard. Interpolated in BUDDIES (1919) and in TELLING THE TALE, England (1919). Xerox at PT is from BUDDIES.

149V. Antoinette Birby

149R.



Edition: Bartholomew, Marshall, ed. and comp. Songs of Yale (New York: G. Schirmer, c1953) 73-76. PT: Bartholomew, Marshall, ed. and comp. Songs of Yale (New York: G. Schirmer, c1934) 106-09. YaleMsAr

Comment: Alternate title of Annabelle Birby is used in the 1934 edition listed above and in the index of the 1953 edition. Since the title appears in both forms in Porter's handwriting, the form selected for Cole was given precedence. The music in both editions is identical. This song was written for the Yale Glee Club, c.1912. The verse melody bears a strong similarity to the refrain of Yale's Whiffenpoof song (c.1909) and to America.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1910 - 1919 (continued)

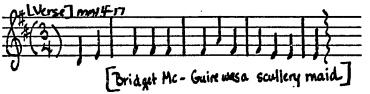
150. Voyage of Yale

Comment: Yale football song, c.1911.

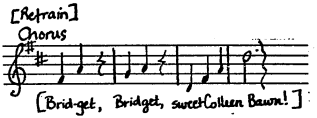
151. Bingo, Eli Yale

Edition: (New York; Detroit: H. Remick, 1910) Xerox at YaleB; Bartholomew, Marshall, ed. and comp. Songs of Yale (New York: G. Schirmer, c1953) 205. PT
Comment: Later edition, listed under alternate title of Bingo, that's the lingo, is set in F major and includes lyrics.

152V.(a) Bridget McGuire

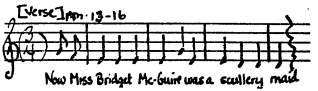


152R.(a)



Autograph: Xerox at PT

152V.(b) Bridget

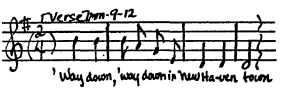


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1910 - 1919 (continued)
[illegible] (continued)

Edition: (New York: Jerome Remick, c1910) PT

153V. Bull-dog



153R.

Edition: Bartholomew, Marshall, ed. and comp. Songs of Yale (New York: G. Schirmer, c1953) 202-04. PT
Comment: Yale football song, 1911. Facsimile of New-Haven Register (12 November, 1911) article on Bull-dog, with partial reproduction of "Chorus" in Cole, 8.

154.(a) Chelsea

Comment: Listing in Cole, 278, indicates this is the same song as Washington Square. No music extant under the title Chelsea. Chelsea was interpolated in THE ECLIPSE, England (1919).

155. Class of 1913 song
156. Cleveland

Comment: Written for Associated Western Yale Club meeting, c.1920.

157. Eli

Comment: Yale football song, 1911. Also mentioned in facsimile of New Haven Register article in Cole, 6.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

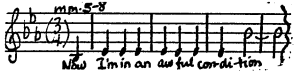
MISCELLANEOUS, 1910 - 1919 (continued)

155.(b)Esmerelda

156. Ela Go Gah

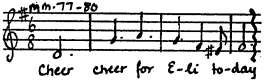
Comment: Yale football song, 1911.

55.(b)A football king



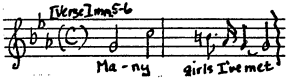
Edition: Goodale, G. Frank, ed. and comp. The new Yale song book (New York: G. Schirmer, c1918) 164-68. YaleMuAr
Comment: Yale Glee Club song, 1912. Rewritten from If I were a football man, THE POT OF GOLD (1912).

159. Hail to Yale

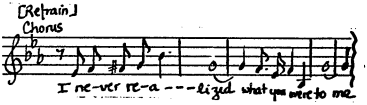


Edition: (New Haven: Charles Loomis, c1911) PT
Comment: Music by Arthur Troostwyck, lyrics by Cole Porter. Yale football song.

160V. I never realized



160R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1910 - 1919 (continued)
[illegible]. I never realized (continued)

Edition: (London: Herman Darewski; New York: Leo Feist, c1921 by Leo Feist) Xerox at PT
Comment: Interpolated in ICARUS (1919) and THE ECLIPSE, England (1919).

161. I want to be a Yale boy

Comment: Yale Glee Club song, 1912.

162. It pays to advertise

Comment: Yale Glee Club song, 1912.

163. It puzzles me so

Comment: Written c. 1918.

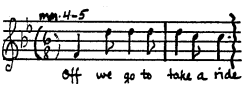
164. Katie of the Y. M. C. A.

Comment: Written c. 1918.

165. Mercy Percy

Comment: Yale Glee Club song, c.1912.

166. The motor car



Edition: Goodale, G. Frank, ed. and comp. The new Yale song book (New York: G. Schirmer, c1918) 120-23. YaleMSAr
Comment: Yale Glee Club song, 1911.

167. Music with meals

Comment: Yale Glee Club song, 1912.

168. No show this evening

Comment: Yale Glee Club song, 1911.

169. Oh, honey

Comment: Written c. 1919

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[illegible] (continued)

Comment: Yale Glee Club song, 1910.

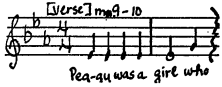
171. A table for two

Comment: Probably written c. 1920.

172. Tired of living alone

Comment: Probably written c. 1919.

173V. Two big eyes



173R.

Edition: (New York: T.B.Harms and Frances, Day & Hunter, c1915)PT
Comment: Lyrics by John L. Golden, music by Cole Porter. Interpolated in MISS INFORMATION (1915).

174. Venus of Milo

Comment: Written c. 1920

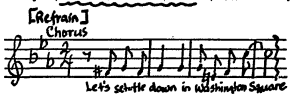
175. War song

Comment: Written c. 1918 as a lyric parody of Kern's They didn't believe me (1914) and used in the score of the 1960's film OH WHAT A LOVELY WAR.

154V. (b) Washington Square

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1910 - 1919 (continued)
1[illegible] (continued)

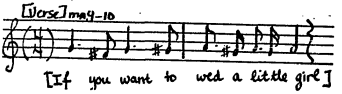


Edition: (New York: Jerome Remick, c1920) Xerox at PT
Comment: Interpolated in PUBBIES (1919) and in AS YOU WERE (1920). Lyrics by Cole Porter and L. Ray Goetz, music by Melville Gideon.

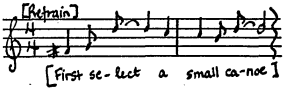
176. When I'm eating around with you

Comment: Yale Glee Club song, 1912.

177V. When the summer moon comes 'long



177R.



Autograph: YaleB, Xerox at PT
Comment: Lyrics are separate and also in Porter's handwriting. Written at Yale, 1910.

178. Widow's cruise

Comment: Written before 1920.

179. Yellow melodrama

Comment: Yale Glee Club song, 1911.

180. You make up

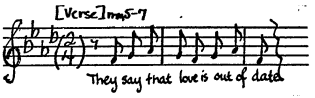
Comment: Written c. 1920.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A NIGHT OUT (181-83) - Porter wrote the music and Clifford Grey the lyrics for four numbers in this English production.

Date: 1920, 18 September. Produced at the Winter Garden Theatre in London.

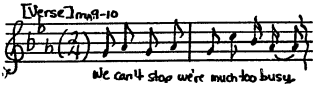
181V. Look around



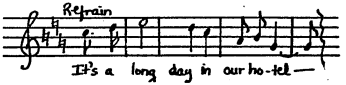
181R.

Edition: (London: Chappell & Co., Ltd., c1920) Xerox at PT; A night out. Piano/vocal score. Music by Willie Redstone [and Cole Porter] lyrics by Clifford Grey (London: B. Feldman & Co., c1920) By arrangement with Chappell & Co., Ltd. 21-24. Xerox at PT

182V.(a) Our hotel



182R.(a)

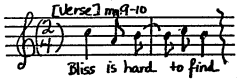


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

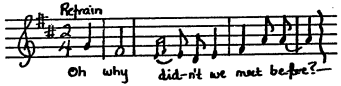
A NIGHT OUT (continued)
182.(a) Our hotel (continued)

Edition: (London: Chappell & Co., Ltd., c1920); A night out. Piano/vocal score. Music by Willie Redstone [and Cole Porter], lyrics by Clifford Grey (London: B. Feldman & Co., c1920) By arrangement with Chappell & Co., Ltd. 68-76. Xerox at PT
Comment: This song is reprised, with a new text, under the title, Finale act II scene i.

183V. Why didn't we meet before?

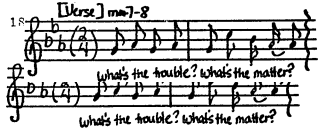


183R.



Edition: (London: Chappell & Co., Ltd., c1920) Xerox at PT; A night out. Piano/vocal score. Music by Willie Redstone [and Cole Porter], lyrics by Clifford Grey (London: B. Feldman & Co., c1920) By arrangement with Chappell & Co., Ltd. 77-80. Xerox at PT
Comment: Incipit given above is from original sheet music. The piano/vocal edition by Feldman is in D♭ major (verse) and E♭ major (refrain).

184.



184R.(b)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

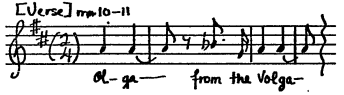
A NIGHT OUT (continued)
182. (b) Finale act II scene i

Edition: A night out. Piano/vocal score. Music by Willie Redstone [and Cole Porter], lyrics by Clifford Grey (London: B. Feldman & Co., c1920). By arrangement with Chappell & Co., Ltd. 87-95. Xerox at PT

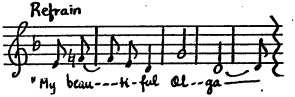
MAYFAIR AND MONTMARTRE (184-89) - Porter wrote the music and lyrics for six songs in this English production.

Date: 1922, 9 March. Produced at New Oxford Theatre in London by Charles B. Cochran.
Edition: Unless otherwise noted, this music is published by (London: Chappell & Co., Ltd., c1922). Original sheet music at PT.

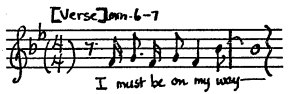
184V. Olga(come back to the Volga)



184R.



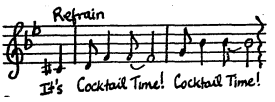
185V. Cocktail time



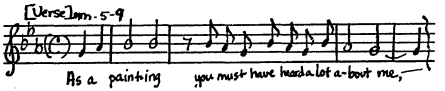
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MAYFAIR AND MONTMARTRE (continued)

185D. Cocktail Time (continued)

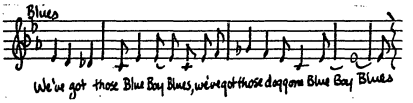


186V. The blue boy blues



186R.

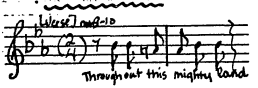
186. [Blues]



Comment: This song includes a third section, entitled "Blues," which follows the refrain (see third incipit above). The original sheet music, housed at PT, includes notations in Porter's handwriting.

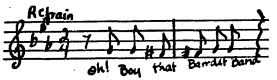
UNUSED

187V. The bandit band



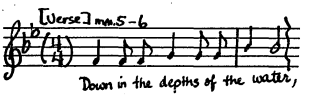
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MAYFAIR AND MONTMARTRE (continued)
[MUSE]
187R. The bandit band (continued)

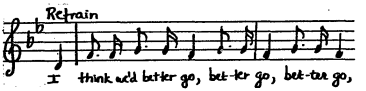


Edition: (New York: Harms, c1922) PT
Comment: No extant music from MAYFAIR AND MONTMARTRE. Sheet music published for HITCHY-KOO of 1922, in which this number reappeared, is the source for the above incipits.

188V. The sponge



188R.

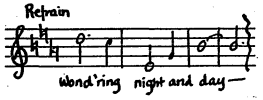


Autograph: YaleR
MS: Xerox at PT
Comment: This song reappears in HITCHY-KOO OF 1922.

189V. Wond'ring

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MAYFAIR AND MONTMARTRE (continued)
UNUSED
189R. Wond'ring (continued)



MS: Xerox at PT
Comment: Alternate title in Cole, 257, corresponds to the refrain's opening lyrics, Wond'ring night and day. Page two of the above ms is in Porter's hand, the remainder is in a copyist's hand.

HITCHY-KOO OF 1922 (190-202) - Porter wrote 15 numbers for this out-of-town production. Twelve of these survive.

Date: 1922, 10 October. Produced by Lee and J.J. Shubert at Philadelphia's Sam Shubert Theatre.
Edition: Unless otherwise noted, this music is published by (New York: Harms, c1922). Original sheet music at PT.

190. Maryland scene
191V. Oh! Mary!

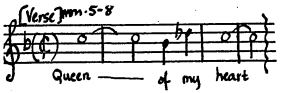
191R.

Autograph: YaleB
Comment: Two autographs (one in pencil, one in ink) exist. Discrepancies are extremely slight (more harmonies are filled in on the pencil version). Incipits are taken from the ink version. The lyrics are from a separate typescript.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HITCHY-KOO OF 1922 (continued)
Ah tony boy - see entry 143.

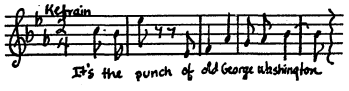
192V. When my caravan comes home



192R.

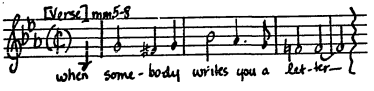
193V. The American punch

193R.



194. Play me a tune

195V. Love letter words

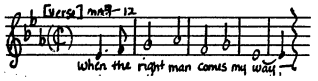


195R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HITCHY-KOO OF 1922 (continued)
The bandit band - see entry 187V,R.
The sponge - see entry 188V,R.

196V. The harbor deep down in my heart



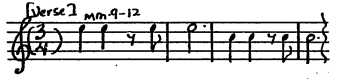
196R.

MATERIAL POSSIBLY UNUSED - Since the original program is incomplete, it is not known if the following numbers were used in this production.

197. Finale

Autograph: YaleB

198V.(a) The old fashioned waltz (our Grandmother's waltz)



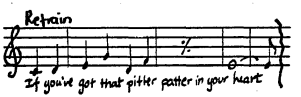
198R.(a)

Autograph: YaleB, Xerox at PT
Comment: No verse lyrics are indicated on the autograph nor known to be available elsewhere. The refrain lyrics are included on the autograph. Except for slight rhythmic differences, the melody of this song is identical with that of Auf wiedersehen, from STAR DUST (1931). Alternate title in Cole, 237, is simply The old fashioned waltz.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HITCHY-KOO OF 1922 (continued)
MATERIAL [illegible]
199V.(a) Pit-ter-patter

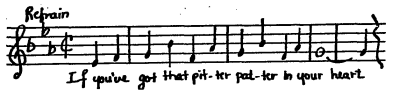
199R.(a)



Autograph: YaleB

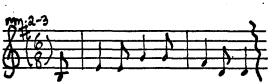
199V.(b) Pitter-patter

199R.(b)



Autograph: Xerox at PT
Comment: Since this autograph bears a 1922 copyright by Harms, it is probably the more definitive of the two versions.

200. Scotch twins

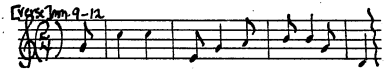


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HITCHY-KOO OF 1922 (continued)
MATERIAL POSSIBLY UNUSED
200. Scotch twins (continued)

MS: YaleB

201V. South sea isles



201R.

Autograph: YaleB
Comment: No lyrics are known to be available..

202. Twin sisters (Egyptian)

MS: YaleB
Comment: Corrections in Porter's handwriting are on the ms. Alternate title in Cole, 257, is simply Twin sisters.

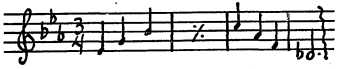
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WITHIN THE QUOTA (203-14) - Porter's only "serious" composition, a one-act ballet which synthesizes elements of jazz, ragtime and symphony. In 1966, Robert Kimball rediscovered a full sketch of the score (long thought to be lost) among the papers Porter bequeathed to Yale. Kimball also traced the fully orchestrated score (prepared by the French composer, Charles Koechlin) to the Dansmuseet/ Dance museum of Stockholm. (Unfortunately, the museum director has repeatedly refused access to this material).

Date: 1923, 25 October. Presented by Les Ballets Suedois at the Theatre des Champs-Elysees, Paris. WITHIN THE QUOTA shared its premiere with Darius Milhaud's CREATION DU MONDE. Porter's friend, Gerald Murphy prepared the libretto, costumes and scenery.
Autograph: Unless otherwise noted all incipits are taken from the autograph sketch at YaleB.
Comment: The entire autograph is in pencil, with each subsection paginated as a separate unit. In addition, there are miscellaneous sketches of different subsections. Scoring fluctuates between four and six staves, without any specifications of instrumentation. In general, the most obvious melodic line was selected for the incipit. In 1970, William Bolcom "reconstructed" an orchestrated version for band as well as one for two pianos from Porter's sketches. These "reconstructions" are housed at PT and correspond, in all significant details, to Porter's autograph.

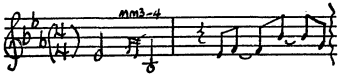
203. Opening

204. [Untitled]



Comment: Bolcom suggests the title The immigrant's waltz. This section appears (without demarcation other than a key signature change and meter indication) on p.9 of the subsection entitled Opening.

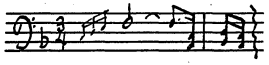
205. Heiress



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

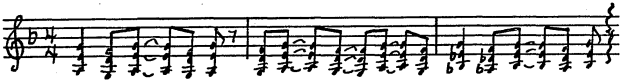
WITHIN THE QUOTA (continued)

206. Heiress - reformer

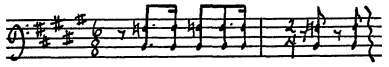


Comment: Bolcom suggests the title The heiress and the reformer.

207. Colored gentleman

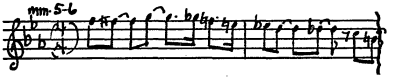


208. Colored gentleman - reformer



Comment: Bolcom suggests the title The colored gentleman and the reformer.

209. Jazz baby



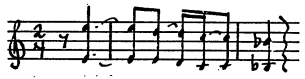
210. Jazz baby - reformer

Comment: Bolcom suggests the title The jazz baby and the reformer.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WITHIN THE QUOTA (continued)
211. Cowboy

212. [Untitled]



Comment: Bolcom suggests the title The cowboy and the reformer. This section appears (without demarcation other than a double bar) on p. 5 of the subsection entitled Cowboy. Other parts sounding simultaneously bear the meter signature 6/8.

213. Sweetheart of the world

214. Finale

Comment: Bolcom scores the above passage an octave higher.

GREENWICH VILLAGE FOLLIES (215-28) - Porter wrote 14 songs for this show, 8 of which are not known to survive.

Date: 1924,16 September. Produced at the Sam S. Shubert Theatre, New York, by A.L. Jones and Morris Green.

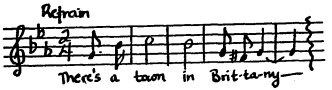
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GREENWICH VILLAGE FOLLIES (continued)

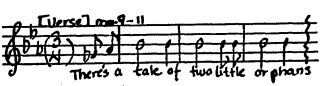
Edition: Unless otherwise noted, this music is published by (New York: Harms, c1924). Original sheet music is at PT.

215V. Brittany

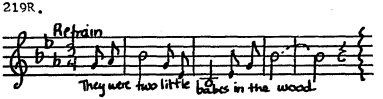
215R.



216. I want twins
217. The dollys and their collies
218. Toy of destiny
219V. Two little babes in the wood

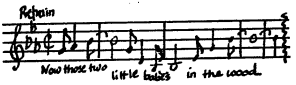


219R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GREENWICH VILLAGE FOLLIES (continued)
219R. Two little babes in the wood (continued)

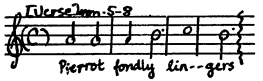


Edition: (New York: Harms, c1928) PT
Comment: No extant music from GREENWICH VILLAGE FOLLIES. Sheet music published for PARIS (1928), in which this number reappeared, is the source for the above incipits. The second refrain appears on Linda Porter's personal copy of the sheet music. Its absence on other copies of the sheet music published in the same year may be due to high publication costs.

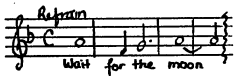
220. Bring me a radio
221. Broadcast a jazz

Comment: In a fragment from a letter at PT, Porter refers to this song saying, "I've just finished a first act finale called Broadcast a jazz, which, between ourselves, is a knockout. It is in an entirely new rhythm, which only the blacks have used so far."

222V. Wait for the moon



222R.

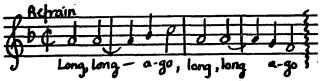


Comment: The verse melody is based on Lully's Au clair de la lune.

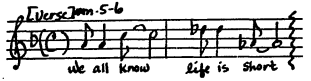
223. Syncopated pipes of Pan
224V. My long ago girl

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

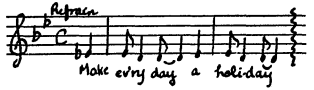
GREENWICH VILLAGE FOLLIES (continued)
224R. My long ago girl (continued)



225V. Make every day a holiday

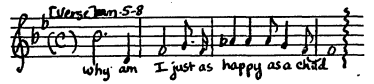


225R.

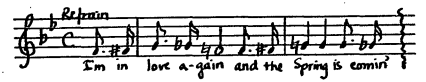


Comment: Despite the similarity in title, this song is both musically and textually different from Ev'ry day a holiday, DUBARRY WAS A LADY (1939).

226V. I'm in love again



226R.



Autograph: Xerox at PT (partial refrain only)
Edition: (New York: Harms, c1925) Xerox at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GREENWICH VILLAGE FOLLIES (continued)

UNUSED

227. The life of a sailor
228. Understudies

OUT O' LUCK (229-31) - Only texts survive.

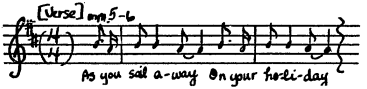
Date: 1925,1926. Produced by the Yale University Dramatic Association.

229. Butterflies
230. Mademazelle
231. Opera star

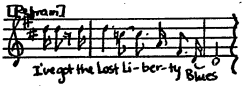
LA REVUE DES AMBASSADEURS (232-48) - With three exceptions, the entire score survives.

Date: 1928, 10 May. Produced at des Ambassadeurs Cafe, Paris, by Edmond Sayag.
Edition: Unless otherwise noted, this music is published by (Paris: Editions Francis Salabert, c1928). Original at PT.
Comment: This edition includes the sheet music for all extant published songs under one cover. All titles appear in English, as given below, although lyrics are given in both English and French (translated by Rene Pujol).

232. Keep moving
233V. The lost liberty blues



233R.

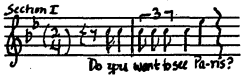


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

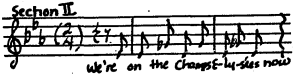
LA REVUE DES AMBASSADEURS (continued)

234. The omnibus

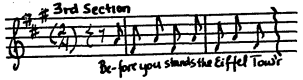
a)Section I



b)Section II



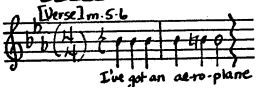
c)3rd section



d)Section 4th

Autograph: Xerox at PT (incomplete)
MS: photostat at PT (complete)
Comment: The photostat ms is the source for the incipits since it is complete. This ms bears two marginal notes, one in Porter's hand reading "Note: This is original version" and the other reading "50 Million French Men." Alternate title, Do you want to see Paris?, corresponds to the opening lyrics and is used when this song reappears in FIFTY MILLION FRENCHMEN (1929). Slight textual discrepancies occur between the lyrics as listed on the program of lyrics published for LA REVUE... and as they appear on the musical source. The title on the autograph is simply Omnibus.

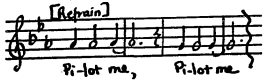
235V. Pilot me



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

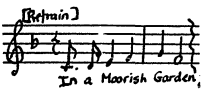
LA REVUE DES AMBASSADEURS (continued)

235R. Pilot me (continued)

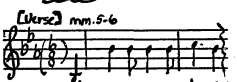


236V. In a Moorish garden

236R.



237V. Almiro



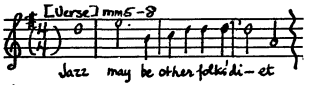
237R.

Edition: (New York: Harms, 1928) Xerox at PT
Comment: This song is also included in the Salabert edition listed above.

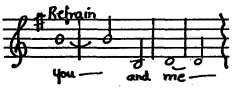
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LA REVUE DES AMBASSADEURS (continued)

238V. You and me

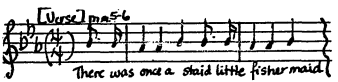


238R.

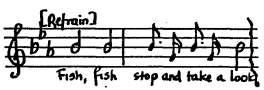


Edition: (New York: Harms, 1928) Xerox at PT
Comment: This song is also included in the Salabert edition listed above.

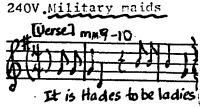
239V. Fish



239R.



240V. Military maids

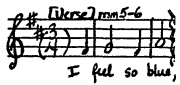


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

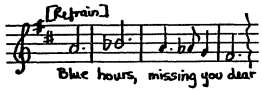
LA REVUE DES AMBASSADEURS (continued)
240R. Military maids (continued)

Edition: (New York: Harms, c1928) Xerox at PT
Comment: This song is also included in the Salabert edition listed above.

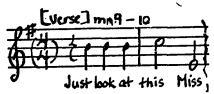
241V. Blue hours



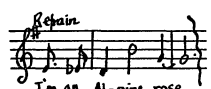
241R.



242V. Alpine rose



242R.



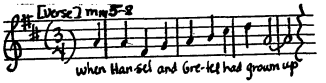
Comment: In the program of lyrics published for LA REVUE..., lyrics are provided for an additional section entitled Alpine rose patter (with apologies to Longfellow). No music for this section is known to be available.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

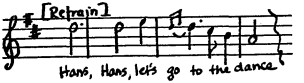
LA REVUE DES AMBASSADEURS (continued)
243. Gershwin specialty
244. Excelsior (Boulevard break)

Comment: Alternate title in Cole, 258, is simply Boulevard break.

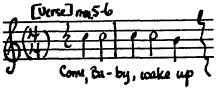
245V. Hans



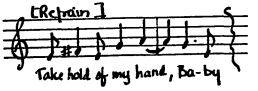
245R.



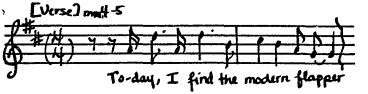
246V. Baby, let's dance



246R.



247V. Old fashioned girl

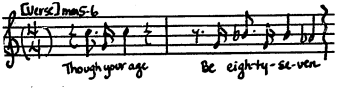


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

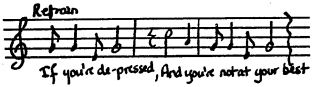
LA REVUE DES AMBASSADEURS (continued)
247R. Old fashioned girl (continued)

Comment: In the program of lyrics published for LA REVUE..., lyrics are provided for an additional section entitled Old fashioned boy. This was probably set to the same music.

248V. Fountain of youth



248R.

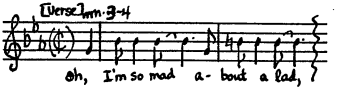


PARIS (249-56) - All of the music survives

Date: 1928, 8 October. Produced at the Music Box Theatre, New York, by Gilbert Miller in association with E. Ray Goetz.
Edition: Unless otherwise noted, all music is published by (New York: Harms, c1928). Original sheet music at PT.

Two little babes in the wood - see entry 219V,R.

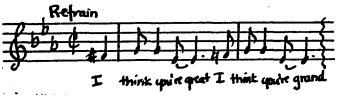
249V. Don't look at me that way



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PARIS (continued)

249R. Don't look at me that way (continued)

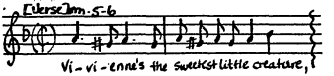


250V. Let's do it (let's fall in love)

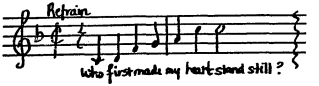
250R.

Comment: This song reappears in the score for WAKE UP AND DREAM (1929).

251V. Vivienne



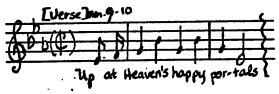
251R.



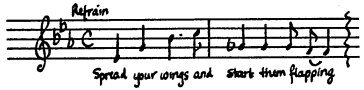
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PARIS (continued)

252V. The heaven hop

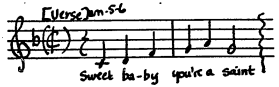


252R.

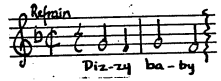


UNUSED

253V. Dizzy baby

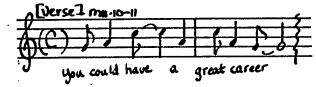


253R.



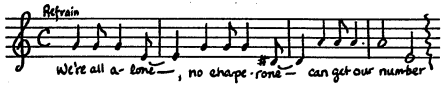
MS: ozalid at PT

254V. Let's misbehave



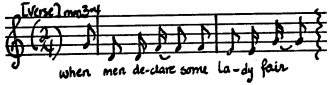
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PARIS (continued)
UNUSED
254R. Let's misbehave (continued)

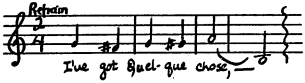


Edition: Two editions published by (New York: Harms, c1927) PT
Comment: This song was originally written independently, used in ZIEGFELD FOLLIES OF 1927 and published as such in 1927 (see MISCELLANEOUS, 1920 - 1929). It was also republished in the same year (with a new cover page) for use in the show PARIS. The two editions are musically and textually the same.

255V. Quelque-chose



255R.



256R. (a) Which?

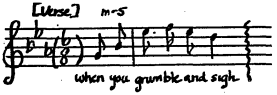
Comment: A later version of this song was prepared for and used in WAKE UP AND DREAM (1929). This later version includes an added verse and differs in its key signature (E♭ major) and title, Which is the right life?. Since the second version was never published, it is believed that the above listed version (Which?) is the preferred one.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

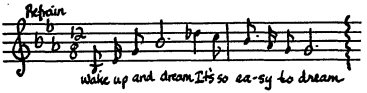
WAKE UP AND DREAM (257-77) - With the exception of two numbers, all of the music survives.

Date: 1929. Produced at the London Pavilion, London, on March 27th and at the Selwyn Theatre, New York, on December 30th, by Charles B. Cochran.
Edition: Unless otherwise noted, all music is published by (New York: Harms, c1929). Original sheet music at PT.

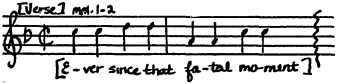
257V. Wake up and dream



257R.



258V. I've got a crush on you



258R.

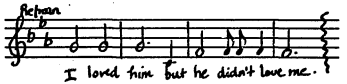
MS: PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

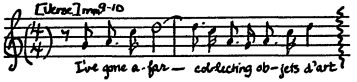
WAKE UP AND DREAM (continued)

259V. I loved him but he didn't love me

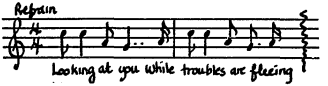
259R.



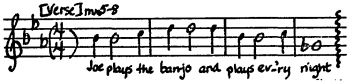
260V. Looking at you



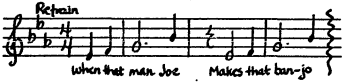
260R.



261V. The banjo (that man Joe plays)



261R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WAKE UP AND DREAM (continued)
262. Dance of the crinoline ladies
263. Dance of the ragamuffins
264. Emigrants march

264V.

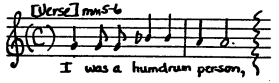
264R.

MS: Xerox at PT
Comment: An instrumental march precedes the verse. Alternate title in Cole, 259, is Entrance of emigrants. This number reappears in FIFTY MILLION FRENCHMEN (1929).

265. Agua sincopada tango

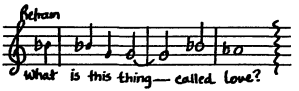
Comment: Alternate title in Cole, 259, is Agua sincopada tango.

266V. What is this thing called love?



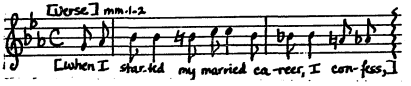
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WAKE UP AND DREAM (continued)
266R. What is this thing called love? (continued)

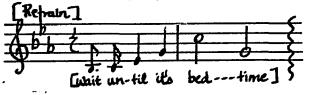


Edition: (London: Chappell & Co., Ltd., c1929 by Harms) PT; (New York: Harms, c1929) PT
Comment: The earlier (English) edition varies from the subsequent (American) one in that it writes out, rather than implies, the striking B♮ - B♭ cross relation between accompaniment and voice in the transition from "release" to the closing phrase (m.46). The later edition probably modified this dissonance in order to promote sales (and ease of performance) on a less sophisticated market. Most editions available today adopt the simpler, implied cross relations.

267V. Wait until it's bedtime

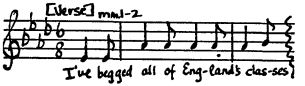


267R.



MS: PT

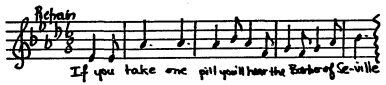
268V. If you take one pill



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WAKE UP AND DREAM (continued)

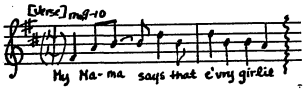
268R. If you take one pill (continued)



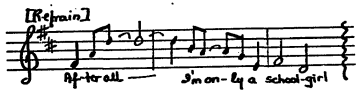
MS: Xerox at PT

Comment: Alternate title in Cole, 259, and on original program as Operatic pills.

269V. After all, I'm only a schoolgirl



269R.

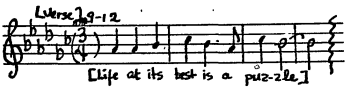


MS: Xerox at PT

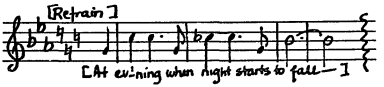
Let's do it(let's fall in love) - see entry 250V,R.

270. I dream of a girl in a shawl

aV) Spanish shawl



aR)

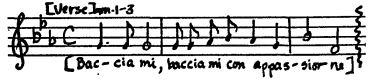


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

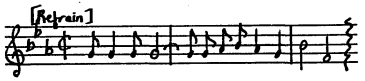
WAKE UP AND DREAM (continued)

270. I dream of a girl in a shawl (continued)

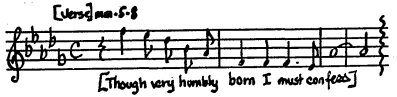
bV) Italian shawl



bR)

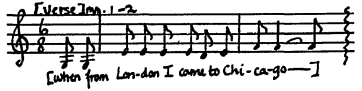


cV) Chinese shawl

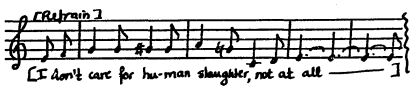


cR)

dV) Chicago [shawl]



dR)

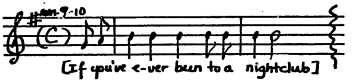


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WAKE UP AND DREAM (continued)
270. I dream of a girl in a shawl (continued)

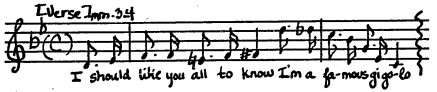
MS: Xerox at PT
Comment: Each of the four sections is notated on a separate ms. The order of subsections is not certain. No lyrics are known to be available for the refrain of Italian shawl and those lyrics quoted with Chinese shawl are questionable since they are not divided into sections for verse and refrain (as is usual with Porter's lyrics) nor do they match the music perfectly (as is also usual with Porter's lyrics).

271. Night club opening (quartette)

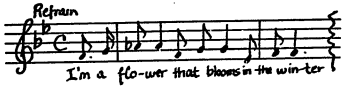


MS: PT

272V. Gigolo



272R.

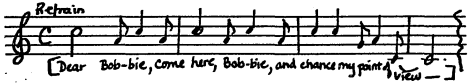


Comment: Alternate title in Cole, 259, and on original program is I'm a gigolo.

273V. I want to be raided by you

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WAKE UP AND DREAM (continued)
273R. I want to be raided by you (continued)



MS: PT

256V.(b) Which is the right life?

Autograph: Xerox at PT
Comment: The refrain section of this version of the song is identical to the refrain previously quoted (see entry 256R.[a]) except that it is in B♭ major instead of F major.

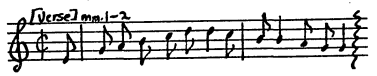
UNUSED

274V. The extra man

274R.

MS: photostat at PT

275V. The lady I love



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

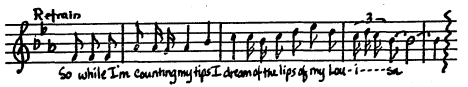
WAKE UP AND DREAM (continued)
UNUSED

275R. The lady I love (continued)

Comment: The lyrics for this song are lost.

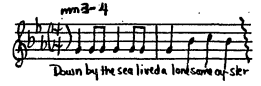
276V. My Louisa

276R.



Autograph: PT (without lyrics)
MS: Xerox at PT (with lyrics)
Comment: The autograph is the musical source for the incipits, while the ms provides the lyrics. The ms version is in C major, rather than in E♭ major (autograph). This song reappears in THE NEW YORKERS (1930) and in NYMPH ERRANT (1933).

277.(a) The tale of the oyster



Autograph: Xerox at PT
MS: Xerox at PT
Comment: The ms is the source of the incipit since it is more complete than the autograph and probably represents the definitive version of this song. No lyrics, nor introduction are included on the autograph, which differs slightly from the ms in its opening rhythms and in its accompanimental figuration. The ms bears the marginal notation "30,000,000 Frenchmen" (the 1930 show in which it reappears). According to Robert Kimball, this song was independently written under the title The scarsi in 1924 (see MISCELLANEOUS, 1920-1930) in order to amuse Porter's friends among Venice's high society. Although The scarsi uses slightly different lyrics

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WAKE UP AND DREAM (continued)
TOKEN

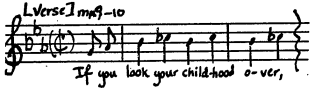
277.(a)The tale of the oyster (continued)

(Cole, 74), the music is thought to be the same as that for The tale of the oyster. (The lyrics for both versions are interchangeable). Both ms and autograph are in the same key.

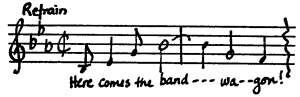
THE BATTLE OF PARIS (278-79) - Both songs survive.

Date: 1929, 30 November. Film produced by Paramount Pictures and released on above date.
Edition: Both songs are published by (New York: Harms, c1929).
Original sheet music at PT.

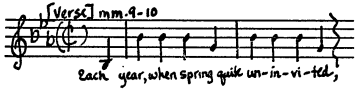
278V.Here comes the bandwagon



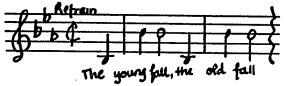
278R.



279V.They all fall in love



279R.



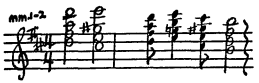
FIFTY MILLION FRENCHMEN (280-313) - The first Broadway book show in which Porter wrote all the words and music without a collaborator, this score is Porter's largest effort during the 1920's.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

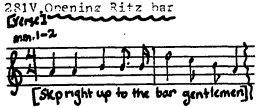
Date: 1929, 27 November. Produced at the Lyric Theatre, New York, by E. Ray Goetz.
Edition: Unless otherwise noted, this music is published by (New York: Harms, c1929). Original sheet music at PT.

280. Overture

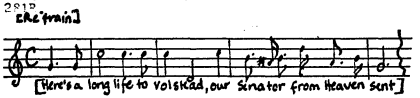


MS: Xerox at PT

281V. Opening Ritz bar

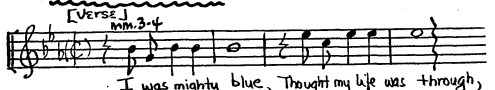


281R.



MS: Xerox at PT
Comment: Alternate title in Cole, 259, relates to the refrain lyrics and is taken from the original program, A toast to Volstead.

282V. You do something to me

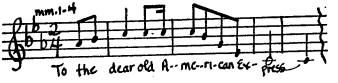


282R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

283. The American Express

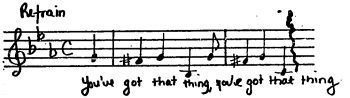


MS: Xerox at PT

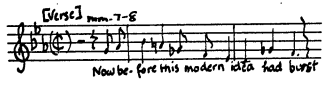
Comment: This ms was prepared posthumously from a recording of this song. No 1929 version of this music is known to be available. In view of this, the ms title, Opening to American Express, was discarded in favor of The American Express which is given in Cole, 259 and which appears on the original program.

284V. You've got that thing

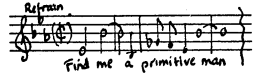
284R.



285V. Find me a primitive man



285R.

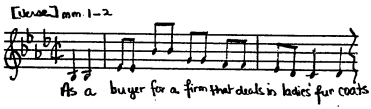


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)
285. Find me a primitive man (continued)

Comment: A French version of this song was also done, under the title Trouve moi un homme primatif.

286V. Where would you get your coat [?]



286R.

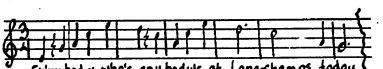
MS: Xerox at PT

The omnibus - see entry 234.

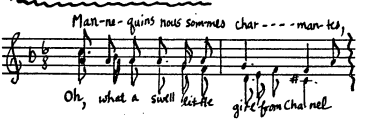
Comment: The ms bears the above title although Cole, 259, and the original program list this number under the title, Do you want to see Paris?

287. Opening Longchamps scene

a) At Longchamps today



b) What the women will wear

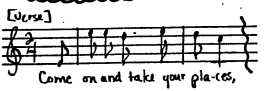


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

287. Opening Longchamps scene (continued)

cV) Yankee Doodle

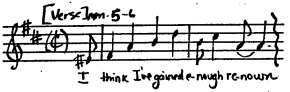


cR)

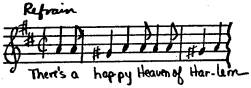
MS: Xerox at PT

Comment: Subtitles are taken from the lyrics and from listings in Cole, 259. They do not appear on the music.

288V. The happy heaven of Harlem

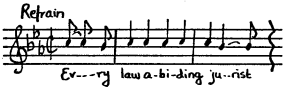


288R.



289V. Why shouldn't I have you [?]

289R.



MS: Xerox at PT

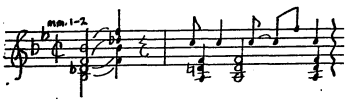
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

290. Finale act I Longchamp

MS: Xerox at PT

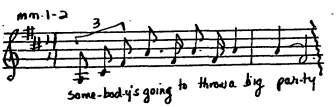
291. Entr'acte



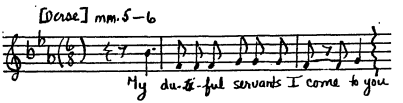
MS: Xerox at PT
Comment: Title on music is misspelled as Entr'act.

292. Opening to Claridge scene

a)I.Somebody's going to throw a big party



bV)II. It isn't done



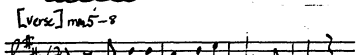
bR)

MS: Xerox at PT

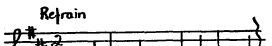
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

293V. I'm in love



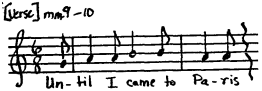
293R.



The tale of the oyster - see entry 277(a).

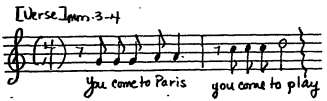
294. Specialty

295V. Paree what did you do to me?

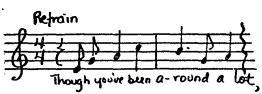


295R.

296V. You don't know Paree

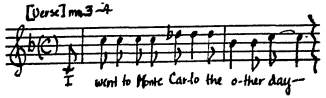


296R.

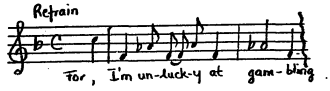


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)
297V. I'm unlucky at gambling



297R.

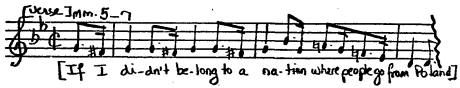


298. Finale act II

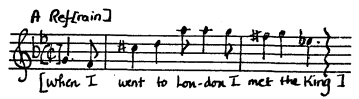
MS: Xerox at PT

ADDED MATERIAL - Two songs were added after the New York opening.

299V. The boy friend back home



299R.

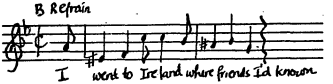


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

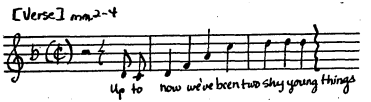
ADDED MATERIAL

299R. The boy friend back home (continued)

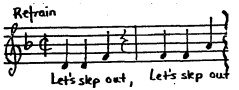


MS: Xerox at PT (incomplete)
Comment: No vocal line is indicated on this piano ms. The verse melody quoted in the incipit is taken from the piano melody but transposed down an octave in order to be in a similar vocal range to the melodic lines in the two refrains.

300V. Let's step out



300R.



Edition: (New York: Harms, c1930) PT
Comment: This refrain resembles the refrain of You've got that thing (entry 284R).

UNUSED

301. Act I scene Longchamps

MS: Xerox at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)
UNUSED

302. Act II (Chateau Madrid)

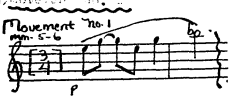
MS: Xerox at PT

303. Act II, Scene III [incidental music]

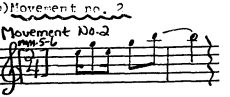
MS: Xerox at PT

304. Ballet - snake in the grass

a) Movement no. 1



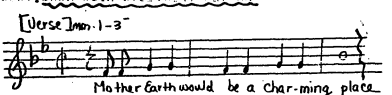
b) Movement no. 2



c) Movement no. 3

MS: Xerox at PT

305V. Down with everybody but us

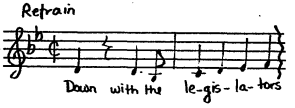


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FIFTY MILLION FRENCHMEN (continued)

UNUSED

305R. Down with everybody but us (continued)



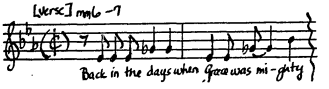
MS: Xerox at PT

Comment: The title on the ms was originally Down with everybody but you but the "you" was crossed out and changed to "us." The refrain lyrics confirm the title as given in the entry heading above. Several marginal notations appear on the first page, top center: a)"That's a rough idea," b)"Cue - There's much more to being married," and c)"50000000 Frenchmen."

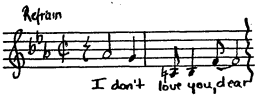
Emigrants march - see entry 264.

306. The heaven of Harlem

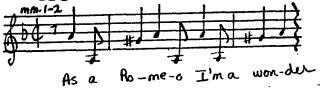
307V. I worship you



307R.



308. My Harlem wench

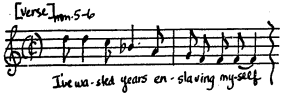


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

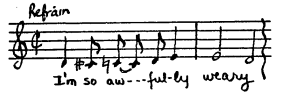
FIFTY MILLION FRENCHMEN(continued)
UNUSED
308. My Harlem wench (continued)

MS: ozalid at PT
Comment: Porter's second attempt (after The heaven of Harlem, entry 306) to write a "Harlem" song for this score. Except for the lyrics and minor rhythmic variations, My Harlem wench is identical to the refrain of The happy heaven of Harlem (entry 288V,R).

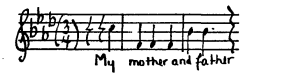
309V. Please don't make me be good



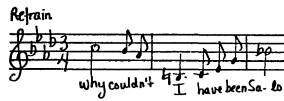
309R.



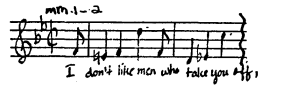
310V. The queen of Terre Haute



310R.



311. That's why I love you



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

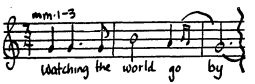
FIFTY MILLION FRENCHMEN (continued)

UNUSED

311. That's why I love you (continued)

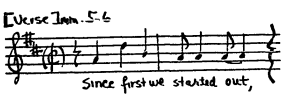
MS: Xerox at PT

312. Watching the world go by

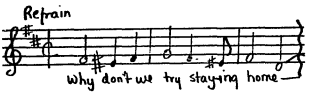


MS: Xerox at PT

313V. Why don't we try staying home [?]



313R.

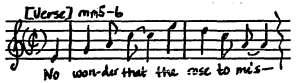


MS: Xerox at PT

MISCELLANEOUS, 1920 - 1929

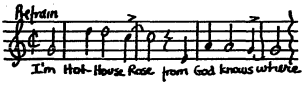
314. Don't tell me who you are

315V. Hot-House Rose



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1920 - 1929 (continued)
315R. Hot-house Rose (continued)



Edition: (New York: Harms, c1927) PT
Comment: Robert Kimball confirms that this song, written for Fanny Brice, was intended as a parody of her 1921 hit, Second-hand Rose.

316. I'm dining with Elsa
317. Italian street singers

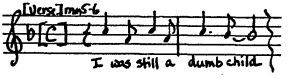
Autograph: Xerox at YaleB

318V. The laziest gal in town

318R.

Edition: (New York: Harms, c1927) PT
Comment: Interpolated in STAGE FRIGHT (1950).

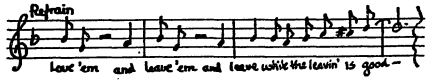
Let's misbehave - see entry 254V,R.
319V. Love 'em and leave 'em



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1920 - 1929 (continued).

319R. Love 'em and leave 'em (continued)

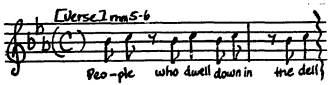


Autograph: PT

320. Poor young millionaire

Comment: Written in the 1920's.

321V. Ragtime pines of Pan



321R.

Edition: (London: Ascherbert, Hopwood & Crew, Ltd., c1922) Xerox at PT

Comment: Possibly the same song as Syncopated pines of Pan, GREENWICH VILLAGE FOLLIES (1924), entry 223. Interpolated in HIT-PIT (1922).

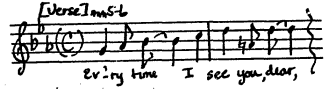
277.(b) The scampi

322. Sex appeal

Comment: Written c.1927.

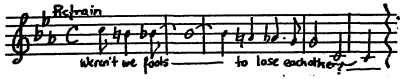
323. That little old bar at the Ritz

324V. Weren't we fools



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1920 - 1929 (continued)
324R. Weren't we fools (continued)



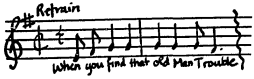
Edition: (New York: Harms, c1927) PT

1930-1939

THE NEW YORKERS (325-44) - With the exception of five songs, the entire score survives.

Date: 1930, 8 December. Produced at B.S. Moss' Broadway Theatre, New York, by E. Ray Goetz.
Edition: Unless otherwise noted, this music is published by (New York: Harms, c1930). Original sheet music at PT.

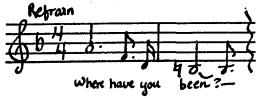
325R. Go into your dance



MS: LC, Xerox at PT
Comment: No verse section could be located.

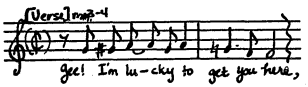
326V. Where have you been[?]

326R.

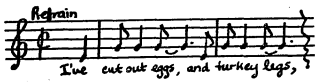


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

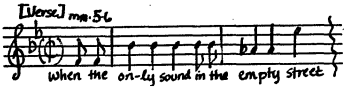
THE NEW YORKERS (continued)
327. Say it with gin
328. Venice
329V. I'm getting myself ready for you



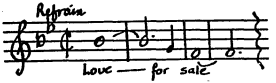
329R.



330V. Love for sale



330R.



331V. The great indoors

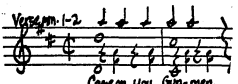
331R.

Comment: The refrain melody resembles the refrain of I'm unlucky at gambling, FIFTY MILLION FRENCHMEN (1929), see entry 207R.

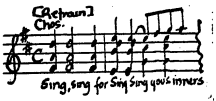
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE NEW YORKERS (continued)

332V. Sing sing for Sing Sing

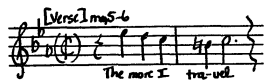


332R.



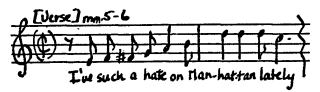
MS: mimeograph at YaleB

333V. Take me back to Manhattan

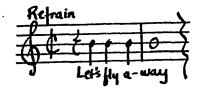


333R.

334V. Let's fly away



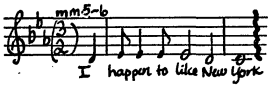
334R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE NEW YORKERS (continued)

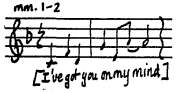
335. I happen to like New York



Edition: (New York: Harms, c1931) PT

MATERIAL POSSIBLY UNUSED

336R.(a) I've got you on my mind



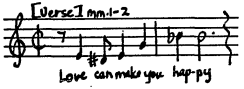
Autograph: Xerox at PT (incomplete)
Comment: This source is a partial sketch of the refrain only, with no indication of accompaniment nor lyrics. A song of the same title and general idea reappears (with musical differences) in STAR DUST (1931) and in GAY DIVORCE (1932).

337. Opening chorus to bootleg scene

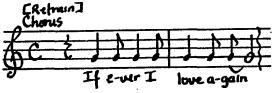
MS: LC, Xerox at PT

UNUSED

338V. Just one of those things



338R.

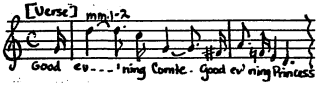


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

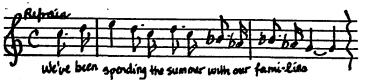
THE NEW YORKERS (continued)
UNUSED
338. Just one of those things (continued)

MS: Xerox at PT
Comment: The ms bears the marking "copied from printed music." No copy of printed music for this song is known to be available. This is a different song from the familiar Porter song of the same title (see JUBILEE, 1935).

339. Mona and her kiddies
My Louisa - see entry 276V,R.
340V. Opening scene I



340R.



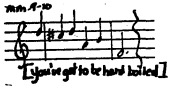
MS: LC, Xerox at YaleB, Xerox at PT
Comment: Alternate title in Cole, 260, corresponds to the refrain's opening lyrics, We've been spending the summer with our families. A second alternate title, Opening scene, appears on the Xerox ms at YaleB. (The entry heading is taken from the PT Xerox ms). The Yale version also differs in its verse melody, repeatedly using G# instead of F# (as shown above) on the final sixteenth note of m.1 and analagous passages.

341. The poor rich
342. Why talk about sex?
343. You're too far away

MS: LC, Xerox at PT
Comment: This song reappears in NYMPH ERRANT (1933).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE NEW YORKERS (continued)
344. You've got to be hard boiled

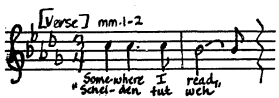


Autograph: YaleB (incomplete)
Comment: No text is indicated on this sketch fragment.

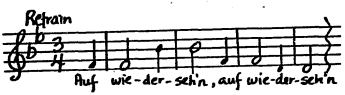
STAR DUST (345-53) - With the exception of one number, all of the music survives.

Date: 1931. Unproduced musical which was to be presented by E. Ray Goetz in above year.
MS: Unless otherwise noted, all of this music is unpublished and in ms form at YaleB, with Xeroxes at PT.

198V.(b) Auf wiedersehen

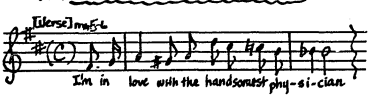


198R.(b)



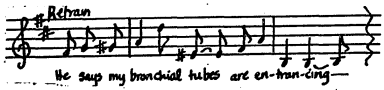
MS: YaleB, ozalid at PT

345V.(a) But he never says he loves me



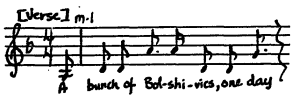
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STAR DUST (continued)
345R.(a)But he never says he loves me (continued)

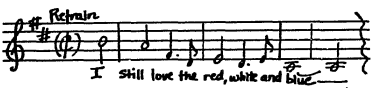


Autograph: PT
Comment: This song reappears under the new title The physician and in published form for NYMPH ERRANT (1933). The autograph at PT is located in the file under the later show. In addition, there is a copyist's ms at YaleB, as indicated above.

346V.I still love the red, white and blue

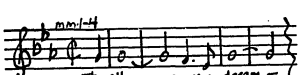


346R.



Comment: This song reappears in GAY DIVORCE (1932) reset in G major/ E minor.

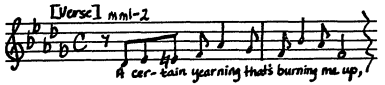
I worship you - see entry 306V,R.
347.(a)Mysteriously



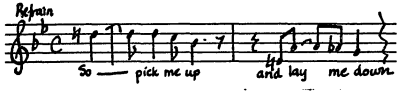
Comment: The same music reappears with new lyrics and new title, I'm yours, in YOU NEVER KNOW (1938).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STAR DUST (continued)
348V. Pick me up and lay me down

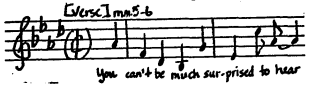


348R.

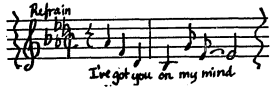


MS: Xerox and ozalid at PT

336V.(b) I've got you on my mind

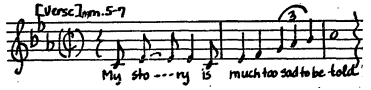


336R.(b)



Edition: (New York: Harms, c1932) PT
Comment: No extant music for STAR DUST. Sheet music published for GAY DIVORCE (1932), in which this number reappeared, is the source for the above incipits.

349V. I get a kick out of you

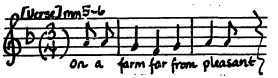


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STAR DUST (continued)
349R. I get a kick out of you (continued)

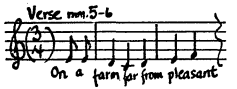
Edition: (New York: Harms, c1934) PT
Comment: Sheet music published for ANYTHING GOES (1934) is the source of the above incipits.

350V.(a) Mr. and Missus Fitch



Autograph: PT (incomplete)
Comment: Only the verse appears on this autograph and it varies from the later ms and published version(given below). This autograph is probably a preliminary version to the more complete, later ms.

350V.(b) Mister and Missus Fitch



350R.(b)

MS: PT
Edition: (New York: Harms, c1954) PT
Comment: The ms agrees with the sheet music published independently in 1934.

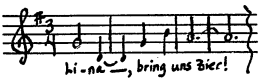
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STAR DUST (continued)

351. It's probably just as well

352. Die schöne Kassenfrau

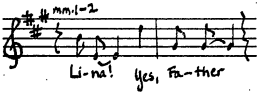
a) Lina, noch ein Bier



b) Ich liebe einen Soldaten

MS: YaleB, Xerox at PT
Comment: Since this number does not appear in the Cole listing (as do the previous STAR DUST numbers) and since there is no known program for STAR DUST, the placement of this number in the score remains uncertain.

353. Recitativo



MS: Xerox at YaleB
Comment: This seems to be continued from earlier music. It is also marked "segue into Auf wiedersehen," although its absence from the listing in Cole and the lack of a program for STAR DUST make its placement in the score uncertain.

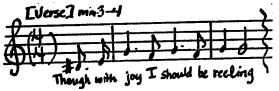
GAY DIVORCE (354-73) - With the exception of two numbers, the entire score survives.

Date: 1932, 29 November. Produced at the Ethel Barrymore Theatre, New York, by Dwight Deere Wiman and Tom Weatherly.
Edition: Unless otherwise noted, all music is published by (New York: Harms, c1932). Original sheet music at PT.

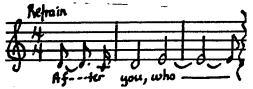
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GAY DIVORCE (continued)

354V. After you

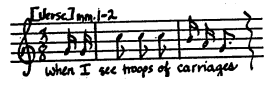


354R.



Comment: Alternate title in Cole, 260, corresponds to the refrain's opening lyrics, After you, who?

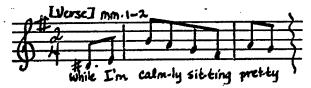
355V. Why marry them?



355R.

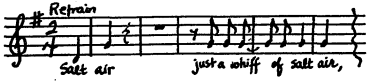
MS: Xerox at PT

356V. Salt air



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

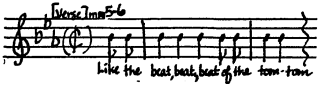
GAY DIVORCE (continued)
356R.Salt air (continued)



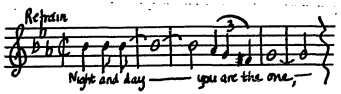
Autograph: Xerox at PT (incomplete)
MS: Xerox at PT
Comment: Only the refrain is given on the autograph (it concurs with the ms refrain). The ms bears a 1933 copyright by Harms which was renewed in 1946. Both verse and refrain are included on the ms.

I still love the red, white and blue - see entry 346V,R.

357V.Night and day

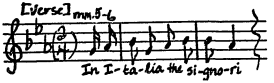


357R.



MS: YaleB
Comment: This song is also published as listed above. According to Robert Kimball, this ms is in Dr. Sirmay's hand, not Porter's (as indicated in the Yale catalogue).

358V.How's your romance?



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

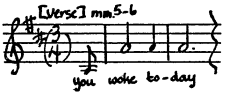
GAY DIVORCE (continued)
358R. How's your romance? (continued)

359. Dance to What will become of our England?

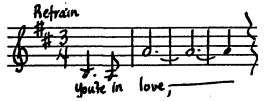
MS: Xerox at PT
Comment: No music known to be available under the alternate title in Cole, 260, What will become of our England? The above listed entry is an instrumental piece which evidently preceded the song listed in Cole.

I've got you on my mind - see entry 336V,R(a) and (b).
Mister and Missus Fitch - see entry 351V,R(b).

360V. You're in love



360R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GAY DIVORCE (continued)
ADDED MATERIAL - The following **three** numbers were added to the London production at the Palace Theatre, November 2,1933.

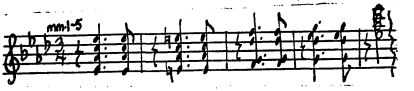
361. I love only you
362. Never say no

Comment: No music for this song could be located although Robert Kimball's notes indicate that a partial ms (no lyrics, verse) should exist at YaleB.

363. Waiters v. waitresses

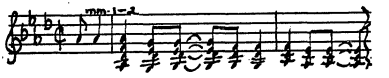
MATERIAL POSSIBLY UNUSED

364. 5A.Act I. scene I a)



MS: ozalid at PT
Comment: The ms is probably taken from a Tams-Witmark score (from the notational style). **Its pages are numbered 41-42 and it** bears a cue marking "Guy (to Egbert): 'Mimi.!"

365. 5B.Act I.scene I b)



MS: ozalid at PT
Comment: The ms is probably taken from a Tams score. Its pages are numbered 43-49. It bears a cue marking "Guy to Egbert:'After luncheon we went to the park' to reprise of'After you!'" At the end of the ms is the note "To: 'After you' refrain."

366. 6A.Act I. scene I c)

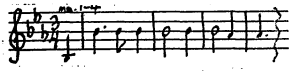
MS: ozalid at PT
Comment: The ms is probably taken from a Tams score. Its pages

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GAY DIVORCE (continued)
MATERIAL POSSIBLY UNUSED
366. 6A. Act I Scene 2 (continued)

are numbered 50-51. It also bears the cue marking,"Enter Guy."

367. In case you don't know

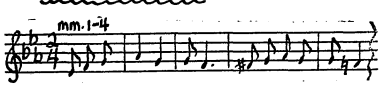


MS: ozalid at PT
Comment: This ms is probably taken from a Tams score. Its pages are numbered 99-101. It is in piano/vocal format although no lyrics are indicated. This seems to be a refrain section.

368. Incidental

MS: ozalid at PT
Comment: This ms is probably taken from a Tams score. Its pages are numbered 96-98.

369. Never go in for love



MS: ozalid at PT
Comment: The ms is probably taken from a Tams score. Its pages are numbered 104-06. It is in piano/vocal format although no lyrics are indicated.

370. 1. Prologue

MS: ozalid at PT
Comment: The ms is probably taken from a Tams score. Its pages are numbered 2-3.

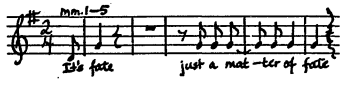
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GAY DIVORCE (continued)
MATERIAL POSSIBLY UNUSED
371. Prologue dance part II

MS: ozalid at PT
Comment: The ms is probably taken from a Tams score. Its pages are numbered 102-03.

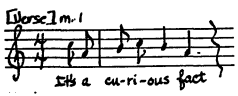
UNUSED

372. Fate

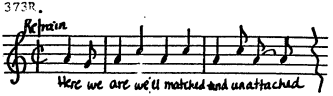


MS: Xerox at PT

373V. A weekend affair



373R.



Autograph: PT
Comment: The fourth word in the lyrics is misspelled as "we'll" instead of "well."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (374-409) - The entire score survives.

Date: 1933, 6 October. Produced at the Adelphi Theatre, London, by Charles B. Cochran.
MS: The original autographs and mss for the unpublished material are housed at YaleB. Duplicate forms located at PT are specified with each unpublished entry.
Edition: Unless otherwise noted, all music is published by (London: Chappell & Co., Ltd.; New York: Harms, c1933). Original sheet music at PT.
Comment: Instrumental numbers such as the Overture, Curtain music to scene I, act I and the like were (almost certainly) included in actual performance although they are not listed on the original program nor in Cole, 260. For this reason, I have included them here in their probable order of performance as specified in Robert Kimball's research notes. This reasoning is applied in subsequent analagous situations.

374. Overture

Autograph: photostat at PT (incomplete)

375.(a)Curtain music to scene I, act I and [b] Entrance of tricycle

[a] Entrance of tricycle

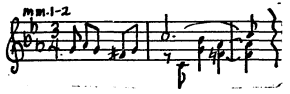
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (continued)

375.(a)Curtain music to scene I, act I and [a] Entrance of tricycle (continued)

Autograph: photostat at PT
MS: Xerox at PT
Comment: The subtitle Entrance of tricycle only appears on the ms (not the autograph) source.

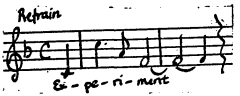
376. Opening scene. Oxford. When tea is served



Autograph: photostat at PT

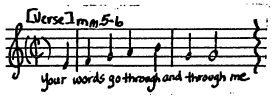
377V.Experiment

377R.



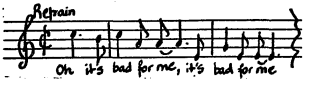
Comment: This song was intended for re-use in the unproduced musical MISSISSIPPI BELLE (1943).

378V.It's hard for me

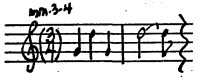


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (continued)
378R. It's bad for me (continued)

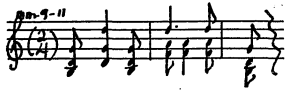


379.(a) Neauville-sur-mer



MS: photostat at PT

379.(b) Neauville-sur-mer dance



Autograph: photostat at PT
Comment: Since it is more complete and generally appears to be more fully thought out, this source probably represents the definitive version of this number.

380. Neauville. Entrance of Madeleine

Autograph: photostat at PT
Comment: Both meter and key are new in m. 5, as indicated above.

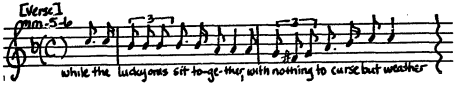
381. Count's theme no. 2

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

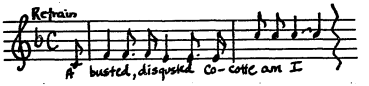
NYMPH ERRANT (continued)
381. Count's theme no. 2

Autograph: photostat at PT

382V. The cocotte



382R.

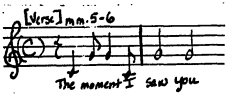


Autograph: photostat at PT

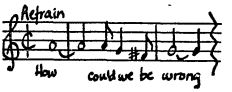
383. Neauville

MS: Xerox at PT
Comment: It is believed this might be the same as the number entitled Beach hall dance.

384V. How could we be wrong?



384R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

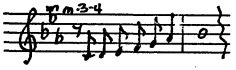
NYMPH ERRANT (continued)

385. Opening - the dome scene

MS: PT

386. The dome scene and [a] Entrance Pedro

[a] Entrance Pedro



Autograph: photostat at PT

387. Count's theme no. 1 (dome scene)

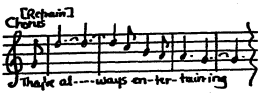
Autograph: photostat at PT

388V. They're always entertaining

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

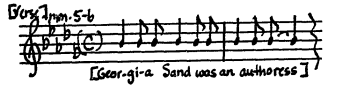
NYMPH ERRANT (continued)

388R. they're always entertaining (continued)

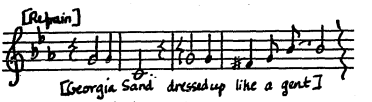


Autograph: photostat at PT
Comment: Four measures (not included in numbering) are left blank for the addition of an introduction.

389V. Georgia Sand



389R.

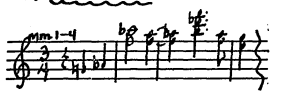


Autograph: photostat at PT

390. Entrance of Greek in Venice scene

Autograph: photostat at PT

391. Venice scene

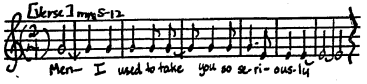


Autograph: photostat at PT

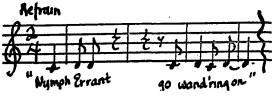
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (Continued)

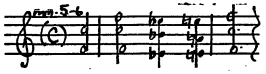
392V. Nymph errant



392R.

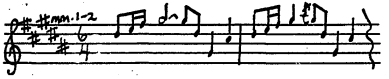


393. Introduction act II, scene I



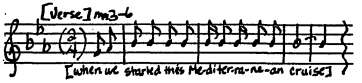
MS: Xerox at PT

394. Greek dance (carefree carvatids)



Autograph: photostat at PT
Comment: One measure was left blank for the addition of an introduction. Alternate title on program is Dance - carefree caryatides.

395V. Ruins



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (continued)
395R. Ruins (continued)

Autograph: photostat at PT
Comment: The title on the autograph actually reads Rains but since the program and the lyrics (typed separately) both refer to architectural ruins, the entry heading is listed under Ruins. Cole, 260, confirms this choice.

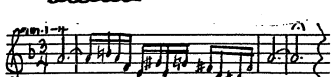
396. Smyrna - exit of Greek

Autograph: photostat at PT
Comment: The subtitle exit of Greek is given in m. 3 of the autograph.

397. Introduction to harem scene

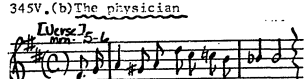
Autograph: photostat at PT

398. Harem dance



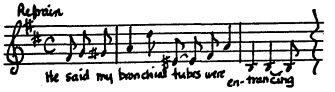
Autograph: photostat at PT

345V.(b) The physician



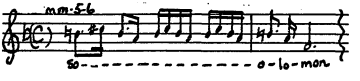
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (continued)
345R.(b)The physician (continued)

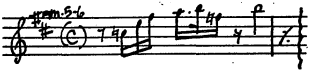


Comment: This version varies slightly in its lyrics and refrain meter from that used in STAR DUST(1931).

399. Solomon

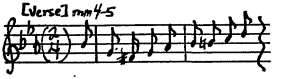


400. Introduction to palm scene

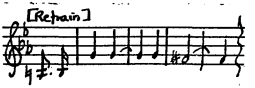


Autograph: photostat at PT

401 V. Back to nature



401R.



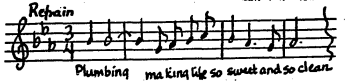
Autograph: Xerox at PT
Comment: No text is known to be available.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (continued)

402V. Plumbing

402R.

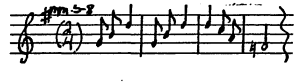


Autograph: photostat at PT

403. Folies Bergere scene

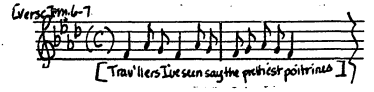
Autograph: photostat at PT

404. Tiller routine



Autograph: photostat at PT
Comment: No lyrics are known to exist although this number is written in piano/vocal format.

405V. Si vous aimez les poitrines



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

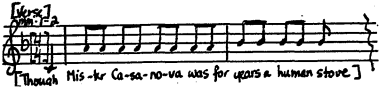
NYITH ERRANT (continued)
405R. Si vous aimez les poitrines (continued)

MS: Xerox at PT
Comment: Alternate title given on original program, If you like les belles poitrines.

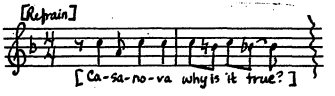
You're too far away - see entry 343.
375. (b) Oxford scene

Comment: Despite the different title, this number is actually a reprise of Curtain music to scene I, act I.

406V. Casanova



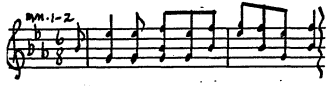
406R.



MS: Xerox at PT
Comment: Three and a half measures were left blank for the addition of an introduction (which was never written). No meter signature appears on the music.

UNUSED

My Louisa - see entry 276V,R.
407. Sweet nudity - opening march



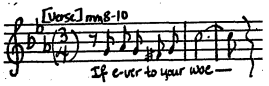
MS: Xerox at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NYMPH ERRANT (continued)
UNUSED
408. Sweet nudity - trio

MS: Xerox at PT

409V.(a)When love comes your way



409R.(a)

Comment: This song reappears in JUBILEE (1935).

ONCE UPON A TIME (EVER YOURS) (410-22) - With the exception of three songs, all of the music survives.

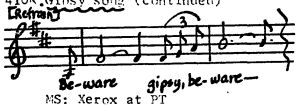
Date: late 1933, early 1934. Unproduced musical meant for production on the above dates by Gilbert Miller.
MS: Unless otherwise noted, all of the music for this score is unpublished and exists in ms form at YaleB, with Xeroxes at PT.

410V.Gipsy song

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ONCE UPON A TIME (EVER YOURS) (continued)

410R. Ginsy song (continued)

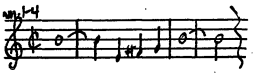


MS: Xerox at PT

Comment: No meter is given.

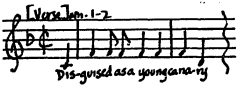
411. Ilsa's song

412. Yours

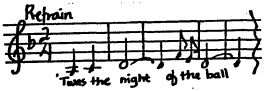


Comment: No text is known to be available. This song reappears in JUBILEE (1935). This is not the same song as I'm yours, from YOU NEVER KNOW (1938).

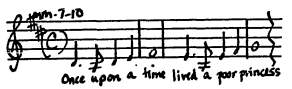
413V. The night of the ball



413R.



414. Once upon a time

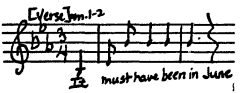


MS: PT

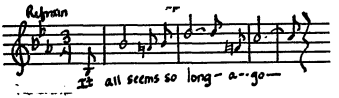
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ONCE UPON A TIME (EVER YOURS) (continued)

415V. It all seems so long ago

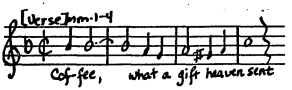


415R.

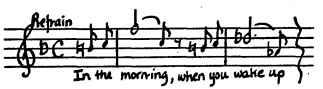


416. Thank you

417V. Coffee

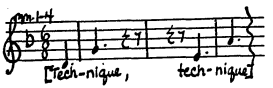


417R.



418. Success

419. Technique



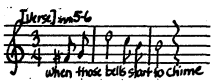
Comment: No text is known to be available. The lyrics indicated above are speculative.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

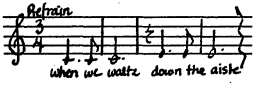
ONCE UPON A TIME (EVER YOURS) (continued)

When love comes your way - see entry 409V,R.

420V. When we waltz down the aisle



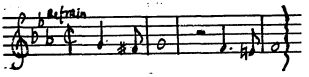
420R.



Edition: (New York: Harms, c1934) PT

Comment: Sheet music published for ANYTHING GOES (1934), in which this song reappeared, is the source for the above incipits. This song also reappears in the score for JUBILEE (1935).

421R. Lead me on

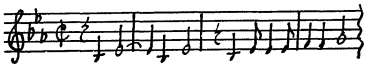


Comment: No verse section nor lyrics are known to exist.

MATERIAL POSSIBLY INCLUDED

Auf wiedersehen - see entries 198V,R (a) and (b).

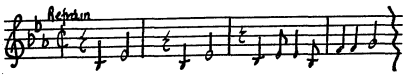
422.(a) Ballet music



Comment: This number is virtually the same as the refrain to Fox-trot.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ONCE UPON A TIME(EVER YOURS) (continued)
MATERIAL POSSIBLY INCLUDED
422.(b) Fox-trot



Autograph: PT
Comment: No verse section (nor lyrics for the refrain) are known to exist.

Mysteriously - see entries 347(a) and (b).
Die schöne Wirtstochter - see entry 352.

ANYTHING GOES (423-38) - The entire score survives.

Date: 1934, 21 November. Produced at the Alvin Theatre, New York, by Vinton Freedley.
MS: Anything goes: ms vocal score with lyrics and piano accompaniment. 17 separate numbers. This is Porter's personal copy of the score which he donated to Yale in February, 1942. It is located in YaleB and corresponds in all significant details to the published music.
Edition: Unless otherwise noted, all music is published by (New York: Harms, c1934). Original sheet music at PT; Some published material (specified with entry) is only found in the published vocal score: Anything goes: a musical comedy. Written by P.G. Wodehouse and Guy Bolton. Lyrics and music by Cole Porter (London: Chappell & Co., Ltd.; New York: Harms, c1936) 108p. This score is housed in the Research Library, Music Division, Library and Museum of the Performing Arts, Lincoln Center.(Entry indications utilize a shortened form of citation).
Comment: Certain instrumental numbers such as the Overture were (almost certainly) used in the actual production although they are absent from the original program and from listings in Cole. As a result, I have included them in their probable order of performance, rather than listing them among UNUSED works. The order of performance used here is adopted from that in the published vocal score.

423. Overture

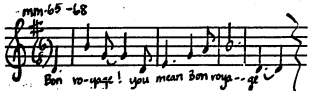
Edition: Anything goes (London: Chappell & Co., Ltd.; New York:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ANYTHING GOES (continued)

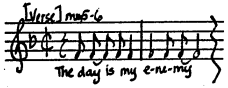
Harms, c1936) 1-8.

424. Bon voyage

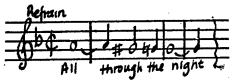


MS: YaleB, Xerox at PT
Edition: Anything goes (London: Chappell & Co., Ltd.; New York: Harms, c1936)15-18.Xerox at PT

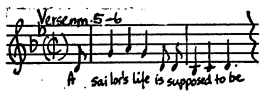
425V. All through the night



425R.



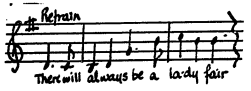
426V. There'll always be a lady fair



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

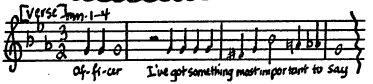
ANYTHING GOES (continued)

426R. There'll always be a lady fair (continued)

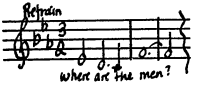


Edition: (New York: Harms, c1936) PT; Anything goes (London: Chappell & Co., Ltd.; New York: Harms, c1936) 32-34. Xerox at PT.
Comment: The published sheet music listed above was printed for the Paramount Pictures version of ANYTHING GOES. No sheet music from the 1934 Broadway production is known to exist at PT.

427V.(a) Where are the men?

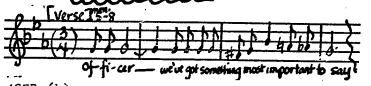


427R.(a)

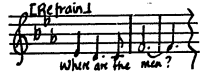


MS: Xerox at PT
Comment: This version is probably a predecessor of the published version shown below.

427V.(b) Where are the men?

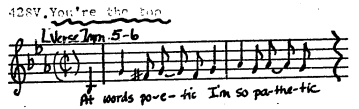


427R.(b)



Edition: Anything goes (London: Chappell & Co., Ltd.; New York: Harms, c1936) 35-44. Xerox at PT.

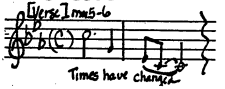
428V. You're the top



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ANYTHING GOES (continued)
428R. You're the top (continued)

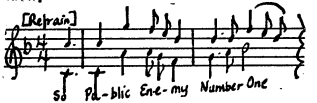
429V. Anything goes



429R.

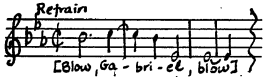
430V. Public enemy number one

430R.



Edition: Anything goes (London: Chappell & Co., Ltd.; New York: Harms, c1936) 62-68. Xerox at PT.

431R.(a) Blow, Gabriel, blow



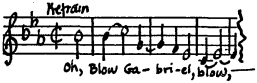
MS: Xerox at PT
Comment: Only the refrain exists in ms form. This was probably a preliminary version of the song, the final version being published. Only the first phrase of text is missing(the rest appears on the ms).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ANYTHING GOES (continued)

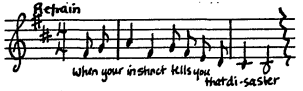
431V.(b)Blow, Gabriel, blow (continued)

431R.(b)



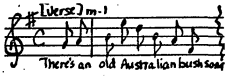
432V.(a)Be like the bluebird

432R.(a)



Autograph: PT(incomplete)
MS: PT
Comment: Only the verse appears on the autograph. The ms provided the refrain to match. This is a preliminary version of the song whose finished form is published (see entry below).

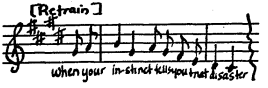
432V.(b)Be like the bluebird



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

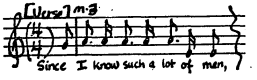
ANYTHING GOES (continued)

432R.(b)Be like the bluebird (continued)

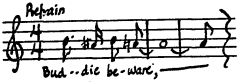


Edition: Anything goes (London: Chappell & Co., Ltd.; New York: Harms, c1936) 81-91. Xerox at PT

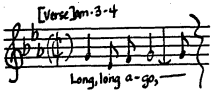
433V.Buddie beware



433R.



434V.Gypsy in me

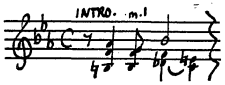


434R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ANYTHING GOES (continued)

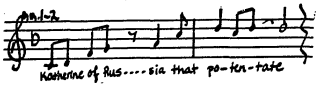
435. Finale



Edition: Anything goes (London: Chappell & Co., Ltd.; New York: Harms, c1936) 105-08. Xerox at PT

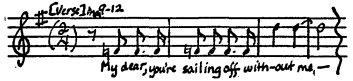
UNUSED

436. Kate the great

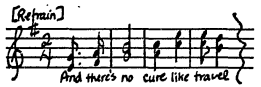


MS: PT
Comment: Only the vocal line appears on this ms although a complete version (with accompaniment) has been made in recent years and is also housed at PT.

437V. Opening scene, act I



437R.



MS: Xerox at PT
Comment: Alternate title in Cole, 261, corresponds to the refrain's opening lyrics, There's no cure like travel.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

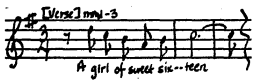
ANYTHING GOES (continued)

UNUSED

When we waltz down the aisle - see entry 420V,R.

Comment: This is listed in Cole, 261, as Waltz down the aisle.

438V. What a joy to be young



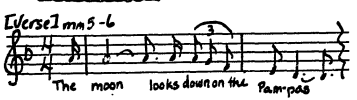
438R.

MS: Xerox at PT

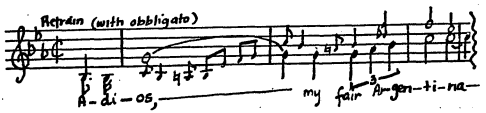
ADIOS ARGENTINA (439-44) - With one exception, all of the music survives.

Date: late 1934, early 1935. Unproduced Fox Film.

439V. Adios Argentina



439R.

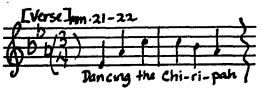


Autograph: Xerox at PT

Comment: The original meter indication is 3/4 but there is a meter change to 4/4 in the fourth measure.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ADIOS ARGENTINA (continued)
440V. The Chirioh



440R.

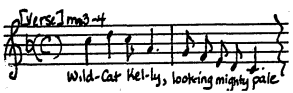
Autograph: PT

441V.(a) Don't fence me in

MS: Xerox at PT
Comment: This version predates the final, published version (see below). This is one of the few songs for which Porter was not the sole author of the lyrics. He purchased these lyrics (along with music, which he discarded) from Robert H. Fletcher in 1934 and adapted them to his own expression. The refrain of this ms version is identical to the published refrain shown below.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ADIOS ARGENTINA (continued)
441V.(b)Don't fence me in (continued)



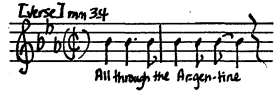
441R.(b)

Edition: (New York: Harms, c1954) PT
Comment: The sheet music was published for use in HOLLYWOOD CANTEEN, a 1955 Warner Brothers picture. Also see entry 444.

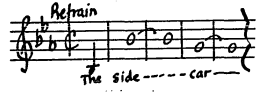
442. If you could love me

Comment: A recording of this song exists, although no written music is known to be available. According to Robert Kimball, the song is very similar to It was great fun the first time from KISS ME, KATE (1948). See entry 835V,R,P.

443V.The sidecar



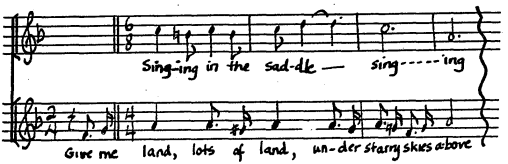
443R.



MS: PT
Comment: The lyrics are written in Porter's hand although the musical notation appears to be that of a copyist.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ADIOS ARGENTINA (continued)
444. Singing in the saddle



Autograph: PT
Comment: This autograph appears to be more of a rough sketch than a finished product. It is written as a duet with Don't fence me in, see entry 441.

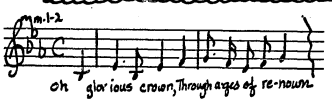
JUBILEE (445-76) - With one exception, the entire score survives.

Date: 1935, 12 October. Produced at the Imperial Theatre, New York, by Sam H.Harris and Max Gordon.
Edition: Unless otherwise noted, all music is published by (New York: Harms, c1935). Original sheet music at PT.

445. Act I, sc. a)prelude to "Our crown"

Autograph: Xerox at PT
Comment: In four sections, the last of which is identical to the first.

446. Act I, no. I (anthem to) b. "Our crown"

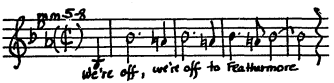


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)
446. Act I, no. I (anthem to) b."Our crown" (continued)

Autograph: Xerox at PT
Comment: Alternate title in Cole, 261, is simply Our crown.

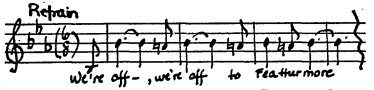
447. (a)Act I finale, part II



Autograph: Xerox at PT
Comment: Probably a prelimary version of the following entry.

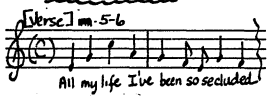
447V.(b)Act I, no. 2 Feathermore

447R.(b)

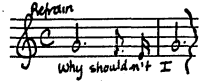


MS: PT
Comment: Since this is more extended than the above entry, I believe it is the more definitive version of this number. The alternate title in Cole, 261, corresponds to the refrain's opening lyrics, We're off to Feathermore. This ms also includes a dance based on the refrain.

448V.Why shouldn't I?

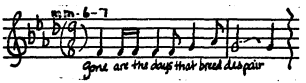


448R.



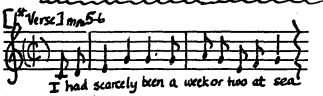
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)
449. Entrance of Eric

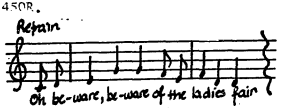


Autograph: Xerox at PT

450V. The Kling-Kling bird (on top of the divi-divi tree)

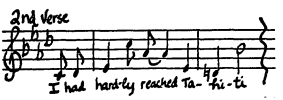


450R.

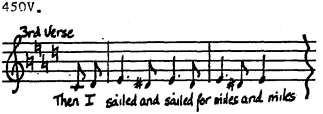


Comment: This refrain reappears after each of three verses, all of which are slightly different (see below).

450V.

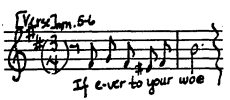


450V.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

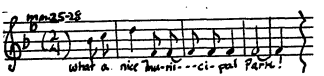
JUBILEE (continued)
409V.(b) When love comes your way



409R.(b)

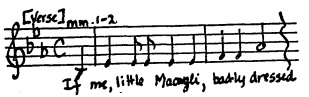
Edition: (New York: Harms, c1933 by Chappell & Co.,Ltd.) PT
Comment: The other edition (entry 409V,R [illegible]) varies in its key and in slight rhythmic details from this one.

451. Act I no. 9 What a nice municipal park!



MS: Xerox at PT

452V.Act I. No. 4. When me, Maowgli, love



452R.

MS: Xerox at PT
Comment: Other mss, identical otherwise, use the spelling which appears in Cole, 261, When me Mowgli, love.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

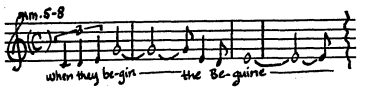
JUBILEE (continued)

453. Gather ye autographs while ye may

454R. My Loulou, Ourenine

Autograph: Xerox at PT
MS: Xerox at PT
Comment: The autograph also bears the marking "Act I scene 4," with a line through "scene 4" and "No. 5" written above it. The ms bears the notation "Act I scene 4" as well as Porter's hand-written marking "Act I. No. 9." This song has no verse section.

455. Begin the beguine



MS: YaleB
Comment: This song is also published as listed above. According to Robert Kimball, this ms is in Dr. Simay's hand, not Porter's (as indicated in the Yale catalogue).

456. The cabinet

Autograph: Xerox at PT
Comment: Alternate title in Cole, 261, is Cabinet music. This was written as background music for dialogue.

457. Act I, no. 13. Good morning, Miss Standing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)

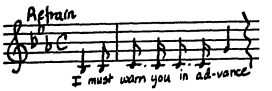
457. Act I, no. 13 Good morning, Miss Standing (continued)

b) accompaniment melody

MS: Xerox at PT

458V. Act I, no. 14 My most intimate friend

458R.



MS: Xerox at PT

459V.(a) Act I, scene IX

459R.(a)

MS: Xerox at PT

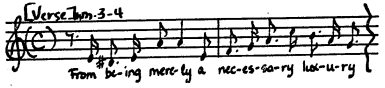
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)

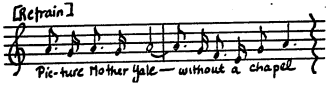
459. (a)Act I, scene IX (continued)

Comment: This is an earlier ms version which precedes the published song A picture of me without you (see entry below).

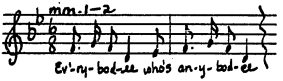
459V.(b)A picture of me without you



459R.(b)



460. Act I no. 15 Ev'rybod-ee who's anybod-ee (scene B, opening)



MS: Xerox at PT

Comment: This number concludes with a brief instrumental waltz.

461. Judgement of Paris

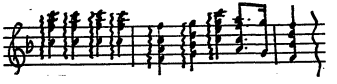
a)Entrance of Paris

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)

461. Judgement of Paris (continued)

b) Hera's dance

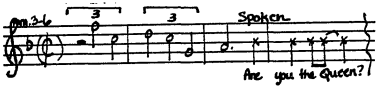


c) Pallas Athene's dance

MS: Xerox at PT

Comment: The c)section (Pallas) incipit opens with measure three.

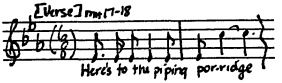
462. Swing that swing



Autograph: PT

Comment: The score format includes a piano part, a spoken vocal line and a second line labelled "melody" in Porter's hand. The above incipit combines the "melody" and the spoken part.

463V. Sunday morning breakfast time



463R.

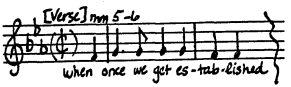
MS: Xerox at PT

Comment: This ms bears several notations in Porter's hand including the tempo marking "Allegretto giocoso" and the note "This is the title" which is to the left of the above title on the music. A subsidiary title marking, Act II scene I no. 16, is crossed out.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

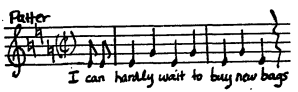
JUBILEE (continued)

464V. Mr. and Mrs. Smith



464R.

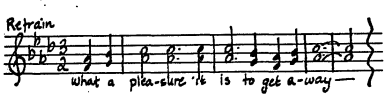
464P.



Autograph: Xerox at PT
Comment: The patter section is followed by a repeat of the refrain.

465V. Six little wives

465R.



MS: Xerox at PT
Comment: Alternate title in Cole, 261, is Gay little wives. The refrain, mistakenly given a separate title, To get away, in Cole, 261, is also identical to the number entitled Opening act II, scene 2 (Xerox ms at PT).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

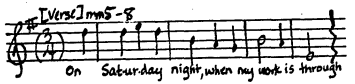
JUBILEE (continued)

466. Act II, scene 3. Opening to beach scene

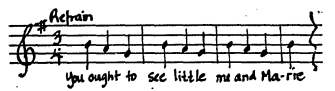
MS: Xerox at PT

Comment: Alternate title in Cole, 261, is simply Beach scene.

467V. Me and Marie

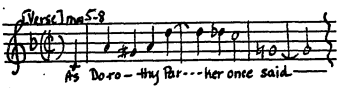


467R.

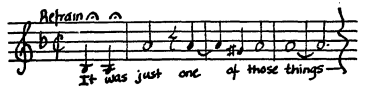


Comment: The refrain of this song adopts the style associated with such 19th c. popular songs such as Daisy Bell, The band played on and the like.

468V. Just one of those things



468R.



Comment: This is the familiar song associated with this title. It is not the same as the song used in THE NEW YORKERS (1930) (see entry 338).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)

469. Act II no. 25 Jubilee presentation

NS: Xerox at PT
Comment: Title above appears in Porter's hand, on a separate title page. The actual title on the top of the first page of music reads Act 2nd finale. The title listed in Cole, 261, is simply Jubilee presentation. Musically, this number opens with the same material as Act I sc. 4prelude to "Our crown" (entry 445), although different material follows.

MATERIAL POSSIBLY UNUSED - It is not known if the following were used.

470. Incidental (before guards sing "Our crown")

Autograph: Xerox at PT
Comment: This number is marked "segue into 'Our crown.'"

471. Incidental music leading into act I finale

NS: Xerox at PT
Comment: This number is marked "segue into Swing that swing."

472. Opening to scene in one (before Greek scene)

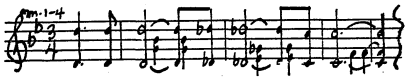
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JUBILEE (continued)
MATERIAL POSSIBLY UNUSED
472. Opening to scene in one (before Greek scene) (continued)

MS: Xerox at PT

UNUSED

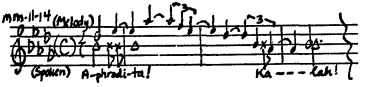
473. Greek scene (incidental)



MS: Xerox at PT

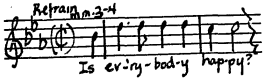
474. Opening Greek scene. Act I no.16
a) Wrestler's music

b) Aphrodite's dance



Autograph: Xerox at PT
Comment: The top of the first page of music also bears the following notes in Porter's hand : "1/2 tone lower," " F major" - thus indicating Porter's intention to transpose the number to a more convenient key, from G major to F major.

475R. Sing jubilee

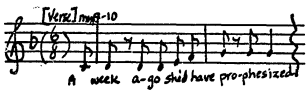


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

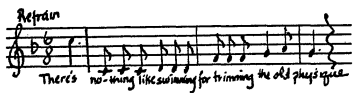
JUBILEE (continued)
UNUSED
475R. Sing jubilee (continued)

Autograph: Xerox at PT
Comment: Only the refrain section is known to be available.

476V. There's nothing like swimming



476R.



MS: Xerox at PT

Yours - see entry 412.

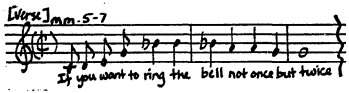
BORN TO DANCE (477-84) - All of the music survives.

Date: 1936, November. An MGM film produced by Jack Cummings for release on the above date.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1936). Original sheet music at PT.

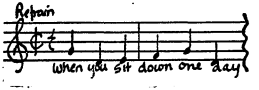
477. Rolling home

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

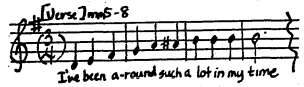
BORN TO DANCE (continued)
478V. Rap tap on wood



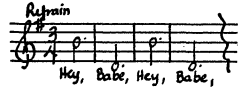
478R.



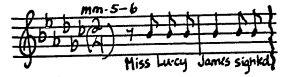
479V. Hey, babe, hey



479R.



480. Entrance Lucy James

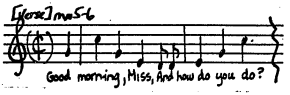


MS: Xerox at PT
Comment: This serves as in introduction to the number entitled Love me, love my Pekinese (see entry below).

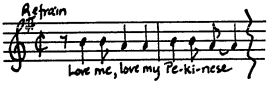
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BORN TO DANCE (continued)

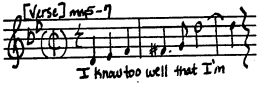
481V. Love me, love my Pekinese



481R.



482V. Easy to love



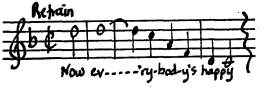
482R.

483. I've got you under my skin

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BORN TO DANCE (continued)
484V. Swingin' the jinx away

484R.



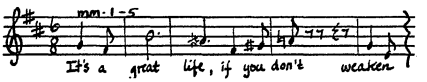
RED HOT AND BLUE (485-508) - With the exception of two songs, all of the music survives.

Date: 1936, 19 October. Produced at the Alvin Theatre, New York, by Vinton Freedley.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1936). Original sheet music at PT. Some published songs also appear (as specified with individual entries) in a partial vocal score, Red, hot and blue: a musical comedy (New York: Random House, 1936) 53p., which is also located at PT.

485. Opening. At ye olde coffee shoppe in Cheyenne

MS: photostat at PT

486. It's a great life (if you don't weaken)



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

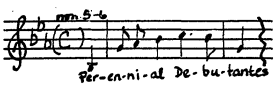
RED, HOT AND BLUE (continued)

486. It's a great life (if you don't weaken) (continued)

MS: PT

Comment: Alternate title in Cole, 261, is simply It's a great life.

487. Perennial debutantes



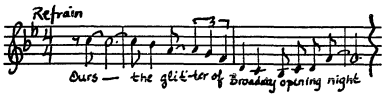
Autograph: PT

Edition: (New York: Chappell & Co., c1936) PT; Red, hot and blue; a musical comedy (New York: Random House, 1936) 3-5. PT

Comment: The autograph bears the marking "for print" in Porter's handwriting. All three versions are identical in music and lyrics.

488V.(a)Ours

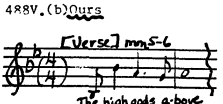
488R.(a)



MS: PT

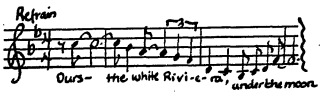
Comment: This additional verse and refrain are labelled "unpublished and different" by Porter. This ms also includes a dance based on the refrain. Most likely, this version was discarded in favor of the published version (see entry below).

488V.(b)Ours

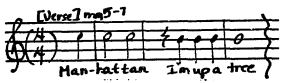


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

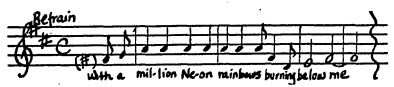
RED, HOT AND BLUE (continued)
488R.(b)Ours (continued)



489V.Down in the depths (on the ninetieth floor)

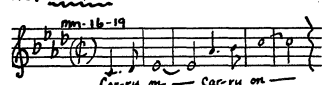


489R.



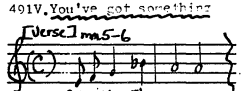
Autograph: PT
Edition: (New York: Chappell & Co., c1936) PT
Comment: The incipits are taken from the published sheet music. Two autographs exist, one complete and one incomplete. The complete autograph agrees with the published sheet music except for minor details. Alternate title in Cole, 261, is simply Down in the depths.

490. Carry on

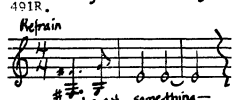


MS: ozalid at PT

491V.You've got something



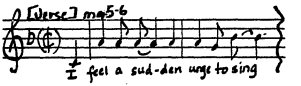
491R.



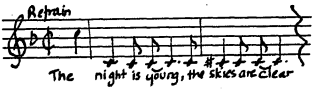
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

RED, HOT AND BLUE (Continued)

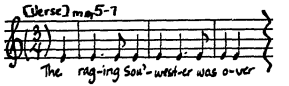
492V. It's delovely



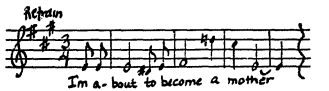
492R.



493V. A little skipper from heaven above



493R.

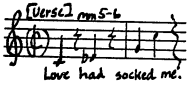


494. Five hundred million

MS: PT (dated 1936)

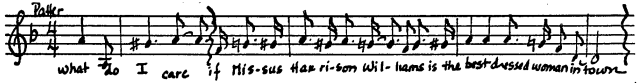
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

RED, HOT AND BLUE (continued)
495V. Ridin' high



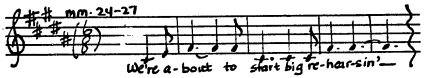
495R.

495P.



Autograph: PT (incomplete)
Edition: (New York: Chappell & Co., c1936) PT
Comment: The patter section remained unpublished (perhaps in an effort to cut printing costs?). The source for the patter incipit is the autograph at PT which only provides the vocal line of the patter section. Originally, the patter was to be inserted between two statements of the refrain.

496. Opening act II, scene 1. We're about to start big rehearsin'



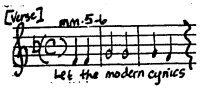
MS: PT
Comment: The ms has some markings in Porter's hand. Alternate title in Cole, 261, is simply We're about to start big rehearsin'.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

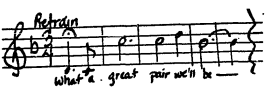
RED, HOT AND BLUE (continued)
497. Hymn to Hymen

MS: PT
Comment: This number is actually part of a larger one entitled Opening act II, scene 1. Several notations in Porter's hand appear in the margins.

498V. What a great pair we'll be



498R.



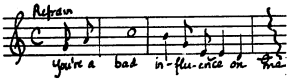
Autograph: PT
Edition: Red, hot and blue; a musical comedy (New York: Random House, 1936) 39-44. PT; (New York: Chappell & Co., c1936) limited edition
Comment: The Random House edition is the source of the above incipits. It coincides exactly with the autograph, except for the rhythm of the **refrain's** anacrusis. In the autograph, the dotted quarter note followed by an eighth is changed to two quarter notes, each with a fermata. The separate sheet music, published in a limited edition, was not available, although records at PT indicate that it is identical to the Random House edition.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

RED, HOT AND BLUE (continued)

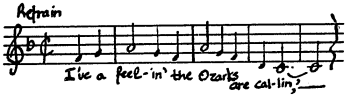
499V. You're a bad influence on me

499R.



500V. The Ozarks are callin' me home

500R.

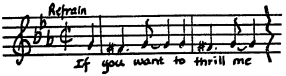


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

RED, HOT AND BLUE (continued)

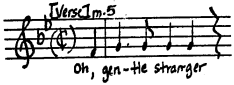
501V. Red, hot and blue

501R.



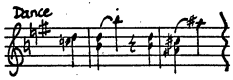
UNUSED

502V. Bertie and Gertie



502R.

502. [Dance]



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

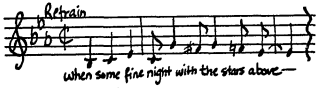
RED, HOT AND BLUE (continued)
UNUSED
502P. Bertie and Gertie (continued)

MS: photostat at PT
Comment: The patter, a spoken section, is followed by an abbreviated repeat of the refrain.

503V. Goodbye, little dream, goodbye

503R.

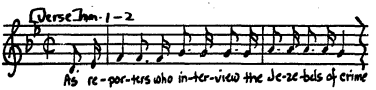
504. Lonely star
505R. That's the news I'm waiting to hear



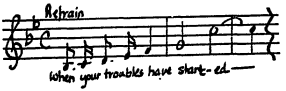
MS: PT
Autograph: PT
Comment: This song has no verse section. The ms is dated 6-10-36.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

RED, HOT AND BLUE (continued)
UNUSED
506V. When your troubles have started



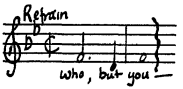
506R.



506P.

Autograph: photostat at PT (patter only)
MS: Xerox at PT (complete)
Comment: The autograph version of the patter agrees with the ms version. The patter section is followed by a repeat of the refrain.

507. Where?
508R. Who but you



Autograph: PT
Comment: This song has no verse section.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

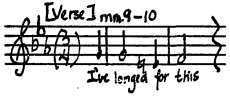
ROSALIE (509-21) - All of the music survives.

Date: 1937, 24 December. Produced for MGM films by William Anthony and released on the above date.
Edition: Unless otherwise noted, this music is published by (New York: Chappell & Co.,c1937). Original sheet music at PT.

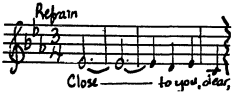
509R.(a)Close

MS: Xerox at PT (refrain only)
Comment: This is labelled "fox trot version" and was probably a preliminary version of the published "valse version." (See entry below).

509V.(b)Close

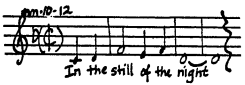


509R.(b)



Edition: (New York: Chappell & Co., c1937) Xerox at PT
Comment: According to Cole, 262, this song "(may not have been sung in the film)."

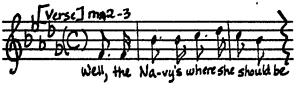
510. In the still of the night



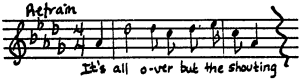
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ROSALIE (continued)

511V. It's all over but the shouting

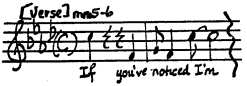


511R.

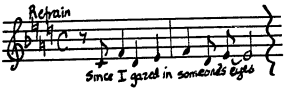


Autograph: PT

512V. I've a strange new rhythm in my heart



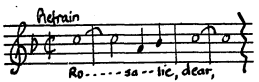
512R.



513V.(a) Rosalie

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

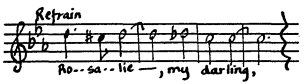
ROSALIE (continued)
513R.(a)Rosalie (continued)



MS: photostat at PT
Comment: This ms is dated 6-11-37 and bears the following marginal notations: "(first or serenade version)," "different refrain, different lyric, verse same as published."

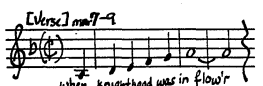
513V.(b)Rosalie

513R.(b)



MS: photostat at PT
Comment: This ms is dated 5-9-36 and bears the following marginal notations in Porter's own hand: "(second version)" and "different verse, same lyric, refrain as published."

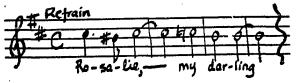
513V.(c)Rosalie



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ROSALIE (continued)

513R. (c)Rosalie (continued)

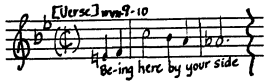


Comment: Porter departed from his normal habits by rewriting this song seven times in order to satisfy MGM's head Louis Mayer. Ironically, Porter considered Mayer's favorite version (the seventh and final, published version) to be inferior to earlier versions. Only two of the remaining six versions are known to survive. Their incipits are given above.

514. Spring love is in the air

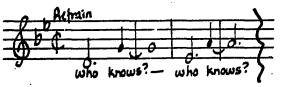
Autograph: Xerox at PT

515V. Who knows?

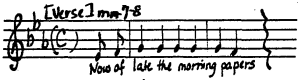


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ROSALIE (continued)
515R. Who knows? (continued)



516V. Why should I care?



516R.

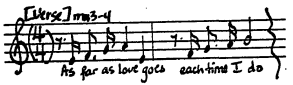
UNUSED (or possibly unused)

517. A fool there was

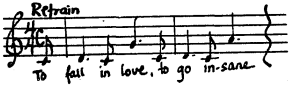
MS: photostat at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ROSALIE (continued)
UNUSED (or possibly unused)
518V. I know it's not meant for me



518R.



MS: Xerox at PT

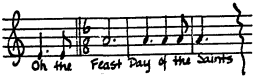
519. National anthem

Autograph: PT
Comment: The autograph bears a copyright by MGM dating 1937. This number is not listed in Cole.

520. Opening. Romanza sequence (& entrance Prince Paul)

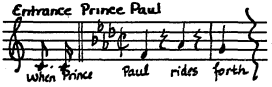
a) [introduction]

b) [first choral entry]



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

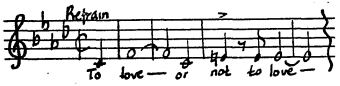
ROSALIE (continued)
UNUSED (or possibly unused)
320. Opening. Romanza sequence (& entrance Prince Paul) (continued)
c) Entrance Prince Paul



Autograph: PT
Comment: Alternate title in Cole,262, is simply Entrance of Prince Paul.

521V. To love or not to love

521R.

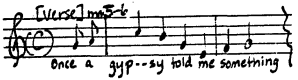


Autograph: PT

BREAK THE NEWS (522-23) - All the music survives.

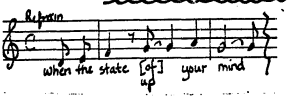
Date: 1938. Produced for Monogram Pictures, England, in 1937, by René Clair. Released in 1938 and in the United States in 1941.

522V. (a) Don't let it get you down



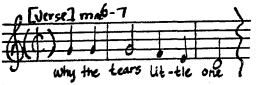
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BREAK THE NEWS (Continued)
522R.(a)Don't let it get you down (continued)



MS: photostat at PT
Comment: The ms has Porter's corrections marked on it. This song reappears, in a different version, in YOU NEVER KNOW (1938).

523V.It all belongs to you



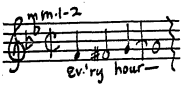
523R.

Edition: (New York: Chappell & Co., c1938) Xerox at PT

GREEK TO YOU (524-27) - With one exception, the music survives.

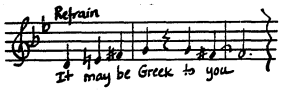
Date: 1937-38. Unproduced musical intended for presentation by Vinton Freedley.

524V.Greek to you



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GREEK TO YOU (continued)
524R. Greek to you (continued)

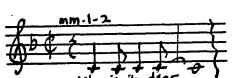


Autograph: YaleB, Xerox at PT
Comment: Porter set aside four blank measures for the later addition of an introduction.

525. It never entered my head
526. Opening act 2, scene 1

Autograph: YaleB, Xerox at PT
Comment: This is the same number listed in Cole,262, as Melos, that lovely smiling isle.

527. Wild wedding bells



Autograph: YaleB, Xerox at PT
Comment: This song reappears in LEAVE IT TO ME (1938).

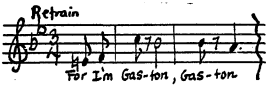
YOU NEVER KNOW (528-46) - With the exception of one song, all of the music survives.

Date: 1938, 21 September. Produced at the Winter Garden Theatre by Lee and J. J. Shubert, in association with John Shubert.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1938). Original sheet music at PT.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

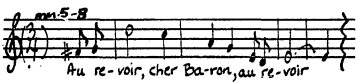
YOU NEVER KNOW (continued)
528V. Prologue

528R.



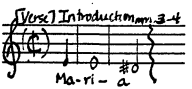
Autograph: photostat at PT
Comment: Alternate title in Cole, 262, corresponds to the refrain's opening lyrics, I am Gaston.

529. Opening act I, scene I

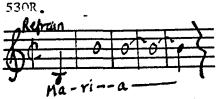


Autograph: photostat at PT
Comment: Alternate title in Cole, 262, corresponds to the opening lyrics, Au revoir, cher Baron.

530V. Maria



530R.

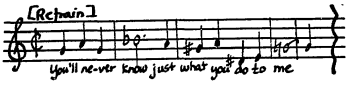


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YOU NEVER KNOW (continued)

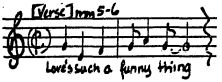
531V.(a) You'll never know

531R.(a)



MS: photostat at PT (incomplete)
Comment: This preliminary version of the song bears a slightly different title as well as other, rather major differences. The ms only gives the vocal line.

531V.(b) You never know



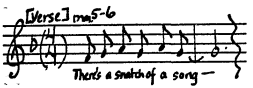
531R.(b)

Comment: This published version represents the final form of this song.

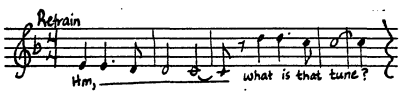
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YOU NEVER KNOW (continued)

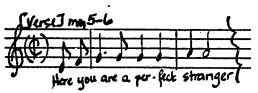
532V. What is that tune?



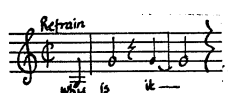
532R.



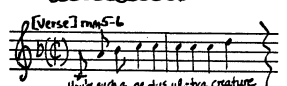
533V. For no rhyme or reason



533R.



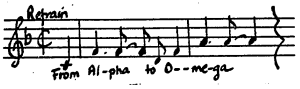
534V. From alpha to omega



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

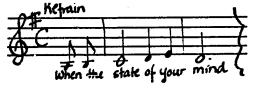
YOU NEVER KNOW (continued)

534R. From alpha to omega (continued)



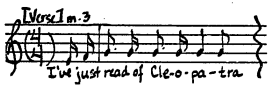
522V.(b) Don't let it get you down

522R.(b)

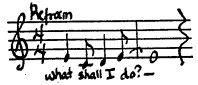


Autograph: photostat at PT

535V. What shall I do?



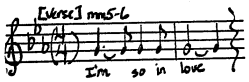
535R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

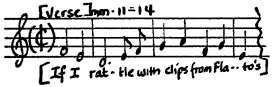
YOU NEVER KNOW (continued)

536V. At long last love

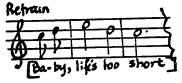


536R.

537V. Yes, yes, yes?

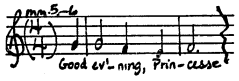


537R.



Autograph: PT (without lyrics)

538. Good evening, princesse



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YOU NEVER KNOW (continued)
538. Good evening, princesse (continued)

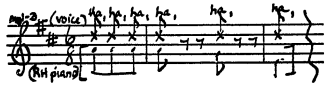
Autograph: photostat at PT
Comment: Cole, 262, gives the correct spelling of "princess" in the title.

UNUSED

539. By candlelight

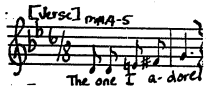
MS: photostat at PT

540. Finale act I



Autograph: photostat at PT
Comment: Alternate title in Cole, 262, corresponds to the opening lyrics, Ha, ha, ha.

541V. I'll black his eyes



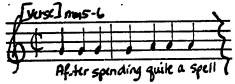
541R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

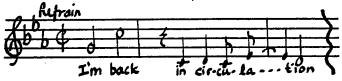
YOU NEVER KNOW (continued)
UNUSED
541. I'll black his eyes (continued)

Autograph: photostat at PT

542V. I'm back in circulation

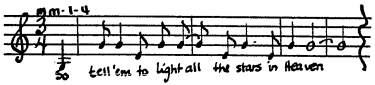


542R.



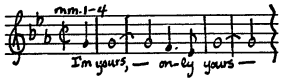
Autograph: photostat at PT

543. I'm going in for love



Autograph: photostat at PT

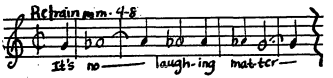
347.(b) I'm yours



MS: Xerox at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YOU NEVER KNOW (continued)
UNUSED
544R. It's no laughing matter

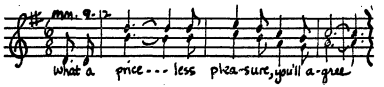


Autograph: photostat at PT
Comment: This song has no verse section. The meter is new in m.4.

545. Just one step ahead of love

Comment: Alternate title in Cole, 262, is simply One step ahead of love.

546. Opening act II(scene 3, section I)

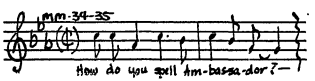


Autograph: photostat at PT
Comment: Alternate title in Cole, 262, corresponds to the opening lyrics, What a priceless pleasure.

LEAVE IT TO ME (547-67) - With the exception of one song, all of the music survives.

Date: 1938, 9 November. Produced at the Imperial Theatre, New York, by Vinton Freedley.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1938). Original sheet music at PT.

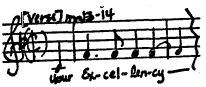
547. Act I, scene 1. Opening chorus. How do you spell ambassador



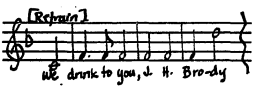
MS: ozalid at PT
Comment: From the notational style, this appears to be from a Tams-Witmark score. Alternate title in Cole, 262, is simply How do you spell ambassador.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)
548V. No. We drink to you. J.H. Brody

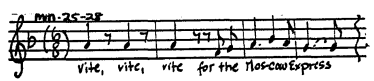


548R.



Autograph: photostat at PT
Comment: Alternate title in Cole, 262, is simply We drink to you, J.H. Brody.

549. Opening act I scene 2, no. 3. Vite, vite, vite

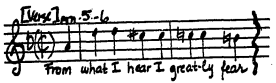


MS: ozalid at PT
Comment: Alternate title in Cole, 262, is simply Vite, vite, vite. From the notational style, this ms appears to be from a Remick-Witmark score.

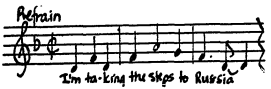
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)

550V. Taking the steps to Russia

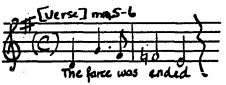


550R.



Comment: Alternate title in Cole, 262, corresponds to the refrain's opening lyrics, I'm taking the steps to Russia. An earlier version of the title (on separate lyrics sheet) incorporates a pun, I'm taking the Steppes to Russia.

551V. Get out of town



551R.

552V. When all's said and done

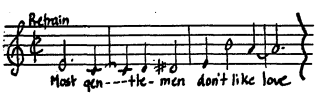
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)
552R. When all's said and done (continued)

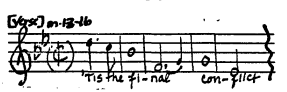
Autograph: photostat at PT

553V. Most gentlemen don't like love

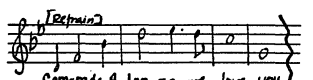
553R.



554V. No. 4 act I, scene 8. Comrade Alonzo, we love you



554R.



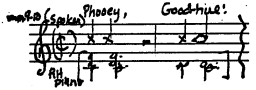
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)

354. No. 4 act I, scene 8. Comrade Alonzo, we love you (continued)

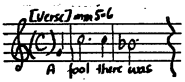
Autograph: photostat at PT
Comment: Alternate title in Cole, 262, is simply Comrade Alonzo.

555. Recall Goodhue - recitative

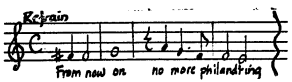


Autograph: photostat at PT
Comment: Alternate title in Cole, 262, is simply Recall Goodhue.

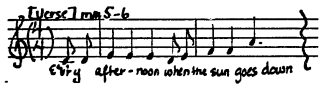
556V. From now on



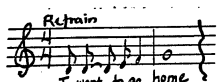
556R.



557V. I want to go home



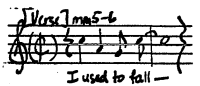
557R.



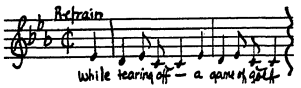
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)

558V. My heart belongs to Daddy

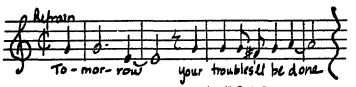


558R.

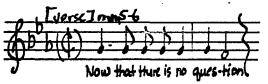


559V. To-morrow

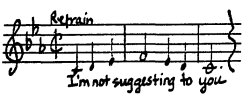
559R.



560V. Far away



560R.



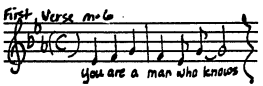
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)
561. To the U.S.A. from the U.S.S.R.

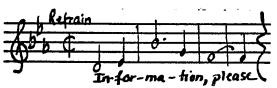
Autograph: photostat at PT
Comment: Cole, 263, erroneously lists the title as From the U.S.A. to the U.S.S.R. No meter is given on the autograph.

UNUSED

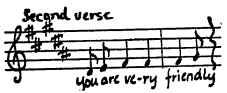
562. As long as it's not about love
563V. Information please



563R.



563V.



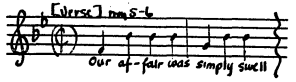
MS: photostat at PT
Comment: The second verse returns to the same refrain.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

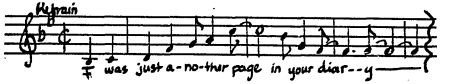
LEAVE IT TO ME (continued)

UNUSED

564V. Just another page in your diary



564R.



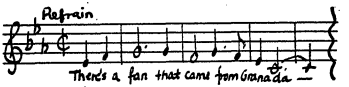
Autograph: PT

565. Recitative (Buck & crowd)

Autograph: photostat at PT
Comment: This number is not listed in Cole.

566V. There's a fan

566R.



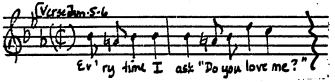
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LEAVE IT TO ME (continued)

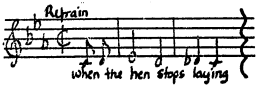
566. There's a fan (continued)

MS: photostat at PT

567V. When the hen stops laying



567R.



MS: Xerox at PT

Wild wedding bells - see entry 527.

BROADWAY MELODY OF 1940 (568-72) - All of the music survives.

Date: 1939. An MGM film produced in 1939 by Jack Cummings and released on February 9, 1940.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1939). Original sheet music at PT.

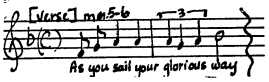
568.(a) Waltz version of Between you and me

Autograph: photostat at PT
Comment: This version is superseded by the published version.

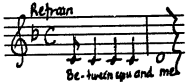
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BROADWAY MELODY OF 1940 (continued)

567V.(b) Between you and me



568R.(b)

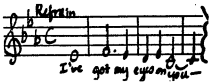


569R.I concentrate on you

Comment: This song has no verse section.

570V.(a)I've got my eyes on you

570R.(a)



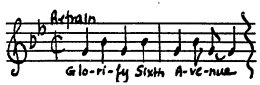
Comment: The identical music reappears in this score with a new text, under the title I'm so in love with you.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BROADWAY MELODY OF 1940 (continued)

571V. Please don't monkey with Broadway

571R.



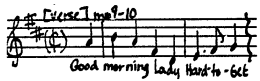
Edition:(New York: Chappell & Co., c1940) PT

Begin the beguine - see entry 455.

Comment: This is the motion **picture premiere** of this song.

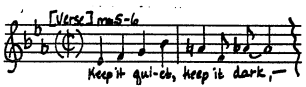
UNUSED

572V.(a)I happen to be in love

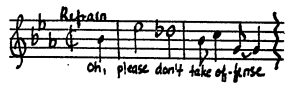


Autograph: PT
Comment: Only the verse of this earlier version differs from the published version.

572V.(b)I happen to be in love



572R.(b)

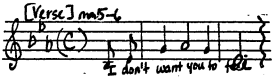


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BROADWAY MELODY OF 1940 (continued)

[UNUSED]

570V.(b) I'm so in love with you



570R.(b)

MS: PT

DUBARRY WAS A LADY (573-97) - All the music survives.

Date: 1939, 6 December. Produced at the 46th Street Theatre, New York, by B. G. DeSylva.
Edition: Unless otherwise noted all of the music is published by (New York: Chappell & Co., c1939). Original sheet music at PT.
Comment: Since they were probably used in the actual performance, the Overture and finales for acts I and II are included in their probable order of performance, rather than under UNUSED material.

573. Overture

MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 1-11. PT

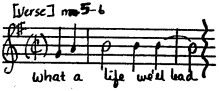
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

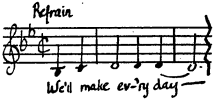
574. Prologue. Opening no. 1

MS: Xerox at PT
Comment: Alternate title in Cole, 263, corresponds to the opening lyrics, Where's Louie?

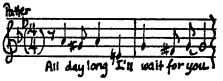
575V. Ev'ry day a holiday



575R.



575P.

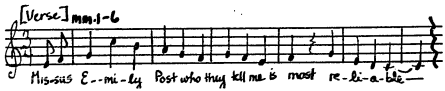


MS: Xerox at PT (patter only)
Edition: (New York: Chappell & Co., c1939) PT
Comment: The patter section is omitted from the published edition, probably due to publication costs. Another, contemporaneous edition of the sheet music bears a slightly different title on its cover page, Ev'ry day is a holiday. The title on its copyright page, however, remains Ev'ry day a holiday.

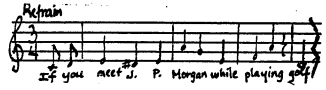
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

576V. It ain't etiquette

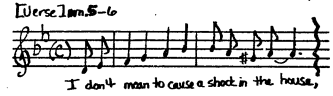


576R.

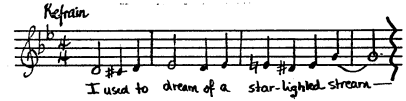


MS: ozalid at PT

577V. When love beckoned (in Fifty-Second Street)

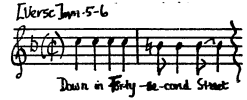


577R.



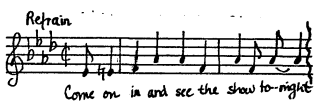
Comment: Alternate title in Cole, 263, is simply When love beckoned.

578V. Come on in



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)
578R. Come on in (continued)

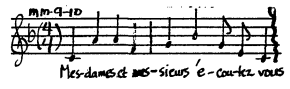


Edition: (New York: Chappell & Co., c1940) PT

579. Dream song

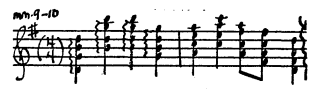
MS: Xerox at PT

580. Mesdames et messieurs



MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 70-75. PT
Comment: Much of the same thematic material reappears in Opening act I, scene 1 (see UNUSED).

581. The gavotte

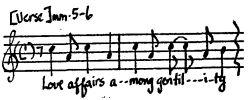


MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 76-84. PT

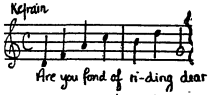
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

583V. But in the morning, no



582R.



583V. Do I love you?

583R.

584. Rhythm dance (danse victoire)

MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 102-05. PT
Comment: Alternate title in Cole, 263, is simply Danse victoire.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

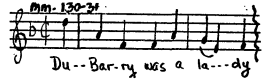
585. Bacchanale and danse (danse erotique)

MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 107-12. PT
Comment: Alternate title in Cole, 263, is simply Danse erotique.

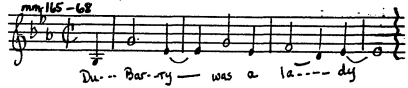
586. Finale act I

a)

b) [DuBarry was a lady (Louis's version)]



c) [DuBarry was a lady (DuBarry's version)]



MS: Xerox at PT
Comment: The original program and Cole, 263, list this number simply as DuBarry was a lady. Actually, the two versions of the title song are merely subsections of the larger Finale act I and are not separately titled. Incipits are included for the two versions of the title song but not for the other subsections, since most of the other subsections derive from material heard elsewhere, while this represents the only occurrence of the title song material.

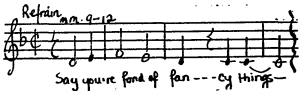
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

587. Opening act II, "danse tzigane"

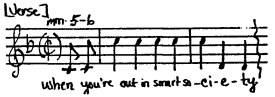
MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 133-41. PT
Comment: Alternate title in Cole, 263, is simply Danse tzigane.

588R. Give him the oo-la-la

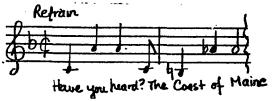


Edition: (New York: Chappell & Co., c1940) PT
Comment: This song has no verse section.

589V.(a) Well, did you evah



589R.(a)

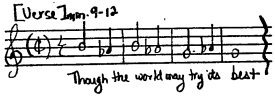


Edition: (New York: Chappell & Co., c1940) PT
Comment: This song reappears with new refrain lyrics in HIGH SOCIETY (1956).

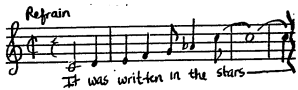
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

589V. It was written in the stars



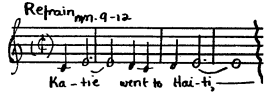
590R.



591. L'apres midi d'un boeuf (sunny rice)

MS: DuBarry was a lady; ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 176-79. PT

592R Katie went to Haiti



Comment: This song has no verse section.

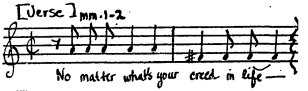
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

DUBARRY WAS A LADY (continued)

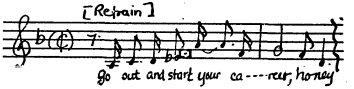
593. Friendship

UNUSED

594V. In the big money



594R.



MS: PT

595. Opening act I, scene 1

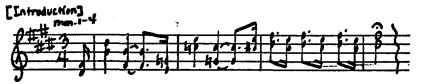
MS: Xerox at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

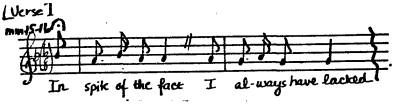
DUBARRY WAS A LADY (continued)

UNUSED

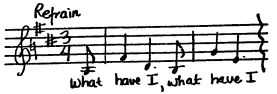
596. What have I?



596V.



596R.



MS: PT
Comment: Since the instrumental introductory section is a relatively lengthy and significant portion of this number, it merits its own incipit.

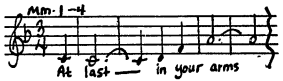
597. Zombie dance

MS: YaleB, photostat at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1930 - 1939

598. At last in your arms

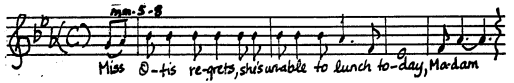


MS: mimeograph at PT
Comment: This ms is labelled "piano arr. E. Brent" and dated 9-1-39. The song was written for BALALAIKA.

Goodbye, little dream, goodbye - see entry 503V,R.

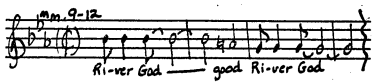
Comment: This song was also interpolated in O MISTRESS MINE, England (1936).

599. How do they do it?
600. Java
601. Maybe yes, maybe no
602. Miss Otis regrets (she's unable to lunch today) A ballad



Edition: (New York: Harms, c1934) Xerox at PT
Comment: Alternate title in Cole, 263, is simply Miss Otis regrets.

603. River god

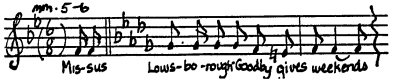


Edition: (London; New York: Chappel & Co., c1938) Xerox at PT
Comment: This song was interpolated in THE SUN NEVER SETS, England, (1938).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1930 - 1939 (continued)

604. Thank you so much Missus Lowsborough-Goodby



Edition: (New York: Harms, c1934) PT

605. The upper Park Avenue

606R. What am I to do?

MS: YaleB; photostat at PT

Comment: This ms bears the unusual byline of "Noel Porter" rather than Cole Porter. This song was interpolated in THE MAN WHO CAME TO DINNER (1939). It has no verse section.

607. What's my man gonna be like?

Comment: Interpolated in THE VANDERBILT REVUE (1930).

1940-1949

PANAMA HATTIE (608-35) - With one exception, all of the music survives.

Date: 1940, 30 October. Produced at the 46th Street Theatre, New York, by B. G. DeSylva.

Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1940). Original sheet music at PT.

Comment: Since they were (almost certainly) used in the actual performance, the Overture, the Finale curtain act I and the Entr'acte are included in their probable order of performance, rather than under UNUSED material.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)

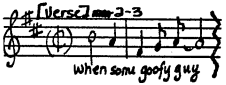
608. Overture

MS: ozalid at PT

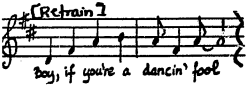
609. Opening act I, scene I

MS: photostat at PT
Comment: Alternate title in Cole, 263, corresponds to the opening lyrics, A stroll on the Plaza Sant'Ana.

610V. Join it right away



610R.



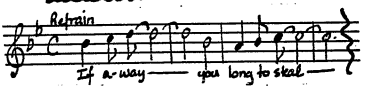
MS: ozalid at PT

611V.

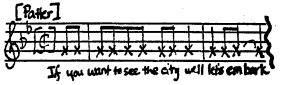
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)

611R. Visit Panama (continued)

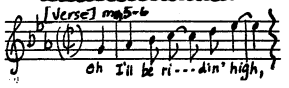


611P.

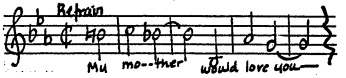


MS: Xerox at PT
Edition: (New York: Chappell & Co., c1940) PT
Comment: The patter is omitted from the published version probably because of publication costs. The ms version is in F major/ F minor, while the published version (as above) is in B♭major/ B♭minor. The patter is followed by a repeat of the refrain.

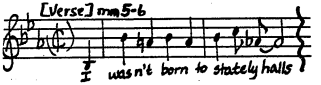
612V. My mother would love you



612R.



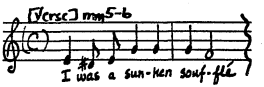
613V. I've still got my health



613R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)
614V. Fresh as a daisy



614R.

615. Finale curtain act I

MS: ozalid at PT

616. Entr'acte

MS: ozalid at PT

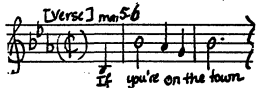
617. Act II, sc. 4 Welcome to Jerry

MS: photostat at PT
Comment: Alternate title in Cole, 263, is simply Welcome to Jerry.

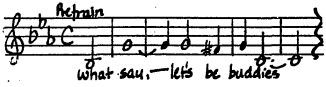
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)

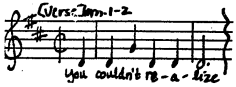
618V. Let's be buddies



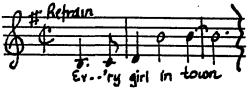
618R.



619V. They ain't done right by our Nell



619R.



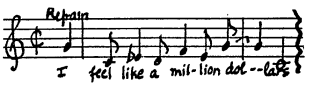
MS: photostat at PT

620V. I'm throwing a ball tonight

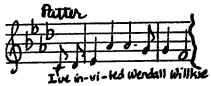
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)

620R. I'm throwing a ball tonight (continued)



620P.

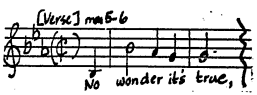


MS: photostat at PT
Comment: The patter section is followed by a partial repeat of the refrain.

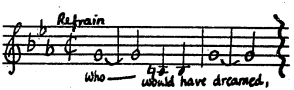
621. We detest a fiesta

MS: photostat at PT

622V. Who would have dreamed?



622R.

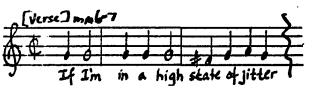


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

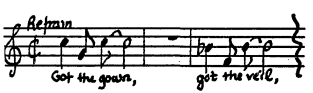
PANAMA HATTIE (continued)
623V. Make it another Old Fashioned, please

623R.

624V. All I've got to get now is my man

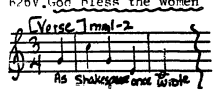


624R.



Comment: The time signature reappears in m.5, as shown above.

625. You said it
626V. God bless the women



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)

626R. God bless the women (continued)

MS: Xerox at PT

MATERIAL POSSIBLY UNUSED

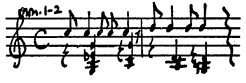
627. Carmen's dance, no. 9

MS: ozalid at PT

628. 16B. Conga encore

MS: ozalid at PT

629. 17. Daisy incidental



MS: ozalid at PT
Comment: This is part of the same ozalid ms which includes Throwing a conga, Conga encore, Finale curtain act I, and the Entr'acte.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

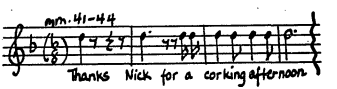
PANAMA HATTIE (continued)
MATERIAL POSSIBLY UNUSED
630. [illegible] Dave specialty

MS: ozalid at PT
Comment: This number is included in the same ozalid ms as Zulu dance, which it follows.

631. Opening, Act II, scene 3

a)

b) [vocal entry]



c) Instrumental conclusion

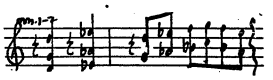
MS: photostat at PT
Comment: The vocal section (see incipit b) above) is followed by the song Here's to Panama Hattie which, in turn is followed by the Instrumental conclusion on this ms. It is not known if these framing sections were actually used in the final performance order.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)
[illegible] POSSIBLY UNUSED
633. 16A. Throwing a conga

MS: ozalid at PT

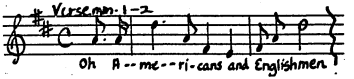
633. No. 2. Zulu dance



MS: ozalid at PT

UNUSED

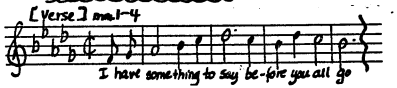
634V. Americans all drink coffee



634R.

MS: ozalid at PT

635V. Here's to Panama Hattie

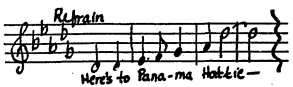


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PANAMA HATTIE (continued)

UNUSED

635R. Here's to Panama Hattie (continued)



MS: photostat at PT

YOU'LL NEVER GET RICH (636-42) - All the music survives.

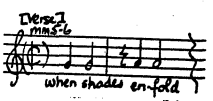
Date: 1941, 23 October. Produced for Columbia Pictures by Samuel Bischoff and released on the above date.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1941). Original sheet music at PT.

636.(a) Boogie woogie barcarolle (first version)

MS: PT
Comment: This was a preliminary version to the published edition.

636.(b) Boogie barcarolle

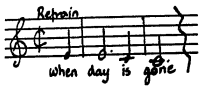
637V. Dream dancing



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YOU'LL NEVER GET RICH (continued)

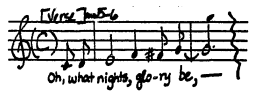
637R. Dream dancing (continued)



638V. Shootin' the works for Uncle Sam

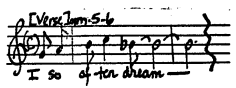
638R.

639V. Since I kissed my baby goodbye



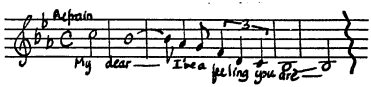
639R.

640V. So near and yet so far

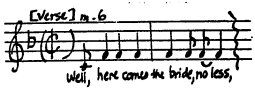


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YOU'LL NEVER GET RICH (continued)
Add'l. So near and yet so far (continued)



641V. The wedding cake-walk



641R.

642. A-stairable rag

MS: YaleB, Xerox at PT

LET'S FACE IT (643-69) - All of the music survives.

Date: 1941, 29 October. Produced at the Imperial Theatre, New York, by Vinton Freedley.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1941). Original sheet music at PT.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

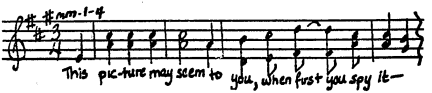
LET'S FACE IT (continued)
643R. Let's face it

643P.

643R.

MS: photostat at PT
Comment: The second refrain follows the patter section. This song has no verse section.

644. Opening act I, scene I

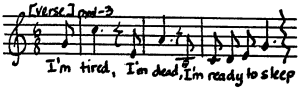


Autograph: PT
Comment: Alternate title in Cole, 264, is Milk, milk, milk.

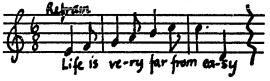
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)

645V. A lady needs a rest

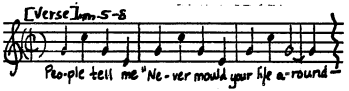


645R.

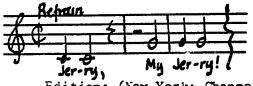


Autograph: PT

646V. Jerry, my soldier boy

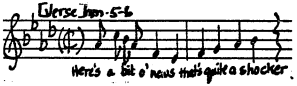


646R.



Edition: (New York: Chappell & Co., c1942) PT

647V. Farming

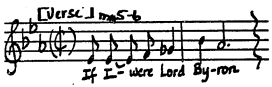


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

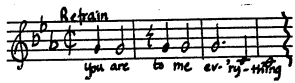
LET'S FACE IT (continued)

648R. Farming

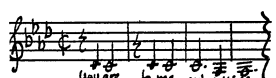
648V. Ev'rything I love



648R.

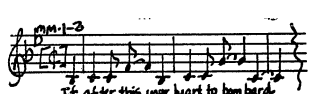


648. [Reprise]



Autograph: photostat at PT (reprise only)
Comment: The verse and refrain incipits are from the published sheet music.

649.(a) Ace in the hole



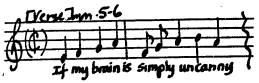
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)

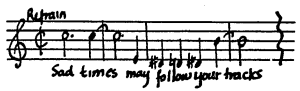
649.(a) Ace in the hole (continued)

Autograph: PT (incomplete)
Comment: Comment at the end of the autograph reads "2nd half of Refr. p. 6."

649V.(b) Ace in the hole

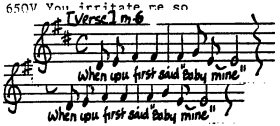


649R.(b)

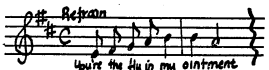


Comment: Since this version is more complete than the autograph (as well as being published), it is the more definitive of the two versions.

650V You irritate me so



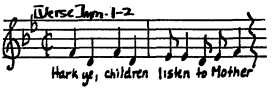
650R.



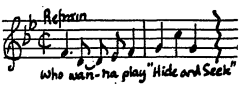
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)

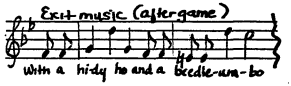
651V. Baby names



651R.

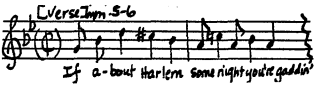


651.

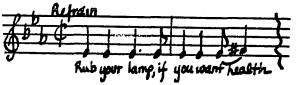


Autograph: PT
Comment: This song includes an additional section, labelled "exit music(after game)," which follows the refrain.

652V. Rub your lamp



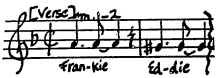
652R.



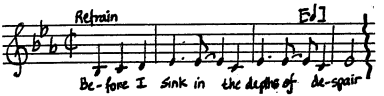
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)

652V.(a) I've got some unfinished business with you

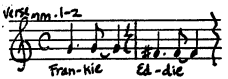


653R.(a)

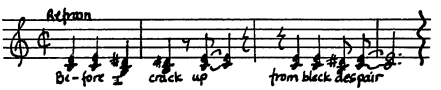


Autograph: photostat at PT
Comment: This autograph version bears the marginal note "out of show" and, for that reason I believe it was discarded in favor of the version shown below. There is a notational error in the third measure of the refrain: the third note should be a quarter note rather than an eighth note.

653V.(b) I've got some unfinished business with you



653R.(b)



Autograph: photostat at PT
MS: PT

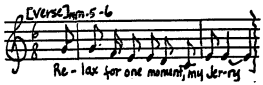
654.(a) Let's talk about love

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)
654.(a)Let's talk about love (continued)

MS: Xerox at PT
Comment: This ms bears the marginal note "Eve Arden's version" and was probably designed as a supplementary section to the published song listed immediately below. It was probably omitted from the published version in an effort to cut publication costs.

654V.(b)Let's not talk about love

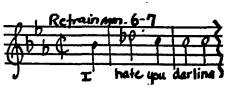


654R.(b)

Comment: In actual performance, this song was probably sung in conjunction with the above music, the different titles reflecting the different points of view of the two characters involved.

655. A little rumba numba

656R.I hate you, darling

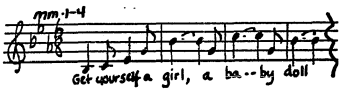


Comment: The meter signature reappears, as shown, with the upbeat to m.6. This song has no verse section.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)

657. Get yourself a girl



Autograph: PT

MATERIAL POSSIBLY UNUSED

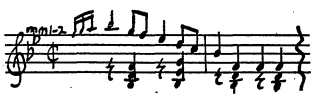
658. Alladin dance

Autograph: photostat at PT
Comment: The title name Aladdin is misspelled on the music. An alternate title in the PT files is Cuttin' a Persian rug.

659. Daniel's introduction (Aladdin)

MS: Xerox at PT

660. Fairy tale



MS: photostat at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)
MATERIAL POSSIBLY UNUSED

661. Opening act I interlude

MS: photostat at PT

662. Verse to melody in 4F

MS: photostat at PT
Comment: A notational error in the second measure of the above incipit gives the measure an extra half beat.

663.(a)The whip dance

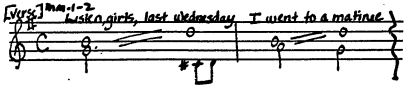
MS: PT

663.(b)The whip dance

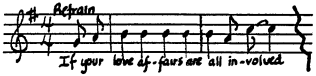
Autograph: photostat at PT
Comment: Since this version is in Porter's hand, it is probably the more definitive of the two versions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LET'S FACE IT (continued)
UNUSED
664V. Make a date with a great psychoanalyst



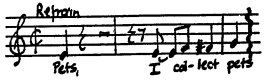
664R.



Autograph: Xerox at PT

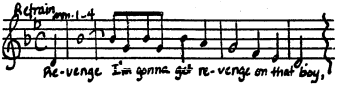
665V. Pets

665R.



MS: ozalid at PT

666R. Revenge



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

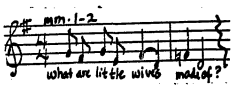
LET'S FACE IT (continued)

666. Revenge (continued)

MS: ozalid at PT
Comment: This song has no verse section.

667. Up to his old tricks again

668. [illegible]



Autograph: Xerox at PT

669. You can't beat my Bill

SOMETHING TO SHOUT ABOUT (670-80) - With the exception of three numbers, all of the music survives.

Date: 1943. Produced by Gregory Ratoff in 1942 for Columbia Pictures and released in February of the following year.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1942). Original sheet music at PT.

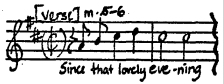
670M. Hasta luego

670R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

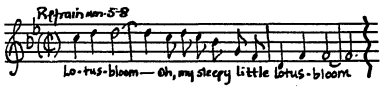
SOMETHING TO SHOUT ABOUT (continued)

671V. I always knew



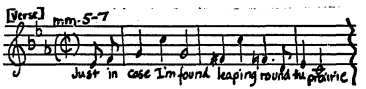
671R.

672R. Lotus-Bloom

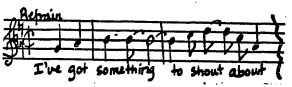


Comment: This song has no verse section.

673V. Something to shout about



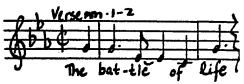
673R.



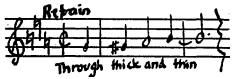
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING TO SHOUT ABOUT (continued)

674V. Through thick and thin

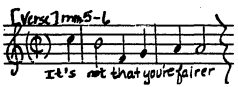


674R.

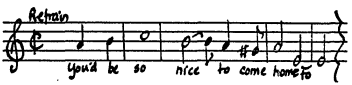


MS: ozalid at PT

675V. You'd be so nice to come home to



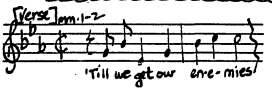
675R.



UNUSED

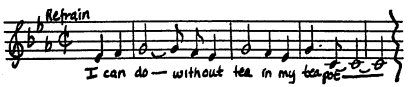
676. Couldn't be

677V. I can do without tea in my teapot



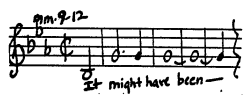
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING TO SHOUT ABOUT (continued)
UNUSED
677R. I can do without tea in my teapot (continued)



MS: ozalid at PT
Comment: According to Robert Kimball, a second version of this song, which omits the verse, is probably the more definitive version.

678. It might have been

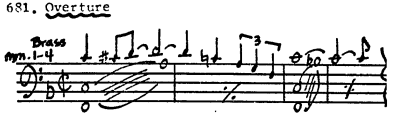


679. Let Doctor Schmet vet your pet
680. Take it easy

SOMETHING FOR THE BOYS (681-709) - With the exception of four numbers, all of the music survives.

Date: 1943, 7 January. Produced at the Alvin Theatre, New York, by Michael Todd.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1943). Original sheet music at PT.
Comment: Since numbers such as the Overture, Finale act I, Opening act II, and the like were (almost certainly) used in the actual performance, they are listed below in their order of performance according to a ms piano/conductor score prepared by Chappell & Co., their only known source. (This ms score coincides with the original program and Cole, 264, with regard to the performance order of songs).

681. Overture



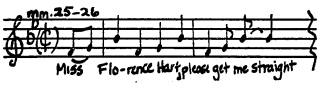
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)

681. Overture (continued)

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

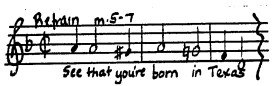
682. Prologue(before curtain)



MS: ozalid at PT

Comment: This ms bears a copyright, dated 1942, by Chappell & Co. Alternate title on original program and in Cole, 264, is Announcement of inheritance.

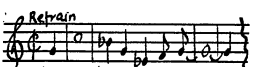
683R. See that you're born in Texas



Comment: The meter signature reappears, as shown, in m.5. This song has no verse section.

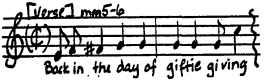
684V. When my baby goes to town

684R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

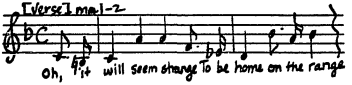
SOMETHING FOR THE BOYS (continued)
685V. Something for the boys



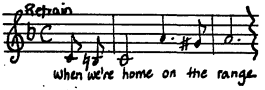
685R.

Edition: (New York: Chappell & Co., c1942) PT

686V. When we're home on the range



686R.

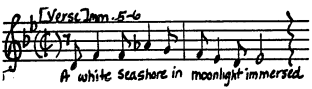


MS: PT; ozalid at PT
Comment: The non-ozalid ms has some corrections in Porter's hand. The ozalid is dated 1942. Both mss agree musically and textually.

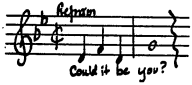
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)

687V. Could it be you

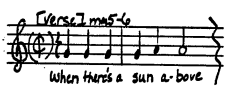


687R.

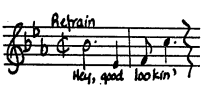


Edition: (New York: Chappell & Co., c1942) PT

688V. Hey, good lookin'



688R.

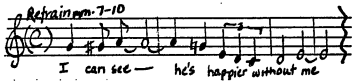


Edition: (New York: Chappell & Co., c1942) PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

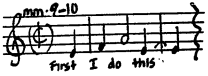
SOMETHING FOR THE BOYS (continued)

690R. He's a right guy



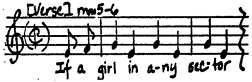
Edition: (New York: Chappell & Co., c1942) PT
Comment: This song has no verse section.

690. Opening act I scene 5



MS: ozalid at PT; ms piano/conductor score prepared by Chappell & Co. photostat at PT
Comment: The ozalid version, dated 1942, is more complete than the Chappell piano/conductor version, which lacks lyrics. In general, ozalids prepared at the time of the original production served as blueprints for sheet music and are more "authentic" and accurate reflections of Porter's intentions than are scores such as the piano/conductor ms score by Chappell. Therefore, when both a contemporary ozalid and piano/conductor score exist, the ozalid version is used as the source for the incipits. Alternate title on the original program and in the Chappell ms score is Assembly line.

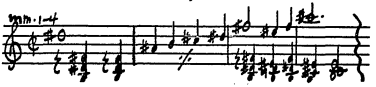
690W. The leader of a big-time band



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)
6908. The leader of a big-time band (continued)

691. Finale act I



MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

692. Entre act

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT
Comment: The title appearing on the music is misspelled. It should read Entr'acte.

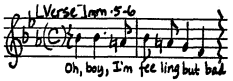
693. Opening act II

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

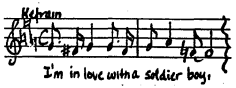
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)

694V. I'm in love with a soldier boy



694R.

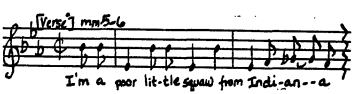


Comment: This is the only number not included in the ms score.

695. There's a happy land in the sky

MS: Xerox at PT; ozalid at PT
Comment: The Xerox ms has several corrections noted in Porter's hand. The ozalid bears a copyright, dated 1942, by Chappell & Co. Both mss agree musically and textually.

696V. By the Mississinewah



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)
ROCK by the Mississinewah (continued)

Comment: The title of this song derives from Porter's childhood home address, Westleigh-on-the-Mississinewah, Peru, Indiana.

697. Square dance

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

698. Specialty (dance)

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

699. Exit

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)

700. Bomber scene

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

701. Finale ultimo

MS: ms piano/conductor score prepared by Chappell & Co. photostat at PT

MATERIAL POSSIBLY UNUSED

702. Opening act II, scene I

MS: Xerox at PT

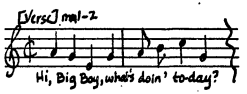
UNUSED

703. Oh, how I could go for you

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)

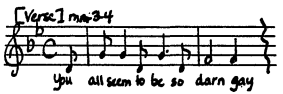
704V. Diddle-diddle me this



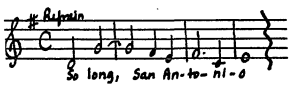
704R.

MS: ozalid at PT
Comment: This ms bears a 1942 copyright by Chappell & Co. An additional refrain repeated the same music with a new text.

705V. So long, San Antonio



705R.



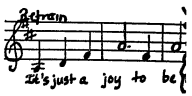
MS: ozalid at PT

706. Texas will make you a man

707V. [illegible]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING FOR THE BOYS (continued)
UNUSED.
707. Washington, D.C. (continued)



MS: ozalid at PT
Comment: This ms bears a copyright, dated 1942, by Chappell & Co.

708. Well, I just wouldn't know
709. Wouldn't it be crazy

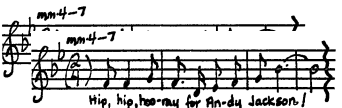
MISSISSIPPI BELLE (710-26) - With the exception of three numbers, all of the music survives.

Date: 1943. Unproduced musical film written for Warner Brothers in the above year and abandoned in 1944.

710. Amo amas

MS: ozalid at PT
Comment: This ms bears the marking "piano arr. by Wm. Ellfeldt" as well as the date 4-14-43.

711. Close to me
712. Hip, hip, hooray for Andy Jackson

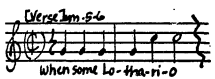


MS: ozalid at PT
Comment: This ms is dated 1943.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSISSIPPI BELLE (continued)

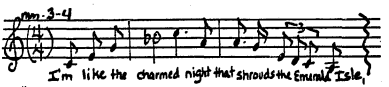
713V. I like pretty things



713R.

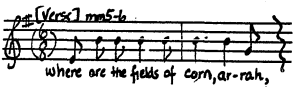
MS: ozalid at PT

714. I'm not myself at all



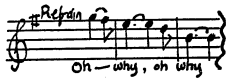
MS: photostat at PT
Comment: This ms bears the marking "piano arr. by Wm. Ellfeldt" as well as the date 3-8-43.

715V. In the green hills of County Mayo



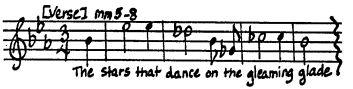
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSISSIPPI BELLE (continued)
715R. In the green hills of County Mayo (continued)

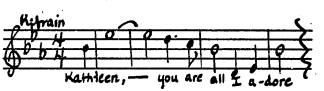


MS: ozalid at PT
Comment: This ms bears the marking "piano arr. by Wm. Ellfeldt" as well as the date 3-8-43. There is also an undated ozalid ms entitled In the green hills of County Mayo (reprise) which repeats the same material although in F major (verse) and D major (refrain) and with the new meter of 12/8. A 6/8 version of this song also appears at the conclusion of Loading song (see entry 717).

716V. Kathleen

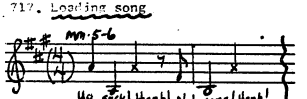


716R.



MS: ozalid at PT
Comment: This ms bears the marking "piano arr. by Wm. Ellfeldt."

717. Loading song

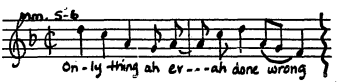


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSISSIPPI BELLE (continued)
717. Loading song (continued)

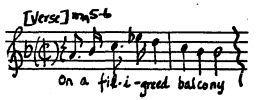
MS: ozalid at PT
Comment: This ms is dated 1943. According to indications on the ms, this song originally preceded the refrain of In the green hills of County Mayo, (which, in turn, moved to verse and repeat of refrain). The word "Hanh!" in the lyrics bears the footnote explanation "sound to indicate heavy exhaling of breath."

718. Mamie Magdalin

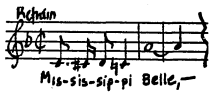


MS: ozalid at PT

719V. Mississippi belle,

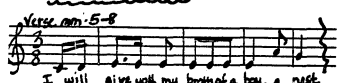


719R.



MS: ozalid at PT

720V. My broth of a boy

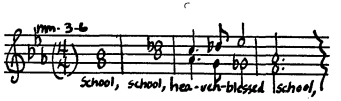


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSISSIPPI BELLE (continued)
720R. My broth of a boy (continued)

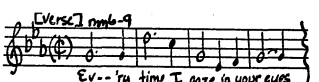
MS: ozalid at PT
Comment: This ms is in a "lead sheet" format, without complete notation of the accompaniment.

721. School, school, Heaven-blessed school

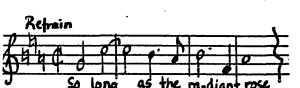


MS: ozalid at PT

722V. So long



722R.



MS: PT
Comment: This ms bears the marking "piano arr. by Wm. Ellfeldt."

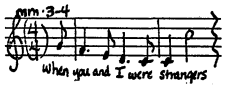
723. When a woman's in love

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSISSIPPI BELLE (continued)
725. When McKinley marches on

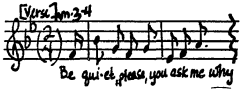
Comment: According to Robert Kimball, this song was probably sung to the tune of some pre-existing patriotic melody.

725. When you and I were strangers



MS: ozalid at PT

726V. Who'll bid



726R.

MS: ozalid at PT
Comment: This ms bears the marking "piano arr. by Wm. Ellfeldt" as well as the date 5-20-43.

Experiment - see entry 377V,R.

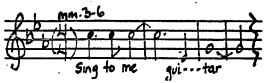
Comment: Extant correspondence between Porter and Twentieth Century Fox indicates that this song was being considered for use in MISSISSIPPI BELLE, although Experiment is not included in the Cole listings. The absence of Experiment from Cole's MISSISSIPPI BELLE listings also makes its order of placement among the other songs uncertain.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

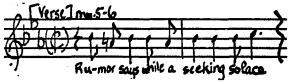
MEXICAN HAYRIDE (727-53) - With the exception of three numbers, all of the music survives.

Date: 1944, 28 January. Produced at the Winter Garden Theatre, New York, by Michael Todd.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1944). Original sheet music at PT.

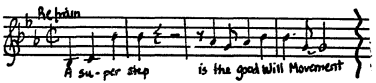
727. Entrance of Montana
728. Sing to me, guitar



729V. The Good-Will movement



729R.

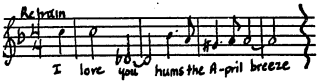


Edition: (New York: Chappell & Co., c1943) PT

730V. I love you

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

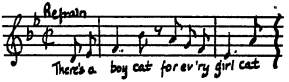
MEXICAN HAYRIDE (continued)
730R. I love you (continued)



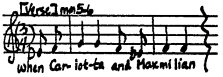
Edition: (New York: Chappell & Co., c1943) PT

731V. There must be some one for me

731R.



732V. Carlotta

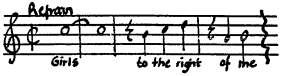


732R.

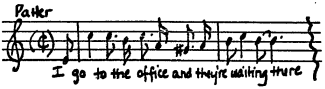
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
733V. Girls

733R.



733P.



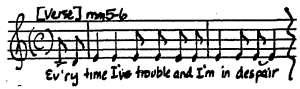
MS: ozalid at PT (patter only)
Edition: (New York: Chappell & Co., c1944) PT
Comment: The patter, which bears a 1943 copyright by Chappell, remained unpublished (perhaps in an effort to cut publication costs?). It originally appeared between two statements of the refrain.

734. What a crazy way to spend Sunday
735V. Abracadabra

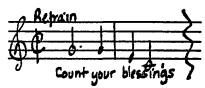
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
735R. Abracadabra (continued)

736V. Count your blessings

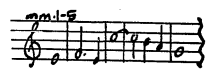


736R.



MATERIAL POSSIBLY UNUSED

727. C.P. theme

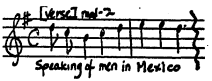


Autograph: photostat at PT
Comment: This autograph bears a note in Porter's hand which reads "written for Mexican Hayride."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
INDEX

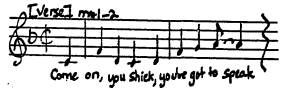
738V. He certainly kills the women



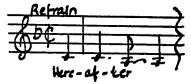
738R.

MS: ozalid at PT
Comment: This ms bears a 1943 copyright by Chappell & Co.

739V. Here after



739R.



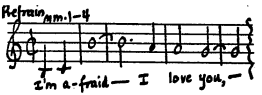
MS: ozalid at PT
Comment: This ms bears a 1943 copyright by Chappell & Co. Alternate version of the title appears in Cole, 265, as Hereafter.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
[LASE]
740R. A humble Hollywood executive

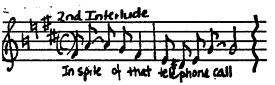
Autograph: PT
Comment: This song has no verse section.

741R. I'm afraid I love you

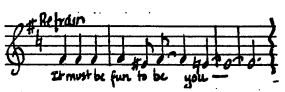


Autograph: Xerox at PT
Comment: This song has no verse section.

742. I'm so glahd to meet you
743. (a) 2nd section of it must be fun to be you



743R.(a)

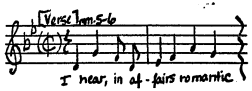


Autograph: Xerox at PT
Comment: This autograph, the only source for the above 2nd section..., coincides with the published version (see entry below) in all other respects except refrain meter (autograph uses C instead of ¢) and the introduction (none in autograph version).

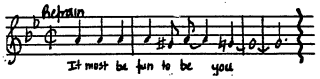
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
(REVISED)

743V.(b) It must be fun to be you



743R.(b)

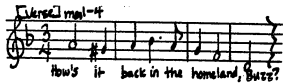


Edition: (New York: Chappell & Co., c1943) PT
Comment: This published version is probably the more definitive version of this song.

744. It's a big night (opening act I, scene 6, part I)

MS: ozalid at PT
Comment: This ms bears a 1943 copyright by Chappell & Co.

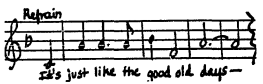
745V. It's just like the good old days



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
Hobson

745B. It's just like the good old days (continued)



MS: ozalid at PT

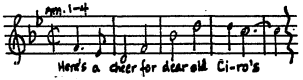
746B. It's just yours

Autograph: photostat at PT
Comment: This song has no verse section.

747. Octett

MS: photostat at PT
Comment: This ms bears a 1943 copyright by Chappell & Co. The title on the music is misspelled. It should read Octett.

748. Opening act I, Scene 3, Part I



Autograph: PT
Comment: Alternate title in Cole, 265, corresponds to the opening lyrics, Here's a cheer for dear old Ciro's.

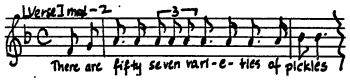
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
[1938]

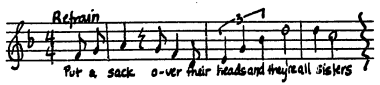
750. Prologue act I

MS: photostat at PT
Comment: Alternate title in Cole, 265, corresponds to the opening lyrics, We're off for a hayride in Mexico.

750V. Put a sack over their heads



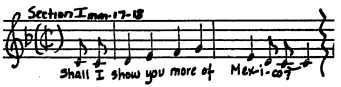
750R.



MS: PT(verse only); Xerox at PT(refrain only); ozalid at PT(refrain only).
Comment: Both sources of the refrain coincide musically and textually.

751. A sight-seeing tour

a) Section I



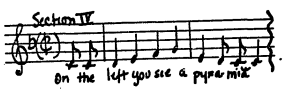
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
ENSEMBLE
751. A sight-seeing tour (continued)

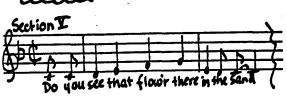
b) Section II

c) Section III

d) Section IV

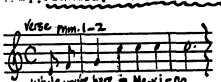


e) Section V



MS: ozalid at FT
Comment: This song is similar in character and format to The Omnibus (see entry 234).

752V. Tequila. Opening act I scene 3 part II

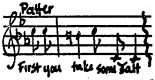


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
[MUSE]
752R. Tequila. Opening act I scene 3 part II (continued)

752. [Interlude]

752P.



752. [Coda]

MS: ozalid at PT
Comment: A repeat of the refrain labelled Tequila fox-trot follows the patter section.

753V. That's what you mean to me

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MEXICAN HAYRIDE (continued)
(MUSIC)
753R. That's what you mean to me (continued)

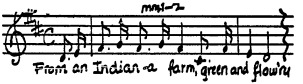
MS: ozalid at PT
Comment: This ms presents the refrain first, followed by the verse and a repeat of the refrain.

SEVEN LIVELY ARTS (754-76) - With two exceptions, the entire score survives.

Date: 1944, 7 December. Produced at the Ziegfeld Theatre, New York, by Billy Rose.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1944). Original sheet music at PT.

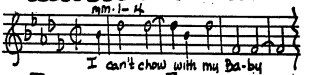
754V. Big town

a) Verse, section 1 (Nan Wynn)

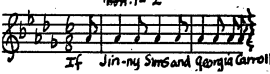


b) Verse, section 2 (Jerre McMahon)

c)(a) Verse, section 3 (Nan Walls)



c)(b) Verse, section 3 (solo for Paula Bane)

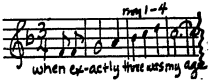


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

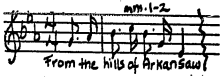
SEVEN LIVELY ARTS (continued)
7554. Big Town (continued)

d) Verse, section 4 (Billy Worth)

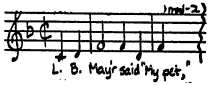
e) Verse, section 5 (Mary Roche)



f) Verse, section 6 (Bill Tabbert)

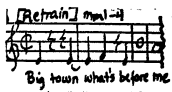


g) (1st version) Verse, section 7 (Dolores Grey)



h) No.7 verse section (2nd version)

7548.

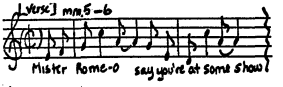


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

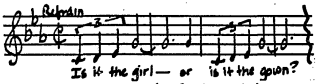
SEVEN LIVELY ARTS (continued)
751. Big town (continued)

MS: ozalid at PT
Comment: This ms bears a 1944 copyright by Chappell & Co. The Paula Bane version of Verse, section 3 was probably used in the performance, since Paula Bane replaced Nan Walls in the cast.

755V. Is it the girl?(or is it the gown?)

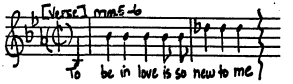


755R.

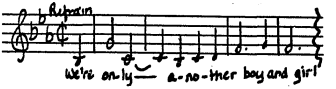


Autograph: PT (refrain only)
Comment: The autograph agrees with the published version.

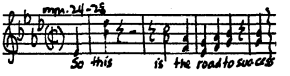
756V. Only another boy and girl



756R.

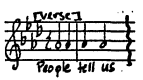


757.(a) Wow-ooh-wolf (song)



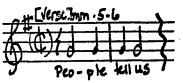
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEVEN LIVELY ARTS (continued)
757V.(a) Ooh-Ooh-Wolf (song) (continued)

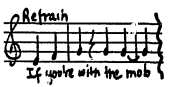


MS: ozalid at PT
Comment: This version adds the above introductory section before it proceeds to the verse. I believe this is a preliminary version of the song.

757V.(b) Wow-ooh-wolf

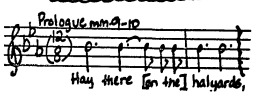


757R.(b)



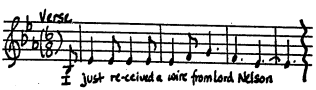
Edition: (New York: Chappell & Co., c1945) PT
Comment: This represents the definitive version of this song. Additional interlude sections which might have been used in the actual performance are listed under MATERIAL POSSIBLY UNUSED.

758. Drink, drink, drink

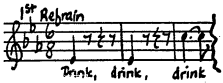


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEVEN LOVELY ARTS (continued)
[illegible] drink, drink (continued)



758R.



758P.

MS: ozalid at IT
Comment: This ms bears a 1944 copyright by Chappell & Co. The section preceding the verse is labelled Prologue. In contrast to its usual placement after the patter section, the second refrain of this song immediately follows (and repeats) the first refrain. The patter section is expanded into a conclusion. The words "on the" were accidentally omitted from the opening lyrics of the Prologue. These two words appear in all subsequent, analogous passages.

759V. When I was a little cuckoo

759R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

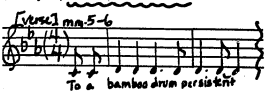
SEVEN LIVELY ARTS (continued)
760. When I was a little cuckoo (continued)

Edition: (New York: Chappell & Co., c1944) PT

760. (a) Entrance of Frahngee-Pahnee

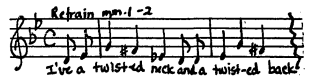
MS: photostat at PT
Comment: This was probably used as an introduction to the song (see entry below).

760V. (b) Frahngee-Pahnee

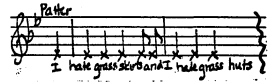


760R. (b)

761R. Dancin' to a jungle drum



761F.

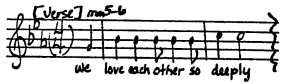


MS: ozalid at PT
Comment: This ms bears a 1944 copyright by Chappell & Co. Cole, 201, provides lyrics for a verse section. However, according to Robert Kimball, no music is known to have been composed for the verse. Alternate title in Cole, 265, is Dancin' to a jungle drum (let's end the beguine).

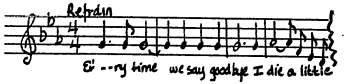
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEVEN LIVELY ARTS (continued)

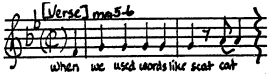
761V. Every time we say goodbye



762R.

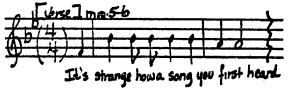


763V. Hence, it don't make sense



763R.

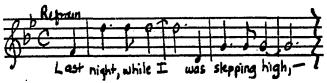
764V. The band started swinging a song



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEVEN LIVELY ARTS (continued)

764. The band started swinging a song (continued)



Autograph: Xerox at PT (refrain only)
Edition: (New York:Chappell & Co., c1945) PT
Comment: The autograph version of the refrain coincides with the published version.

765. The big parade

Comment: According to Robert Kimball, this number was part of a finale movement. No music with this title or related lyrics, however, could be located.

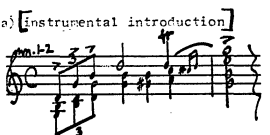
MATERIAL POSSIBLY UNUSED

766. Closing theme: opera finale

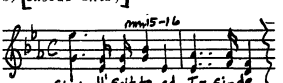
MS: photostat at PT
Comment:This ms bears a 1944 copyright by Chappell & Co.

767. Finale act I

a) [instrumental introduction]



b) [choral entry]



MS: photostat at PT
Comment: This number incorporates material from classical opera repertoire. The incipit for chorus above is from AIDA.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

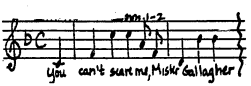
SEVEN LIVELY ARTS (continued)
[769. POSSIBLY UNUSED]
768. Opening act I, scene I

MS: photostat at PT
Comment: This ms bears a 1944 copyright by Chappell & Co.

769. Wow-ooh-wolf [additional interludes]

a) Interlude no. 1 (for Nan Wynn)

b) Interlude no. ? (for Mary Roch)



c) "Wolf" solo #3 (solo for Mary Roche)

MS: ozalid at PT (interludes 1, 2); PT (interlude 3)
Comment: Title on Interlude 2 misspells Mary Roche's name. The ozalids for the first and second interludes both bear 1944 copyrights by Chappell & Co. It is not known if these supplementary subsections were used in the actual performance as part of the song Wow-ooh-wolf or if they were discarded prior to production. See also entry 757V,R (a) and (b).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

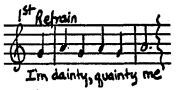
SEVEN LIVELY ARTS (continued)

[illegible]

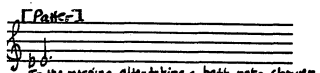
770. Cafe society still carries on

771V. [illegible]

771R.



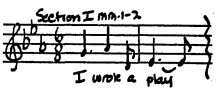
771P.



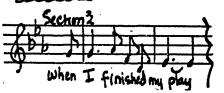
MS: ozalid at PT
Comment: This ms bears corrections in Porter's hand. A second refrain follows the patter section.

772. I wrote a play

a) Section I



b) Section 2

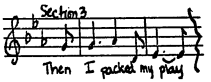


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

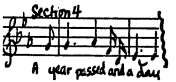
SEVEN LIVELY ARTS (continued)

772. I wrote a play (continued)

c) Section 3

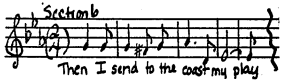


d) Section 4



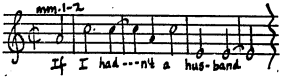
e) Section 5

f) Section 6



MS: photostat at PT

773. If I hadn't a husband

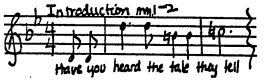


Autograph: photostat at PT (incomplete)
Comment: There is no piano accompaniment on this autograph, although space was left for it.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

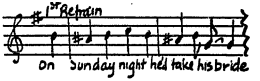
SEVEN LIVELY ARTS (continued)
[illegible]

774. Pretty little Missus Bell



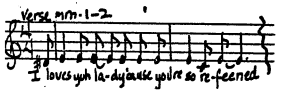
774V.

774R.



MS: ozalid at PT
Comment: The above verse and refrain are the first of six, each of which presents new lyrics to the identical music. The only variation is the fifth verse and refrain which are set in new keys: the verse in D♭ major and the refrain in G♭ major. A vocal introduction precedes the verse. This ms bears a 1944 copyright by Chappell & Co.

775V. Where do we go from here?

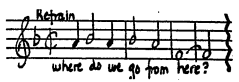


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SEVEN LIVELY ARTS (continued)

[illegible]

776R. Where do we go from here? (continued)



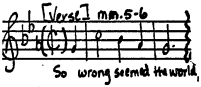
MS: ozalid at PT

776. Yours for a song

AROUND THE WORLD IN EIGHTY DAYS (777-97) - With the exception of one number, all the music survives.

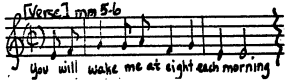
Date: 1946, 31 May. A Mercury Theatre Production produced at the Adelphi Theatre, New York, by Orson Welles.
Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1946). Original sheet music at PT.

777V. Look what I found



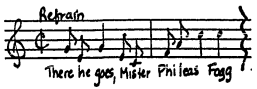
777R.

778V. There he goes, Mister Phileas Fogg



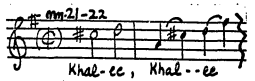
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AROUND THE WORLD IN EIGHTY DAYS (continued)
M.P. There he goes, Mister Phileas Fogg (continued)



770. Suttee procession and dance

a) [vocal entry]

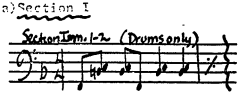


b) Dance

MS: ozalid at PT
Comment: This ms bears a 1946 copyright by Chappell & Co.

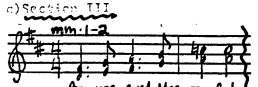
780. Suez-dance

a) Section I



b) Section II

c) Section III



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AROUND THE WORLD IN EIGHTY DAYS (continued)

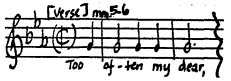
780. Suez-dance (continued)

MS: ozalids at PT
Comment: Two ozalids exist: 1) a piano/conductor score which provides music for Sections I and II (no lyrics known to have been written) and music only for Section III (lyrics exist elsewhere) and 2) a separate vocal part, also listed under the title Suez-dance, which provides music and lyrics for Section III, and which reveals this section to be the number erroneously listed as a separate number in Cole, 264, under the title Meerahlah.

781. Sea chantey. Act I last scene

MS: photostat at PT; ozalid at PT
Comment: These mss bear 1946 copyrights by Chappell & Co. The ozalid version is also labelled "vocal arrangement" and adds a 22-measure introduction.

782V. Should I tell you I love you

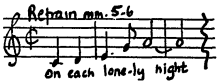


782R.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AROUND THE WORLD IN EIGHTY DAYS (continued)

783. Hero dreaming



Comment: This song has no verse section.

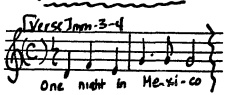
784. Japanese circus scene

MS: photostat at PT
Comment: This ms bears a 1946 copyright by Chappell & Co. Alternate title in Cole, 265, is Ota Saka circus.

785. Act II opening California scene

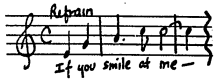
MS: ozalid at PT
Comment: This ms bears a 1946 copyright by Chappell & Co. Alternate title in Cole, 265, is simply California scene dance. This number has several subsections labelled Theme I, Theme II, and so forth.

786V. If you smile at me

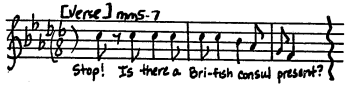


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

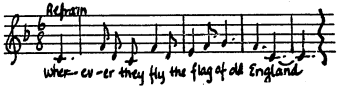
AROUND THE WORLD IN EIGHTY DAYS (continued)
787R. If you smile at me (continued)



787V. Wherever they fly the flag of old England

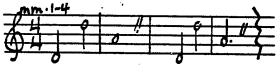


787R.



MATERIAL POSSIBLY UNUSED

788. Hong Kong scene (introduction to Pipe-dreaming)

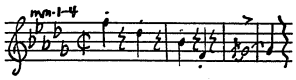


MS: photostat at PT
Comment: This ms bears a 1946 copyright by Chappell & Co.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AROUND THE WORLD IN EIGHTY DAYS (continued)
MATERIAL POSSIBLY UNUSED

790. Melodrama (robber in Foggs flat)



MS: photostat at PT
Comment: This ms bears a 1946 copyright by Chappell & Co. The apostrophe in "Fogg's flat" is erroneously omitted from the title.

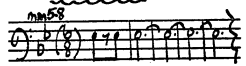
790. Opening act I, scene I

MS: photostat at PT
Comment: This ms bears a 1946 copyright by Chappell & Co.

791. Opening Hong-Kong scene

MS: ozalid at PT
Comment: This ms bears a 1946 copyright by Chappell & Co.

792. Storm at sea



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AROUND THE WORLD IN EIGHTY DAYS (continued)
[illegible] POSSIBLY UNUSED
703. Storm at sea (continued)

MS: ozalid at PT
Comment: This ms bears a 1946 copyright by Chappell & Co.

703. Travel music

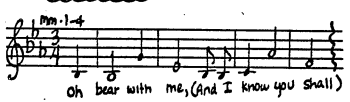
MS: ozalid at PT
Comment: This ms bears a 1946 copyright by Chappell & Co. This number is divided into five subsections, each of which is labelled (Theme I, Theme II, and so forth).

704. Travel valse

Autograph: photostat at PT

UNUSED

795. Missus Aouda



MS: ozalid at PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

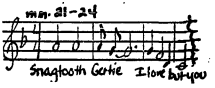
AROUND THE WORLD IN EIGHTY DAYS (continued)

795. Slave auction

797.(a) Snag-tooth Gertie

a)

b)



MS: ozalid at PT
Comment: This version of the song was probably intended as a working score for performance rather than as a blueprint for the sheet music.

797.(b) Snagtooth Gertie

MS: ozalid at PT
Comment: This version, contemporaneous to the above, varies in key, rhythm, introduction (it lacks one), title hyphenation and scoring. Since this more closely approaches sheet music format and since it is the only version with a copyright (1946, by Chappell & Co.), I consider it the more definitive of the two versions.

THE PIRATE (798-805) - With one exception, all of the music survives.

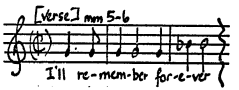
Date: 1948. Produced for MGM by Arthur Freed and released on March 24th of the above year.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

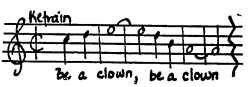
THE PIRATE (continued)

Edition: Unless otherwise noted, all music is published by (New York: Chappell & Co., c1946 [unpublished] by Loew's, Inc. and c1948 by Chappell & Co.). Sole selling agent, T.B.Harms. Original sheet music at PT.

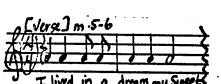
798V. Be a clown



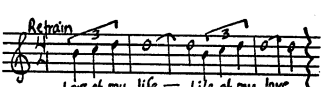
798R.



799V. Love of my life



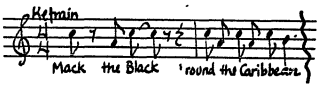
799R.



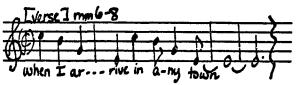
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE PIRATE (continued)
800V. Mack the Black

800R.

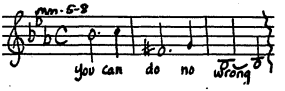


801V. Niña



801R.

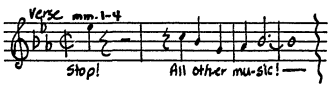
802. You can do no wrong



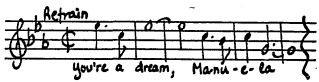
Comment: This song was not copyrighted in an unpublished form as were most of the other published songs in this score.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE PIRATE (continued)
[illegible]
803V. Manuela

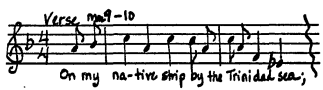


803R.

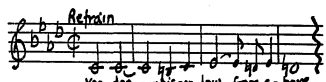


MS: ozalid at PT
Comment: This ms bears the marking "revised 9-3-46."

804. Martinique
805V. Voodoo



805R.



MS: photostat at PT
Comment: This ms bears the comment "arr. by Bobby Tucker" and the date 8-1-46.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

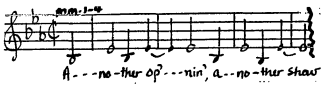
KISS ME, KATE (806-38) - All of the music survives.

Date: 1948, 30 December. Produced by Saint Subber and Lemuel Ayres at the New Century Theatre, New York.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation,[1] c1948 by Cole Porter). Sole selling agent, T. B. Harms. Original sheet music at PT; Some published material (specified with entry) is only found in the published vocal score: Kiss me, Kate. Music and lyrics by Cole Porter. Book by Bella and Sam Spewack. Piano reduction by Robert Noeltner (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 212p. PT
Comment: Certain instrumental numbers such as the Overture, the Rose dance, the finales for acts I and II, and the like were (almost certainly) used in the actual performance although they are not consistently listed on the original program nor in Cole. In view of this, I have included them in the order of performance indicated in the piano/vocal score cited above, rather under UNUSED material. (This score coincides with the original program and with Cole, 266, with regard to the performance order of songs).

806. Overture

Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 1-8. PT

807. Another openin', another show



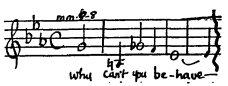
Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT

---

[1]The Buxton Hill Music Corporation (named after Porter's Massachusetts estate, Buxton Hill) was a branch of Chappell & Co. It was formed during the late 1940's by special arrangement with Porter to publish and market his music. This corporation was later bought by T.B.Harms, which now handles this music exclusively.

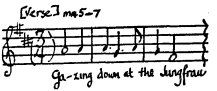
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)
SONG: Why can't you behave?



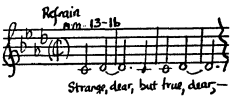
Comment: This song has no verse section.

809V. Wunderbar



809R.

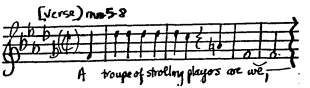
810R. So in love



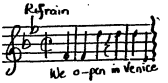
Comment: This song has no verse section.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)
811. We open in Venice



811R.

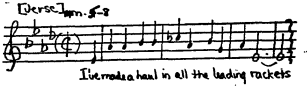


MS: ozalid at PT
Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT

812. Dance (end Padua street scene)

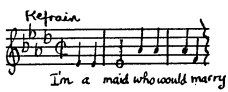
MS: ozalid at PT
Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 59-61. PT

813V. Tom, Dick or Harry



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)
[illegible] Dick or Harry (continued)

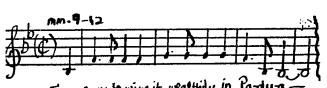


Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT

814. Rose dance

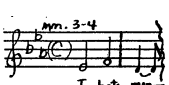
Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 71-73. PT

815. I've come to wive it wealthily in Padua



Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT

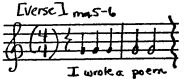
816. I hate men



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

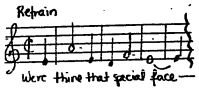
KISS ME, KATE (continued)
817V. were there that special face

[Verse] mm.5-6



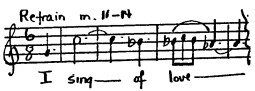
817R.

Refrain



818R. I sing of love

Refrain m. 11-14



Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT
Comment: This song has no verse section. Its introduction and opening vocal line are almost identical to the introduction and opening of the verse of Where is the life that late I led?(see entry 823V).

819. First act finale. Kiss me Kate

mm. 1-2

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)

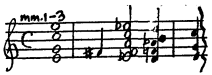
819. First act finale - Kiss me, Kate (continued)

MS: ozalid at PT
Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 115-23. PT
Comment: The incipit and title are taken from the ozalid version since it bears a 1948 copyright by Porter and since it includes material which is omitted from the later, published score. The published score bears the title Finale act I and agrees with the ozalid on the material it does include.

820. Tarantella

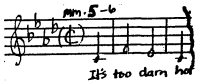
MS: ozalid at PT
Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 70-74. PT
Comments: The incipit is taken from the ozalid version since it bears a 1949 copyright by Porter and since it includes material which is omitted from the later, published score. The published score agrees with the ozalid on the material it does include.

821. Entr'acte



Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 124-29. PT

822. Too darn hot

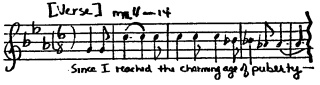


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

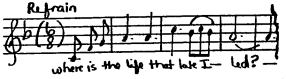
KISS ME, KATE (continued)
823. Too darn hot (continued)

Edition: (New York: Buxton Hill Music Cornoration, c1949, by Cole Porter). Sole selling agent, T.B.Harms. PT

823V. Where is the life that late I led?

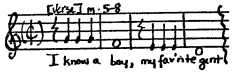


823R.

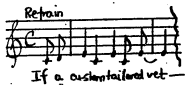


Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT

824V. Always true to you in my fashion



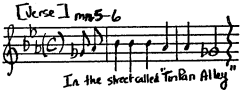
824R.



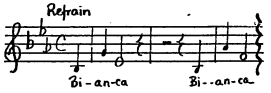
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)

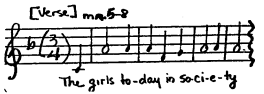
825V. Bianca



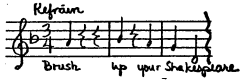
825R.



826V. Brush up your Shakespeare

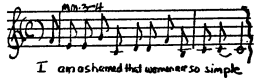


826R.



Edition: (New York: Buxton Hill Music Corporation, c1949 by Cole Porter). Sole selling agent, T.B.Harms. PT

827. I am ashamed that women are so simple



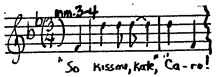
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)

827. I am ashamed that women are so simple (continued)

Comment: This song bears the byline "Words by William Shakespeare (slightly altered by Cole Porter, with apologies)."

828. Second act finale - Kiss me Kate



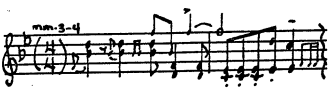
MS: ozalid at PT
Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F.Wharton as Trustee) 204-10. PT
Comment: The incipit and title are taken from the ozalid version since it bears a 1948 copyright by Porter and since it includes material which is omitted from the later, published score. The published score bears the title Shrew finale. So kiss me, Kate and agrees with the ozalid on the material it does include (except for minute modifications).

MATERIAL POSSIBLY UNUSED

829. Bianca's theme (incidental music)

MS: ozalid at PT
Comment: The tempo marking, "Minuet," also identifies the musical style.

830. Padua street scene. We open in Venice



Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 54-55. PT
Comment: This number provides an introduction to We open in Venice.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)
MATERIAL POSSIBLY REVISED

831. Lavage (why can't you behave?)

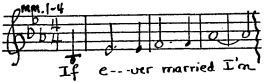
Edition: Kiss me, Kate (New York: T.B.Harms, c1951 by Cole Porter and c1967 by John F. Wharton as Trustee) 200-01. PT

832. Petruchio's theme

MS: ozalid at PT
Comment: The tempo marking, "lively gavotte," also identifies the musical style.

UNUSED

833. If ever married I'm



MS: ozalid at PT
Comment: The ms bears a 1948 copyright by Porter as well as a marginal note in his hand saying "should be sung in C major."

834. I'm afraid, sweetheart, I love you

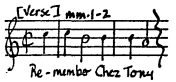
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)

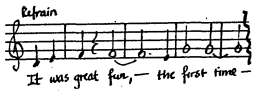
834. I'm afraid, sweetheart, I love you (continued)

MS: ozalid at PT

835V. It was great fun the first time



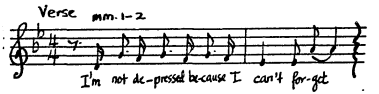
835R.



835P.

MS: ozalids at PT
Comment: These mss are identical (and contemporaneous) except for slight differences in tempo markings. The ozalid used for the incipits bears a 1948 copyright by Porter.

836V. We shall never be younger

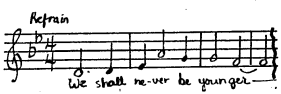


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)

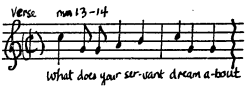
[illegible]

837R. We shall never be younger (continued)

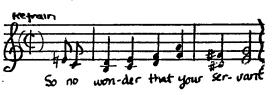


MS: photostat at PT
Comment: This ms bears a 1948 copyright by Porter.

837V. Opening act 2 scene 3. What does your servant dream about?

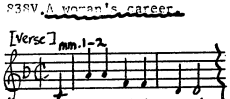


837R.



MS: ozalid at PT
Comment: This song actually includes a second verse, set in C minor, which immediately follows the first verse. It also includes a more substantial instrumental introduction than usual as well as brief interludes between vocal sections and an instrumental postlude related to the introduction. Alternate title in Cole, 266, is simply What does your servant dream about?

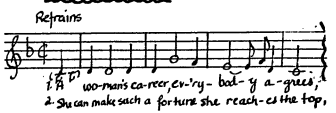
838V. A woman's career.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

KISS ME, KATE (continued)

839R. A woman's career (continued)

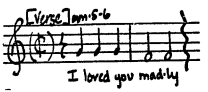


MS: PT
Comment: This ms bears a 1948 copyright by Porter.

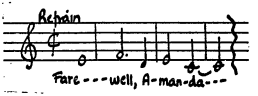
ADAM'S RIB (839) - The one song written for this film survives.

Date: 1949. Produced for MGM by Lawrence Weingarten.

839V. Farewell, Amanda



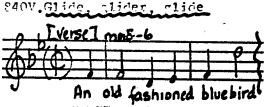
839R.



Edition: (New York: Buxton Hill Music Corporation, c1949). Sole selling agent, Chappell & Co. PT

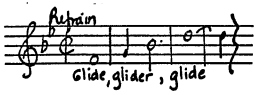
MISCELLANEOUS, 1940 - 1949

840V. Glide, glider, glide



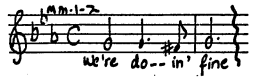
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1940 - 1949 (continued)
840R. Glide, glider, glide (continued)



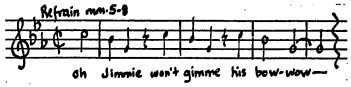
Edition: (Washington, D.C.: Army Air Forces Aid Society, c1943).
Publisher and sole selling agent, Chappell & Co. photostat at PT
Comment: This song was written in 1942 for the Armed Forces.

841. The Gold Dusters song



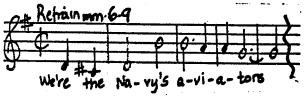
Autograph: photostat at PT
Comment: This song was written in 1946 for the Gold Dusters, a Vassar College singing group to which a young cousin of Porter's belonged. (The group is still in existence).

842R. Jimmie won't gimme his bow-wow!



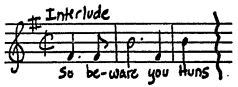
MS: PT
Comment: The ms bears the note "posthumous unlisted song by Cole Porter, dictated from memory by Mr. Raison, a friend of Cole Porter in Hollywood." A separate typescript of the lyrics is dated Jan. 7, 1949. This song has no verse section.

843R. Sailors of the sky



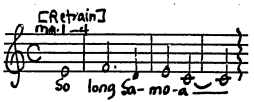
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISCELLANEOUS, 1940 - 1949 (continued)
843. Sailors of the sky (continued)



Edition: (New York: Chappell & Co., c1943) Xerox at PT
Comment: This song was written for the Armed Forces in 1942. It has no verse section. A restatement of the refrain follows the interlude.

844R. Samoa, Samoa



MS: PT (refrain only)
Comment: An alternate title in Cole, 266, and on separately printed lyrics is So long, Samoa. According to the lyrics, two verses were intended for this song. No music for either verse, however, is known to exist.

1950-1959

OUT OF THIS WORLD (845-79) - All of the music survives.

Date: 1950, 21 December. Produced at the New Century Theatre, New York, by Saint Subber and Lenuel Ayres.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation, c1950 by Cole Porter). Sole selling agent, Chappell & Co. Original sheet music at PT.
Comment: Since numbers such as the Overture, the Dance of night, Ballet, and the like were (almost certainly) used in actual performance, they are listed below in their order of performance as indicated on the original program and in the ms piano/conductor scores prepared by Chappell & Co. (for act I) and the Tams-Witmark Music Library, Inc. (for act II), their available sources. (These ms sources coincide with the original program and Cole, 266, with regard to the performance order of songs).

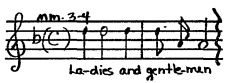
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)

845. Overture

MS: ms piano/ conductor score prepared by Chappell & Co. 1-11. PT

846. Prologue

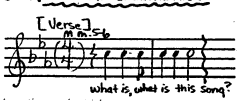


MS: ms piano/conductor score prepared by Chappell & Co. 11-13. PT

847. Opening - act I - scene I "I,Jupiter" (Juniter and singers)

Autograph: Xerox at PT (sketch)
MS: ms piano/conductor score prepared by Chappell & Co. 15-26. PT
Comment: Alternate title in Cole, 266, and on original program is I,Jupiter, I,Rex.

848V. Use your imagination



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

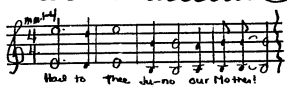
OUT OF THIS WORLD (continued)

850R. Use your imagination (continued)

850. Juno's ride

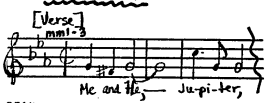
MS: ms piano/conductor score prepared by Chappell & Co. 41-44. PT

850. Entrance of Juno (a capella) (Mercury and ensemble)

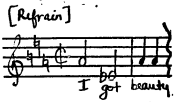


MS: ms piano/conductor score prepared by Chappell & Co. 45-50. PT
Comment: Alternate title in Cole, 266, corresponds to the lyrics of a later portion of this number, Hail, hail, hail.

851V. I got beauty



851R.



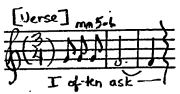
MS: ms piano/conductor score prepared by Chappell & Co. 50-58. PT
Comment: This song utilizes some of the same thematic material as found in Opening-act I-scene I "I, Juniter" (Juniter and singers), see entry [illegible].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

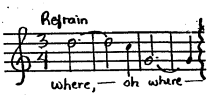
OUT OF THIS WORLD (continued)
852. Maiden fair

MS: ozalid at PT
Comment: This ms is dated July 11, 1950.

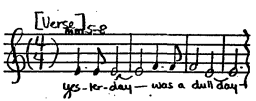
853V. Where, oh where



853R.



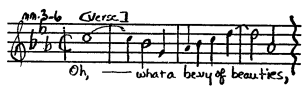
854V. I am loved



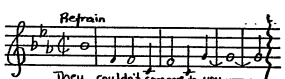
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)
855R. I am loved (continued)

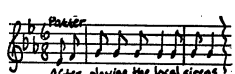
855V. They couldn't compare to you



855R.

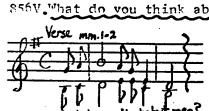


855P.



HS: ms piano/conductor score prepared by Chappell & Co. 82-104. PT

856V. What do you think about men?



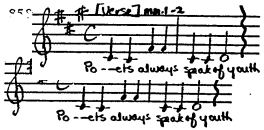
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)
[illegible] do you think about men? (continued)

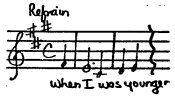
MS: ozalid at PT; ms piano/conductor score prepared by Chappell & Co. 108-20. PT
Comment: The two sources agree although the Chappell score includes an additional nine-measure postlude labelled "Exit." This song is scored for a trio of female voices, all of which are included in the above incipits. The verse is divided into three sections, each in a different key, and these are followed by the refrain, an instrumental dance (based on the refrain), and a repeat of the refrain.

857. Dance of night

MS: ms piano/conductor score prepared by Chappell & Co. 121-25.PT



858R.



MS: ozalid at PT
Comment: This ms bears a 1950 copyright by Porter.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)

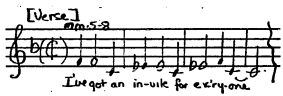
859. Ballet

MS: ms piano/conductor score prepared by Chappell & Co. 133-42. PT

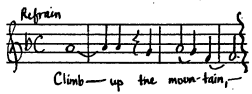
860. Entr'acte

MS: ms piano/conductor score prepared by Chappell & Co. 142-45. PT

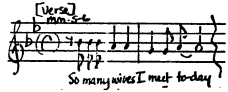
861V. Climb up the mountain



861R.



862V. No lover

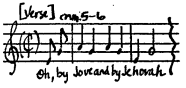


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

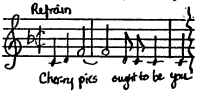
OUT OF THIS WORLD (continued)
862R. In Love (continued)

Comment: The release section of this song's refrain is virtually identical with the release of We shall never be younger (see entry 836V,R).

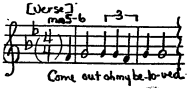
863V. Cherry pies ought to be you



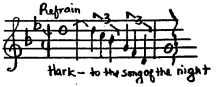
863R.



864V. Hark to the song of the night



864R.



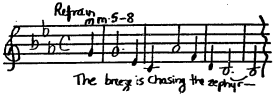
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)

865. Peasant dance

MS: ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 239-50. PT

866R. Nobody's chasing me



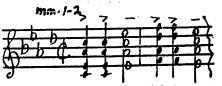
Comment: This song has no verse section.

867. Dance

MS: ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 259-60. PT

MATERIAL POSSIBLY UNUSED

868. Dance of the chasers



MS: ms piano/conductor score prepared by Tams-Witmark Music Library, Inc. 261-64. PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(OUT OF THIS WORLD (continued)
[MOSTLY UNUSED
869. Glorious dance

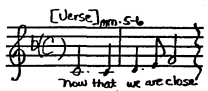
MS: ms piano/conductor score prepared by Chappell & Co., 38-40, PT

UNUSED

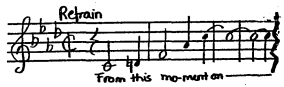
870. Away from it all

MS: photostat at PT
Comment: Thematic material used in this song reappears, with slight modification, in You don't remind me (see entry 879R).

871V. From this moment on



871R.

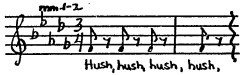


Comment: The opening refrain theme resembles the opening theme of It was written in the stars (see entry 590V,R).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)

872. Hush, hush, hush

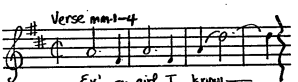


MS: PT
Comment: This ms bears a 1950 copyright by Porter as well as the date "Aug. 26, 1950."

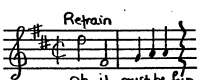
873. Act II opening. Midsummer night

MS: PT
Comment: This ms bears a 1949 copyright by Porter as well as the date "Nov. 10, 1949."

874V. Oh it must be fun



874R.

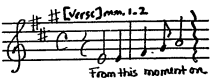


MS: ozalid at PT
Comment: This ms bears a 1949 copyright by Porter as well as the dates "Nov. 11, 1949" (verse) and "Sept. 3, 1949" (refrain).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

OUT OF THIS WORLD (continued)

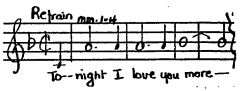
875V. To hell with ev'rything but us



875R.

MS: ozalid at PT

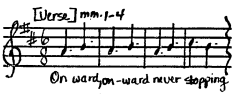
876R. Tonight I love you more (than ever before)



MS: ozalid at PT
Comment: This ms bears the note "Registered unpublished by Cole Porter on Aug. 8, 1949." This song has no verse section.

We shall never be younger - see entry 836V,R.

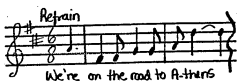
877V. We're on the road to Athens



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

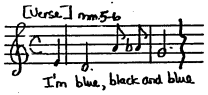
OUT OF THIS WORLD (continued)

877R. We're on the road to Athens (continued)

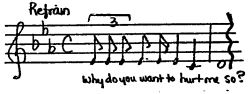


MS: ozalid at PT
Comment: This ms bears a 1949 copyright by Porter as well as the date "Nov. 15, 1949."

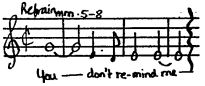
878V. Why do you want to hurt me so?



878R.



879R. You don't remind me



Comment: This song has no verse section. The thematic material is derived from that of Away from it all (see entry 870).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

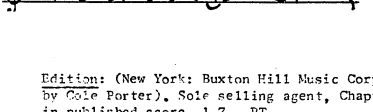
CAN-CAN (880-920) - With the exception of one song, all of the music survives.

Date: 1953, 7 May. Produced at the Sam S. Shubert Theatre, New York, by Cy Feuer and Ernest Martin.
MS: Can-can; ms (ozalid) piano/vocal score with lyrics, prepared by Chappell & Co. This score was Porter's personal copy and it is currently housed at PT. Unless otherwise indicated, all material which appears in the published piano/vocal score cited below also appears in this ms score.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation, c1953 by Cole Porter). Sole selling agent, Chappell & Co. Original sheet music at PT; Some material (specified with entry) is only found in the published piano/vocal score (and in Porter's personal ms score): Feuer and Martin present Cole Porter's Can-can; book and direction by Abe Burrows...(New York; London: Chappell & Co., c1954) 123p. PT (Entry indications utilize a shortened form of citation under the title Can-can).
This published score also provides information on the original, published version of those numbers which were published prior to their inclusion in the piano/vocal score. This additional information is included with specific entries in the general form:

> Edition: (New York: Buxton Hill Music Corporation, c1953 by Cole Porter) reproduced in published score, 110-18. PT

Comment: Certain numbers such as the Overture, the Entr'acte and Opening act II were (almost certainly) used in the actual production, although they are absent from the original program and from listings in Cole. I have included them here in their order of performance as indicated in both the ms and published scores, which provide the most complete available listing of numbers. Entry titles for numbers which appear in both the ms and published scores are taken from the published score. Alternate titles from the ms score are given only when they vary substantively from the published titles.

800. Overture



Edition: (New York: Buxton Hill Music Corporation, c1953 and 1954 by Cole Porter). Sole selling agent, Chappell & Co. reproduced in published score, 1-7. PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

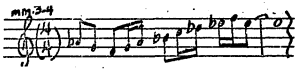
CAN-CAN (continued)

881. Chorus of girls Maidens typical of France

881R.

Edition: ([New York] : Buxton Hill Music Corporation, c1953 [unpublished] and 1954 by Cole Porter) reproduced in published score, 7-9. PT

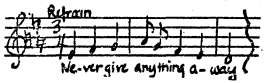
882. Scene link-(change of scene) (scenes 1 and 2) street scene



Edition: Can-can (New York: London: Chappell & Co., c1954) 13-14. PT

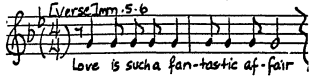
882V. Never give anything away

882R.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)
884. C'est magnifique



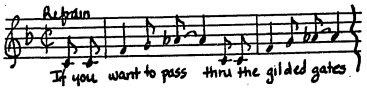
884R.

885. Dance-quadrille (scene 5)

Edition: ([New York]: Buxton Hill Music Corporation, c1953 by Cole Porter) reproduced in published score, 23-31. PT

886V. Come along with me

886R.

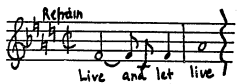


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

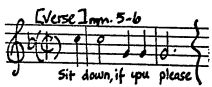
CAN-CAN (continued)

887V. Live and let live

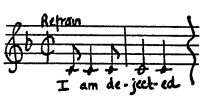
887R.



888V. I am in love

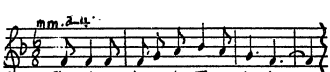


888R.



Comment: This copy of the sheet music bears a new cover page from the film version of CAN-CAN.

889. Scene before If you loved me truly



MS: ozalid at PT

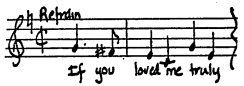
Comment: This ms bears the date "Nov. 12, 1952" as well as a 1952 copyright by Porter.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

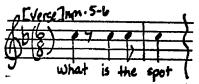
CAN-CAN (continued)

890V. If you loved me truly

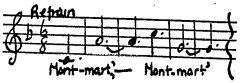
890R.



891V. Montmart'



891R.



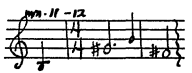
892. Garden of Eden ballet

Edition: Can-can (New York;London: Chappell & Co., c1954) 60-67. PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

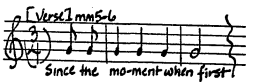
CAN-CAN (continued)

893. Gwen's dance (ballet)

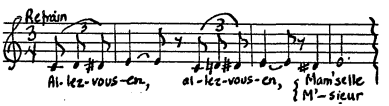


Edition: Can-can (New York; London: Chappell & Co., c1954) 68-71.PT
Comment: Alternate title in ms score is Gwen's dance (referring to the dancer Gwen Verdon).

894. Allez-vous-en, go away



894B.



895. Entr'acte

Edition: Can-can (New York; London: Chappell & Co., c1954) 76-78. PT

896. Opening act II

Edition: Can-can (New York; London: Chappell & Co., c1954)79. PT
Comment: Alternate title in ms score is Heidi journal no. 4.

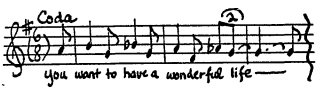
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)

897V. Concerted number. Never, never be an artist

897R.

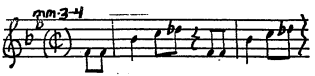
897. [Coda]



Edition: ([New York]: Buxton Hill Music Corporation, c1953 [unpublished] and 1954 by Cole Porter) reproduced in published score, 80-85. PT

Comment: An additional section, labelled Coda, follows the refrain.

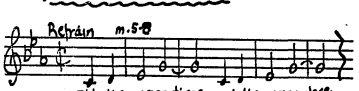
898. Scene link (change of scene) (scenes 1 and 2)



Edition: Can-can (New York; London: Chappell & Co., c1954) 86. PT

Comment: Alternate title in ms score is Crazy come along.

898R. It's all right with me



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

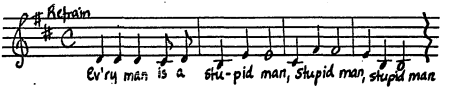
CAN-CAN (continued)

898. It's all right with me (continued)

Comment: This song has no verse section.

899. Song (Distache). Every man is a stupid man

900.



MS: photostat at PT
Edition: ([New York]: Buxton Hill Music Corporation, c1953 [unpublished] and 1954 by Cole Porter) reproduced in published score, 90-91. PT

901. Apache dance

Edition: Can-can (New York; London: Chappell & Co., c1954) 92-99. PT

902. Scene link (change of scene) (scenes 4 and 5)

Edition: Can-can (New York; London: Chappell & Co., c1954) 101. PT
Comment: Alternate title in ms score is Roof top music. On the ms version, the second note reads A♭ not A♯.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)
903V. I love Paris

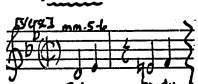
903R.

Edition:(New York: Buxton Hill Music Corporation, c1952 [unpublished] and 1953 by Cole Porter) PT
Comment: The copy of sheet music at PT bears a new cover page from the film version of CAN-CAN.

904. Scene link (change of scene) (scenes 6 and 7)

Edition:Can-can (New York: London: Chapnell & Co., c1954) 110. PT
Comment: Alternate title on ms score is Heroic.

905V.Can-can



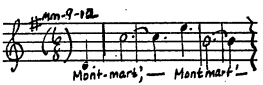
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)

905. Can-can (continued)

Edition: (New York: Buxton Hill Music Corporation, c1952 [unpublished] and 1953 by Cole Porter) PT

906. Finale (full company). Montmart'



Edition: Can-can (New York; London: Chappell & Co., c1954) 120-21. PT

907. Play-out (exit music)

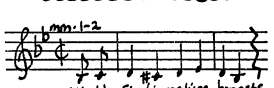
Edition: Can-can (New York; London: Chappell & Co., c1954) 122. PT

UNUSED

908. Am I in love?

Comment: According to Robert Kimball, this song was probably a forerunner of I am in love (see entry 888V,R). No music is known to exist.

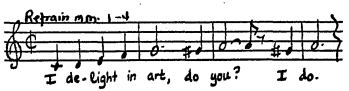
909. Her heart was in her work



MS: ozalid at PT

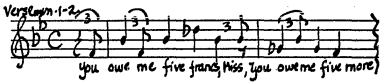
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)
[1953]
910R. I do

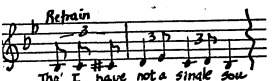


MS: PT; ozalid at PT
Comment: The pencil ms might be an autograph but it doesn't resemble the notational style of other autographs closely enough to be certain. This song has no verse section.

911V. I shall positively pay you next Monday



911R.



MS: ozalid at PT
Comment: This ms bears a 1952 copyright by Porter as well as the date "Oct. 14, 1952."

912. If only you could love me

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

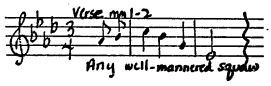
CAN-CAN (continued)

THEME

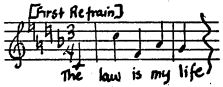
913. If only you could love me (continued)

MS: photostat at PT
Comment: The opening lyrics are from the title. No copy of the lyrics per se is known to exist.

913V.(a)The law

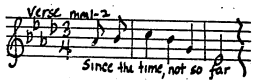


913R.(a)

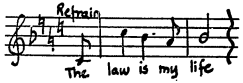


MS: ozalid at PT
Comment: This ozalid, though undated, was made sometime during 1952 or 1953. It bears the marginal note "complete version-please destroy all copies of refrain alone." In my opinion, however, this was probably not the final version of this song.

913V.(b)The law



913R.(b)



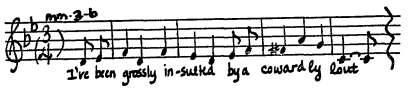
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)

913. (b) The law (continued)

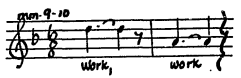
MS: ozalid at PT
Comment: This ms bears the date "Feb. 9,1953." I believe this ms to be the final version of this song since 1) it bears the note "Please destroy all copies not dated Feb. 1953,"2)it is assigned to the character Aristide, in agreement with the original program and 3) its lyrics coincide with the latest dated version found in Porter's lyric book for CAN-CAN (at PT). A third version of lyrics, dated "Oct. 6,1952," also exists and it differs in its verse but agrees in its refrain with the lyrics appearing in entry 913V,R (b) version of The law.

914. A man must his honor defend



MS: ozalid at PT
Comment: This ms bears a 1953 copyright by Porter as well as the date "Jan.20,1953."

915. Nothing to do but work



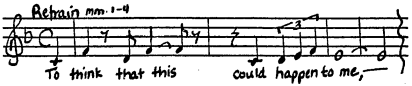
MS: ozalid at PT
Comment: This ms is dated 12-18-52.

916. Opening laundry scene

MS: ozalid at PT.
Comment: This ms is dated 8-20-52 and bears the note"Please destroy all copies not dated 8-20-52."

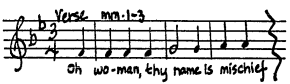
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)
UNUSED
918A. To think this could happen to me



MS: ozalid at PT
Comment: This song has no verse section.

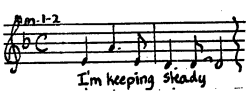
918V. What a fair thing is woman



918R.

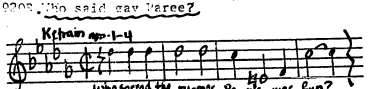
MS: PT; ozalid at PT
Comment: No time signature is given for the refrain, contrary to Porter's usual practice.

919. When love comes to call



MS: ozalid at PT

920B. Who said gay Paree?



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CAN-CAN (continued)

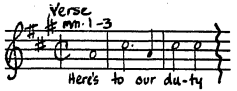
[illegible] "Who said my Paree?" (continued)

MS: ozalid at PT
Comment: This ms is dated "Oct. 1,1952" and bears the note "Please destroy earlier version in B♭."

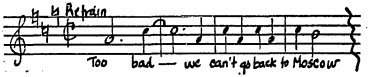
SILK STOCKINGS (921-48) - With the exception of two numbers, all of the music survives.

Date: 1955, 24 February. Produced at the Imperial Theatre, New York, by Cy Feuer and Ernest Martin.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation, c1954 by Cole Porter). Sole selling agent, Chappell & Co. Original sheet music at PT.

921V. Too bad

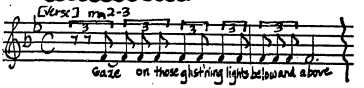


921R.



MS: ozalid at PT
Comment: This ms bears a 1954 copyright by Porter, the date 2-17-54, and the note "Please destroy all copies of refrain alone."

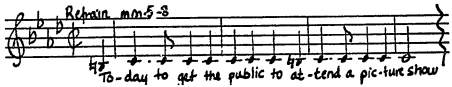
922V. Paris loves lovers



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STILL STOCKINGS (continued)
923M. Cole loves lovers (continued)

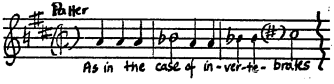
923P. Stereophonic sound



Edition: (New York: Buxton Hill Music Corporation, c1955 [unpublished] and 1958 by Cole Porter) PT
Comment: This song has no verse section. The meter signature reappears in m.4, as shown.

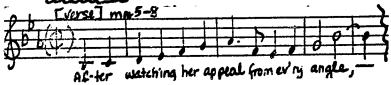
924R. It's a chemical reaction that's all

924P.



Comment: The patter is followed by a partial recapitulation of the refrain. There is no verse section.

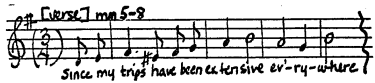
925W. All of you



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

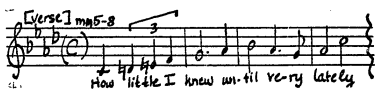
SILK STOCKINGS (continued)
025P. All of you (continued)

026V. Satin and silk

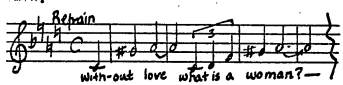


026R.

027V. Without love



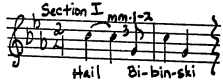
027R.



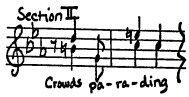
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SILK STOCKINGS (continued)
Cole Porter

a) Section I



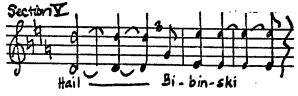
b) Section II



c) Section III

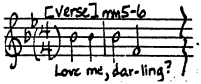
d) Section IV

e) Section V



MS: ozalid at PT
Comment: This ms bears a 1954 copyright by Porter.

920V. (a) As on through the seasons we sail

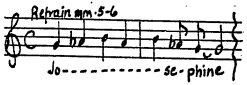


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CELE STOCKINGS (continued)
930P. (cont.) Go through the seasons we sail (continued)

Comment: Porter wrote another, slightly different version of this song for use in this show, under the title If ever we get out of jail.

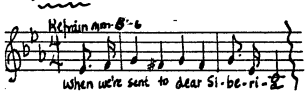
930R. Josephine



930P.

Edition: (New York: Buxton Hill Music Corporation, c1955 by Cole Porter) PT
Comment: Porter does not label the patter section as such. However, since it follows two statements of the refrain and resembles the general style of patter sections in previous songs, I have labelled it accordingly. This song has no verse section. The meter signature reappears in m.5, as shown.

931R. Siberia

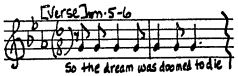


Comment: This song has no verse section. The meter signature reappears in m.4, as shown.

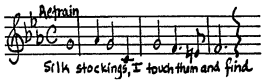
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SILK STOCKINGS (continued)

032R. Silk stockings

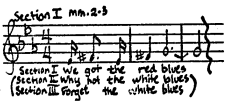


032R.

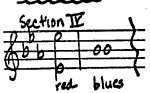


033. The red blues

a) Section I (brisk fox trot)



b) Section IV

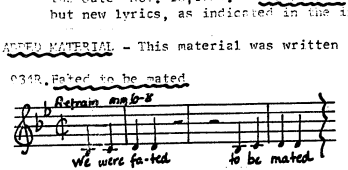


MS: photostat at PT

Comment: This ms bears an undated copyright by Porter as well as the date "Nov. 10,1954." Sections II and III have identical music but new lyrics, as indicated in the incipit for Section I.

ADDED MATERIAL - This material was written for the film version (1957).

034R. Fated to be mated



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

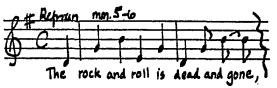
SILK STOCKINGS (continued)

MUSICAL

934. Fated to be mated (continued)

Edition: (New York: Buxton Hill Music Corporation, c1956 [unpublished] and 1957). Sole selling agent, Chappell & Co. PT
Comment: This song has no verse section. The meter signature reappears in m.5, as shown.

935R. The Ritz roll and rock



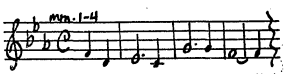
Edition: (New York: Buxton Hill Music Corporation, c1956 [unpublished] and 1957). Sole selling agent, Chappell & Co. PT
Comment: This song has no verse section.

MATERIAL POSSIBLY UNUSED

936. Boroff's ode

MS: ozalid at PT
Comment: This ms bears a 1954 copyright by Porter as well as the date "Sept. 29,1954."

937. Theme of "Ode to a tractor"



MS: photostat at PT
Comment: This ms bears an undated copyright by Porter as well as the date 1-14-54.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

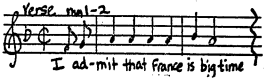
SILK STOCKINGS (continued)

936. Art

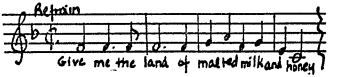
MS: ozalid at PT
Comment: This ms bears a 1954 copyright by Porter as well as the date "Sept. 23, 1954."

939. Bebe of gay Paree

940. More of the land

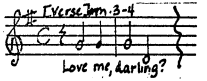


940R.



MS: ozalid at PT
Comment: This ms is dated 1-27-54.

940V.(b) If ever we get out of jail

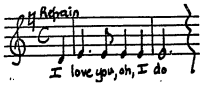


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SILK STOCKINGS (continued)

939.

939B.(b) If ever we get out of jail (continued)

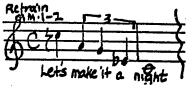


MS: ozalid at PT
Comment: This ms bears an undated copyright by Porter, the note "Please destroy all copies not bearing this date," and the date 9-9-54. It is a slightly different version of As on through the seasons we sail (seen entry 939V,R [a]).

941. I'm the Queen Thamar
942. Keep your chin up

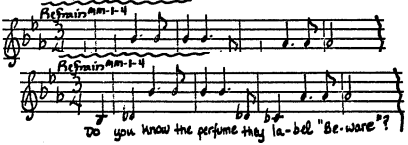
Autograph: YaleB (incomplete)
Comment: This autograph is an incomplete sketch fragment labelled "patter for refrain." No other music for this song could be located.

943R. Let's make it a night



MS: ozalid at PT
Comment: This ms bears an undated copyright by Porter. From its general appearance, the ozalid seems to date from 1954. This song has no known verse section.

944R. The perfume of love



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

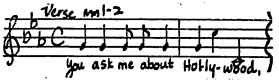
SILK STOCKINGS (continued)

[illegible]

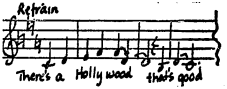
944. The perfume of love (continued)

MS: ozalid at PT
Comment: This ms bears a 1954 copyright by Porter as well as the date 10-5-54. This song has no verse section.

945V. There's a Hollywood that's good

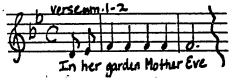


945R.

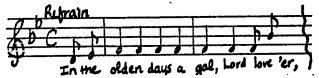


MS: ozalid at PT
Comment: This ms bears an undated copyright by Porter as well as the date 10-28-53.

946V. Under the dress



946R.



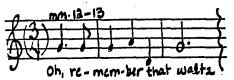
MS: ozalid at PT
Comment: This ms bears an undated copyright by Porter as well as the note "Please destroy all copies of refrain alone." From its general appearance, this ozalid dates from 1954.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SILK STOCKINGS (continued)

[illegible]

947. What a ball



MS: ozalid at PT
Comment: This ms bears an undated copyright by Porter, the date "Oct. 15,1954," and the note "Please destroy all copies not bearing this date."

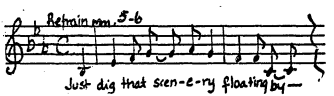
948R. Why should I trust you?

MS: ozalid at PT
Comment: This ms bears an undated copyright by Porter, the date 8-8-54, and the note "Please destroy all previous copies." This song has no verse section.

HIGH SOCIETY (949-61) - With one exception, all of the music survives.

Date: 1956, 3 August. Produced for MGM by Sol Siegel and released on above date.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation, c1955 [unpublished] and 1956). Sole selling agent, Chappell & Co. Original sheet music at PT.

949R. Calypso

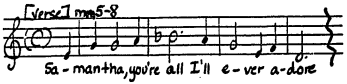


Comment: Alternate title in Cole,267, is High society calypso. This song has no verse section. The meter signature reappears in m.4, as shown.

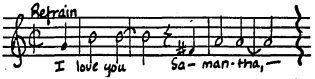
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HIGH SOCIETY (continued)

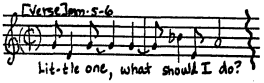
950V. I love you, Samantha



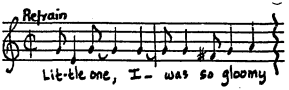
950R.



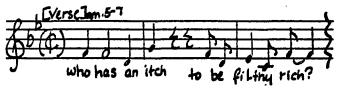
951V. Little one



951R.



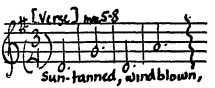
952V. Who wants to be a millionaire?



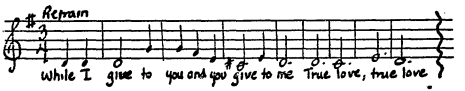
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HIGH SOCIETY (continued)
952V. Who wants to be a millionaire? (continued)

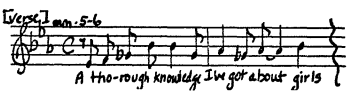
953V. True love



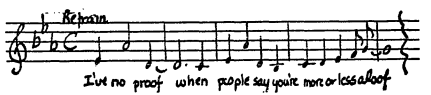
953R.



954V. You're sensational



954R.

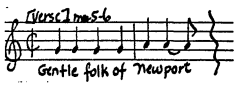


Comment: The meter signature reappears in m.5, as shown.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HIGH SOCIETY (continued)

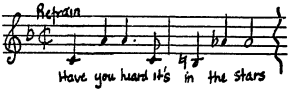
955V. Not you has jazz



955R.

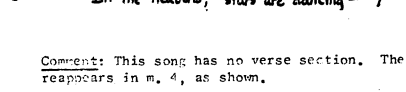
Comment: The meter signature reappears in m.5, as shown. There is also a second refrain which opens with the same music but which presents new lyrics and slightly different rhythms and phrasing from the first refrain.

580R.(b)Well, did you evah?



Edition: (New York: Chappell & Co., c1940 and 1956) PT
Comment: As noted with entry 580V,R (a), the HIGH SOCIETY version of this song uses the identical verse to the DUBARRY WAS A LADY version. Only the lyrics of the refrain are modified for this second use of the song.

956R.Mind if I make love to you?

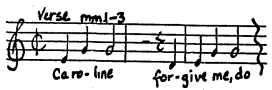


Comment: This song has no verse section. The meter signature reappears in m. 4, as shown.

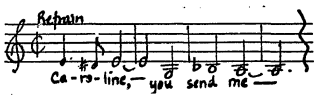
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HIGH SOCIETY (continued)

957V. Caroline

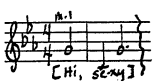


957R.



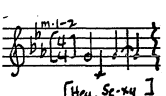
MS: photostat at PT
Comment: This ms is dated 10-17-55.

958.(a)Hi, sexy



Autograph: YaleB (incomplete)
Comment: This autograph is a partial sketch which omits lyrics and accompaniment. The lyrics in the incipit are from the title since no lyrics per se are known to exist. This probably represents an earlier version of Hey, sexy (entry 958(b)) since its rhythms are less inventive and since, in general, it seems less complete.

958.(b)Hey, sexy

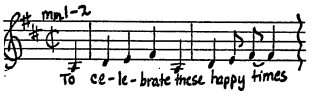


Autograph: YaleB (incomplete)
Comment: This sketch includes some accompanimental figuration, although it also omits lyrics. Its title agrees with Cole, 267.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HIGH SOCIETY (continued)

959. Let's vocalize



MS: ozalid at PT
Comment: This ms is dated 10-17-55.

960. So what?

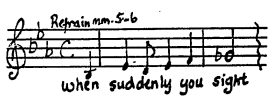
MS: PT
Comment: This ms bears an undated copyright by Porter.

961. A step montage.

LES GIRLS (962-75) - With the exception of one number, all of the music survives.

Date: 1957. Produced for MGM by Sol Siegel and released in November of the above year.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation, c1956 [unpublished] and 1957).
Original sheet music at PT.

962B. Ca, c'est l'amour

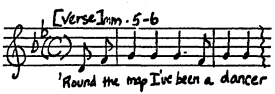


Comment: This song has no verse section. It also bears the explanatory subtitle "(pronounce:Sah, say l'amour)."

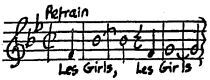
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LES GIRLS (continued)

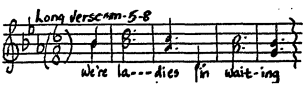
963V. Les girls



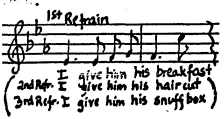
963R.



964V. Ladies in waiting



964R.



964V.

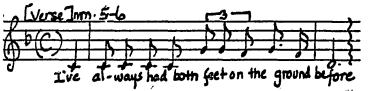
MS: ozalid at NYU

Content: This ms is dated 9-21-56. The "short verse" is followed by a second refrain, a repeat of the short verse and a third refrain. Each refrain uses the identical music with new lyrics.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

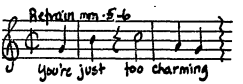
LES GIRLS (continued)

965V. How am I so gone (about that gal?)



965R.

966R. You're just too, too!

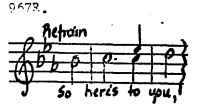


Comment: This song has no verse section. The meter signature reappears in m. 4, as shown.

UNUSED

967V. Drinking song

967R.



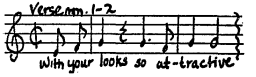
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LES GIRLS (continued)

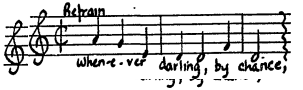
967. Drinking song (continued)

MS: ozalid at PT
Comment: This ms bears a 1956 copyright by Porter.

968V.High flyin' wings on my shoes

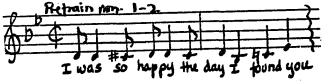


968R.



MS: ozalid at PT
Comment: This ms bears a 1956 copyright by Porter.

969R.I could kick myself



MS: photostat at PT; ozalid at PT
Comment: The ozalid appears to duplicate the photostat. Both mss have the same corrections in Porter's hand. This song has no verse section.

970. Is it joy?

Autograph: YaleB (incomplete)
Comment: This autograph is a musical fragment, without lyrics.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

YES GIRLS (continued)

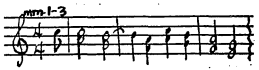
[illegible]

971. [illegible] darling is never late

972. [illegible] a little piece of pie

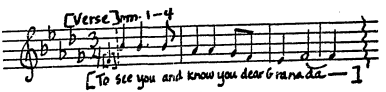
Autograph: YaleB (incomplete)
Comment: This autograph is a musical fragment, without lyrics.

973. Per favore

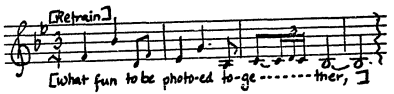


Autograph: YaleB (incomplete)
Comment: This autograph is a musical fragment, without lyrics.

974V. What fun



974R.

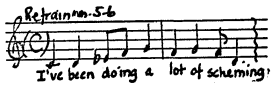


MS: PT
Comment: The lyrics are from a separate typescript dated "Aug. 18, 1956." The upbeat to the verse is inserted to facilitate setting the lyrics to the music. The upbeat pitch is taken from an analagous phrase which occurs in m.16.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LES GIRLS (continued)

976Q. You're the prize guy of guys

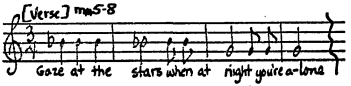


Autograph: blueprint at PT (incomplete)
MS: ozalid at PT (complete)
Comment: This song has no verse section. The autograph (a preliminary blueprint for ozalid reproduction) is entitled Prize/ prelim. piano part. It has no introduction or lyrics, but otherwise agrees with the complete ozalid.

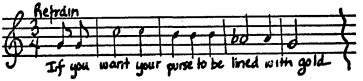
ALADDIN (976-84) - All of the music survives. This is the last score that Porter wrote.

Date: 1958, 21 February. Produced for CBS Television's Dupont Show of the Month by Richard C. Lewine.
Edition: Unless otherwise noted, all music is published by (New York: Buxton Hill Music Corporation, c1957 [unpublished] and 1958 by Cole Porter). Sole selling agent, Chappell & Co. Original sheet music at PT.

976V. Trust your destiny to a star

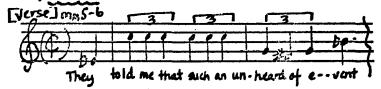


976R.



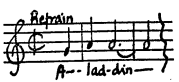
Comment: The meter signature reappears in m.5, as shown.

977V. Aladdin

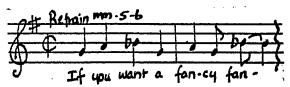


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ALADDIN (continued)
ALADDIN (continued)

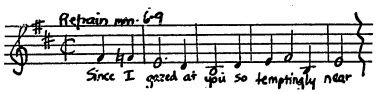


978R. Come to the supermarket (in old Peking)



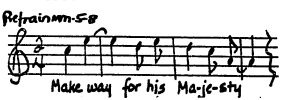
Edition: (New York: Buxton Hill Music Corporation, c1958 by Cole Porter) reproduced in published vocal album: Cole Porter's 'Aladdin'. Vocal album (New York: Buxton Hill Music Corporation, c1958 by Cole Porter). Sole selling agent, Chappell & Co. 6-9. PT
Comment: This song has no verse section. The meter signature reappears in m.5, as shown.

979R. I adore you



Comment: This song has no verse section. The meter signature reappears in m.5, as shown.

980R. Make way

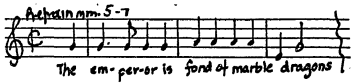


Edition: (New York: Buxton Hill Music Corporation, c1958 by Cole Porter) PT
Comment: This song has no verse section. The meter signature reappears in m.5, as shown. Alternate title in Cole, 267 is Make way for the emperor. The sheet music at PT has no cover page.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

COLE PORTER (continued)

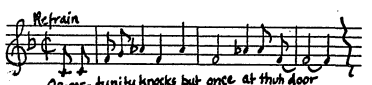
981R. No wonder taxes are high



Edition: (New York: Buxton Hill Music Corporation, c1958 by Cole Porter) PT
Comment: This song has no verse section. The meter signature reappears in m.4, as shown. The sheet music at PT has no cover page.

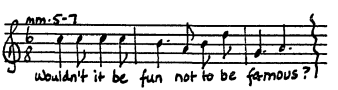
982V. Opportunity knocks but once (at thuh door)

982R.



Comment: The meter signature reappears in m.4, as shown. Alternate title in Cole, 267, is simply Opportunity knocks but once.

983. Wouldn't it be fun!



Edition: (New York: Buxton Hill Music Corporation, c1958 by Cole Porter) PT
Comment: The meter signature reappears in m.5, as shown. The sheet music at PT has no cover page.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ALADDIN (continued)
Genie's theme

MS: PT

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Abracadabra, 735V,R
Absinthe, 67
The absinthe drip, 68
Ace in the hole, 649(a) and 649(b)
Act I finale, part II, 447(a)
Act I, no. 1 (anthem to) b. "Our crown," 446
Act I no. 1 Opening chorus of badmen, 96V,R
Act I, no. 2 Feathermore, 447V,R(b)
Act I. No. 4. When me, Maowgli, love, 452V,R
Act I no. 9 What a nice municipal park!, 451
Act I, no. 13. Good morning, Miss Standing, 457a,b
Act I, no. 14 My most intimate friend, 458V,R
Act I no. 15 Ev'rybod-ee who's anybod-ee(scene B. opening), 460
Act I, sc. a)prelude to "Our crown," 445
5A.Act I. scene I a), 364
5B.Act I. scene I b), 365
6A.Act I. scene I c), 366
Act I scene Longchamps, 301
Act I, scene i. Opening chorus. How do you spell ambassador, 547
Act I, scene IX, 459V,R(a)
Act II (Chateau Madrid), 302
Act II no. 6 ensemble, 117a,b,c
Act II no. 9 gavotte (chorus), 118
Act II no. 10 solo(Polly and chorus), 119V,R
Act II no. 25 Jubilee presentation, 469
Act II opening California scene, 785
Act II opening. Midsummer night, 873
Act II. Scene III [incidental music], 303
Act II, scene 3. Opening to beach scene, 466
Act II, sc. 4 Welcome to Jerry, 617
ADAM'S RIB, 839
ADIOS ARGENTINA, 439-44
Adios Argentina, 439V,R
After all, I'm only a schoolgirl, 269V,R
After you, 345V,R
Agua sincopada tango, 265
Ah fong low, 143
Ah there! fascinating females, see 116
ALADDIN, 976-84
Aladdin, 977V,R
All I've got to get now is my man, 624V,R
All of you, 925V,R
All through the night, 425V,R
Alladin dance, 658
Allez-vous-en, go away, 894V,R
Almiro, 237V,R
Alone with you, 147V,R
Alpine rose, 242V,R
Altogether too fond of you, 148V,R
Always true to you in my fashion, 824V,R

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Am I in love?, 908
The American Express, 283
The American punch, 193V,R
Americans all drink coffee, 634V,R
Amo amas, 710
AND THE VILLAIN STILL PURSUED HER, 21-38
Annabelle Birby, see 149V,R
Announcement ensemble, see 104
Announcement of inheritance, see 682
Another openin', another show, 807
Another sentimental song, 144V,R
Antoinette Birby, 149V,R
ANYTHING GOES, 423-38
Anything goes, 492V,R
Anytime, 35V,R
Apache dance, 901
Aphrodite's dance, see 474b
AROUND THE WORLD IN EIGHTY DAYS, 777-97
Art, 938
As I love you, 70V,R(a)
As long as it's not about love, 562
As on through the seasons we sail, 929V,R(a)
Assembly line, see 690
A-stairable rag, 642
At last in your arms, 598
At long last love, 536V,R
At Longchamps today, see 287a
At the dawn tea, 56
At the Rainbow, see 40a
At ye olde coffee shoppe in Cheyenne, see 485
Auf wiedersehen, 198V,R(b)
Away from it all, 870
Awfully hard when Mother's not along, 51V,R

Baby games, 651V,R
Baby, let's dance 246V,R
Bachanale and danse (danse erotique), 585
Back to nature, 401V,R
Badmen, see 96V,R
Ballet 859
Ballet music, 422(a)
Ballet - snake in the grass, 304a,b,c
The band started swinging a song, 764V,R
The bandit band, 187V,R
The banjo (that man Joe plays), 261V,R
Barcelona, see 32
THE BATTLE OF PARIS, 278-79
Beach ball dance, see 383
Beach scene, see 466
Be a clown, 798V,R
Beautiful primitive Indian girls, see 101

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Be like the bluebird, 432V,R(a); 432V,R(b)
Bebe of gay Paree, 939
Begin the beguine, 455
Bellboys, see 40b
Bertie and Gertie, 502V,R,P
Between you and me, 568V,R(b)
Beware of the sophomore, 61
Beware of Yale, 150
Bianca, 825V,R
Bianca's theme (incidental music), 829
Bichloride of mercury, 120
The big parade, 765
Big town, 754Va,b,c(a),c(b),d,e,f,g,h,R
Bingo, Eli Yale, 151
Bingo, that's the lingo, see 151
Blow, Gabriel, blow 431R(a); 431V,R(b)
The blue boy blues, 186V,R
Blue hours, 241V,R
Bobolink waltz, 2
Bomber scene, 700
Bon voyage, 424
Boogie barcarolle, 636(b)
Boogie woogie barcarolle (first version), 636(a)
BORN TO DANCE, 477-84
Boroff's ode, 936
Boulevard break, see 244
The boy friend back home, 299V,R,R
BREAK THE NEWS, 522-23
Bridget, 152V,R(b)
Bridget McGuire, 152V,R(a)
Bring me a radio, 220
Bring me back my butterfly, 142V,R
Brittany, 215V,R
Broadcast a jazz, 221
BROADWAY MELODY OF 1940, 568-72
Brush up your Shakespeare, 826V,R
Buddie beware, 433V,R
Bull-dog, 153V,R
But he never says he loves me, 345 V,R(a)
But in the morning, no, 582V,R
Butterflies, 229
Buy her a box at the opera, 110V,R
By candlelight, 539
By the Mississinewah, 696V,R

Cabinet music, see 456
Ca, c'est l'amour, 962R
The cabinet, 456
Cablegram, 12
Cafe society still carries on, 770

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

California scene dance, see 785
Calypso, 949R
CAN-CAN, 880-920
Can-can, 905V,R
Carefree caryatids, see 394
Carlotta, 732V,R
Carmen's dance, no. 9, 627
Caroline, 957V,R
Carry on, 490
Casanova, 406V,R
C'est magnifique, 884V,R
Chaperons, 58
Charity, 28
Chelsea, 154(a)
Cherry pies ought to be you, 863V,R
Chicago [shawl], see 270dV,dR
Chinese shawl, see 270cV,cR
The Chiripah, 440V,R
Chorus of girls. Maidens typical of France, 881R
Class of 1913 song, 155
Cleveland, 156
Climb up the mountain, 861V,R
Close, 509R(a); 509V,R(b)
Close to me, 711
Closing theme: opera finale, 766
Cocktail time, 185VR
The cocotte, 382V,R
Coffee, 417V,R
Colored gentleman, 207
Co'ored gentleman--reformer, 208
Come along with me, 886V,R
Come on in, 578V,R
Come to Bohemia, 36
Come to the supermarket (in old Peking), 978R
Comrade Alonzo, see 554V,R
Concentration, 4
Concerted number. Never, never be an artist, 897V,R
16B. Conga encore, 628
CORA, 3-20
Cora, the fair chorine, 7
Could it be you, 687V,R
Couldn't be, 676
Count your blessings, 736V,R
Count's theme no. 1 (dome scene), 387
Count's theme no. 2, 381
Cowboy, 211
The cowboy and the reformer, see 212
C.P. theme, 737
Crazy come along, see 898
The crew song, 81V,R
Curtain music to scene I, act I and [a] Entrance of tricycle, 375(a)
Cuttin' a Persian rug, see 658

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dainty, quainty me, 771V,R,P
17. Daisy incidental, 629
Damsel, damsel, see 80V,R
Dance, 867
Dance - carefree caryatides, see 394
Dance (end Padua street scene), 812
Dance of night, 857
Dance - quadrille (scene 5), 885
Dance of the chasers, 868
Dance of the crinoline ladies, 262
Dance of the ragamuffins, 263
Dance t. What will become of our England?, 359
Dancing, 37
Dancin' to a jungle drum, 761R,P
Daniel's introduction (Aladdin), 659
Danse erotique, see 585
Danse tzigane, see 587
Danse victoire, see 584
Dawn music, 94
Dear doctor, 34
Dinner, see 130
Dizzy baby, 253V,R
Do I love you?, 583V,R
The dollys and their collies, 217
The dome scene and [a] Entrance Pedro, 386
Don't fence me in, 441V(a); 441V,R(b)
Don't let it get you down, 522V,R(a); 522V,R(b)
Don't look at me that way, 249V,R
Don't tell me who you are, 314
Double trio, 121
Down in a dungeon deep, 83
Down in the depths (on the ninetieth floor), 489V,R
Down lovers lane, 88
Down with everybody but us, 305V,R
Do you want to see Paris?, see 234a,b,c,d
Dream dancing, 637V,R
Dream song, 579
Dresden china soldiers, 90
Drink, drink, drink, 758V,R,P
Drinking song, 967V,R
DUBARRY WAS A LADY, 573-97
DuBarry was a lady, see 586b,c
Duodessimalogue, 71

Easy to love, 482V,R
Eli, 157
Emigrants march, 264V,R
Engagement ensemble, see 104
Entr'acte (CAN-CAN), 895
Entr'acte (FIFTY MILLION FRENCHMEN), 291
Entr'acte (KISS ME, KATE), 821

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Entr'acte (OUT OF THIS WORLD), 860
Entr'acte (PANAMA HATTIE), 616
Entrance Lucy James, 480
Entrance of emigrants, see 264V,R
Entrance of Eric, 449
Entrance of Frahngee-Pahnee, 760(a)
Entrance of Greek in Venice scene, 390
Entrance of Indian maidens, 98V,R
Entrance of Juno (a capella) (Mercury and ensemble), 850
Entrance of Montana, 727
Entrance of Paris, see 461a
Entrance of Prince Paul, see 520c
Entrance Pedro, see 386a
Entre act (SOMETHING FOR THE BOYS), 692
Esmerelda, 70(b)
Ever and ever yours, 107V,R
Eve's dance (ballet), 893
Ev'rybod-ee who's anybod-ee, see 460
Ev'ry day a holiday, 575V,R,P
Every man is a stupid man, see 900V,R
Ev'rything I love, 648V,R
Ev'ry time we say goodbye, 762V,R
Excelsior (Boulevard break), 244
Exercise, see 47c
Exit, 699
Experiment, 377V,R
The extra man, 274V,R

Fair one, 17
Fairy tale, 660
Far away, 560V,R
Fare thee well, 38
Farewell, Amanda, 839V,R
Far, far away, 16
Farming, 647V,R
Fate, 372
Fated to be mated, 934R
FIFTY MILLION FRENCHMEN, 280-313
Finale (ANYTHING GOES), 435
Finale (HITCHY-KOO OF 1922), 197
Finale (WITHIN THE QUOTA), 214
Finale act I (DUBARRY WAS A LADY), 586a,b,c
Finale act I Longchamp (FIFTY MILLION FRENCHMEN), 290
Finale act I (THE POT OF GOLD), 46a,b
Finale act I (SEE AMERICA FIRST), 105a,b
Finale act I (SEVEN LIVELY ARTS), 767a,b
Finale act I (SOMETHING FOR THE BOYS), 691
Finale act I (YOU NEVER KNOW), 540
Finale act II (FIFTY MILLION FRENCHMEN), 298
Finale act II (THE POT OF GOLD), 53a,bV,bR,c,d

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Finale act II (SEE AMERICA FIRST), 111
Finale act II scene i (A NIGHT OUT), 182V,R(b)
Finale curtain act I (PANAMA HATTIE), 615
Finale (full company). Montmart' (CAN-CAN), 906
Finale ultimo (SOMETHING FOR THE BOYS), 701
Find me a primitive man, 285V,R
First act finale. Kiss me Kate, 819
Fish, 239V,R
Five hundred million, 494
Fla de dah, 158
Flower maidens, 66
Flower song, see 89V,R
Folies Bergere scene, 403
A fool there was, 517
A football king, 55(b)
For no rhyme or reason, 533V,R
Fountain of youth, 248V,R
Fox-trot, 422(b)
Frahngee-Pahnee, 760V,R(b)
Fresh as a daisy, 614V,R
Friendship, 593
From alpha to omega, 534V,R
From now on, 556V,R
From the U.S.A. to the U.S.S.R., see 561
From this moment on, 871V,R
Funny little tracks in the snow, 77

Garden of Eden ballet, 892
Gather ye autographs while ye may, 453
The gavotte, 581
GAY DIVORCE, 354-73
Gay little wives, see 465V,R
Genie's theme, 984
Georgia Sand, 389V,R
Gershwin specialty, 243
Get out of town, 551V,R
Get yourself a girl, 657
Gigolo, 272V,R
Gipsy song, 410V,R
Girls, 733V,R,P
LES GIRLS, 962-75
Les girls, 963V,R
Give him the oo-la-la, 588R
Give me the land, 940V,R
Glide, glider, glide, 840V,R
God bless the women, 626V,R
Go into your dance, 325R
The Gold Dusters song, 841
Goodbye boys, 11
Goodbye, little dream, goodbye, 503V,R
Goodbye my true love, 63
Good evening, princesse, 538

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Good morning, Miss Standing, see 457a,b
The Good-Will movement, 729V,R
The great indoors, 331V,R
Greek dance (carefree caryatids), 394
Greek scene (incidental), 473
GREEK TO YOU, 524-27
Greek to you, 524V,R
GREENWICH VILLAGE FOLLIES, 215-28
Greetings, gentlemen, see 112
Gwen's dance, see 893
Gypsy in me, 434V,R

Ha, ha, ha, see 540
Ha ha they must sail for Siberia, see 53a
Hail Bibinski, 928a,b,c,d,e
Hail, hail, hail, see 850
Hail the female relative, see 105b
Hail to Cyril, 92
Hail to Yale, 159
Hail ye, Indian maidens, see 115
Hans, 245V,R
The happy heaven of Harlem, 288V,R
The harbor deep down in my heart, 196V,R
Harem dance, 398
Hark to the song of the night, 864V,R
Hasta luego, 670V,R
The heaven hop, 252V,R
The heaven of Harlem, 306
He certainly kills the women, 738V, R
Heiress, 205
Heiress - reformer, 206
Hello, Miss Chapel Street, 6
Hence, it don't make sense, 763V,R
Hera's dance, see 461b
Here after, 739V,R
Here comes the bandwagon, 278V,R
Here's a cheer for dear old Ciro's, see 748
Here's to Panama Hattie, 635V,R
Her heart was in her work, 909
Heroic, see 904
He's a right guy, 689R
Hey, babe, hey, 479V,R
Hey, good lookin', 688V,R
Hey, sexy, 958(b)
High flyin' wings on my shoes, 968V,R
HIGH SOCIETY, 949-61
High society calypso, see 949R
Hip, hip, hooray for Andy Jackson, 712
Hi, sexy, 958(a)
HITCHY-KOO OF 1919, 132-46
HITCHY-KOO OF 1922, 190-202

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hitchy's garden of roses, see 135V,R
Hold up ensemble and solos (Huggins, chorus of badmen and Sarah), 102V,R
Hong Kong scene (introduction to Pipe-dreaming), 788
Hot-house Rose, 315V,R
How could we be wrong?, 384V,R
How do they do it?, 599
How do you spell ambassador?, see 547
How's your romance?, 358V,R
A humble Hollywood executive, 740R
Hush, hush, hush, 872
Hymn to Hymen, 497

I adore you, 979R
I always knew, 671V,R
I am ashamed that women are so simple, 827
I am Gaston, see 528V,R
I am in love, 888V,R
I am loved, 854V,R
I can do without tea in my teapot, 677V,R
Ich liebe einen Soldaten, see 352b
I concentrate on you, 569R
I could kick myself, 969R
I do, 910R
I dream of a girl in a shawl, 270aV,aR,bV,bR,cV,cR,dV,dR
Idyll, 86
If ever married I'm, 833
If ever we get out of jail, 929V,R(b)
If I hadn't a husband, 773
If in spite of our attempts, see 125
If I were a football man, 55(a)
If only you could love me, 912
If you could love me, 442
If you like les belles poitrines, see 405V,R
If you loved me truly, 890V,R
If you smile at me, 786V,R
If you take one pill, 268V,R
I get a kick out of you, 349V,R
I got beauty, 851V,R
I happen to be in love, 572V(a); 572V,R(b)
I happen to like New York, 335
I hate men, 816
I hate you, darling, 656R
I introduced, 134V,R
I, Jupiter, I, Rex, see 847
I know it's not meant for me, 518V,R
I like pretty things, 713V,R
I'll black his eyes, 541V,R
I loved him but he didn't love me, 259V,R
I love only you, 361
I love Paris, 903V,R
I love you, 730V,R

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

I love you, Samantha, 950V,R
I love you so, see 53bV,R
Ilsa's song, 411
I'm afraid I love you, 741R
I'm afraid, sweetheart, I love you, 834
I'm a gigolo, see 272V,R
I'm an anaesthetic dancer, 139
I'm back in circulation, 542V,R
I'm dining with Elsa, 316
I'm getting myself ready for you, 329V,R
I'm going in for love, 543
I'm in love, 293V,R
I'm in love again, 226V,R
I'm in love with a soldier boy, 694V,R
The immigrant's waltz, see 204
I'm not myself at all, 714
I'm so glahd to meet you, 742
I'm so in love with you, 570V,R(b)
I'm the Queen Thamar, 941
I'm the villain, see 24V,R
I'm throwing a ball tonight, 620V,R,P
I'm unlucky at gambling, 297V,R
I'm yours, 347(b)
In a Moorish garden, 236V,R
In case you don't know, 367
Incidental (GAY DIVORCE), 368
Incidental (before guards sing "Our crown"), 470
Incidental music leading into act I finale, 471
In Cincinnati, 93V,R
Indian girls' chant, 95
Indian maiden's chorus, see 98V,R
I never realized, 160V,R
Information please, 563V,R,V
In Hitchy's garden, 135V,R
Innocent, innocent maids, 78
In the big money, 594V,R
In the green hills of County Mayo, 715V,R
In the land where my heart was born, 59
In the still of the night, 510
Introduction act II, scene I, 393
Introduction to harem scene, 397
Introduction to palm scene, 400
I shall positively pay you next Monday, 911V,R
I sing of love, 818R
Is it the girl? (or is it the gown?), 755V,R
Is it joy?, 970
I sleep easier now, 858V,R
I still love the red, white and blue, 346V,R
It ain't etiquette, 576V,R
Italian shawl, see 270bV,bR
Italian street singers, 317

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It all belongs to you, 523V,R
It all seems so long ago, 415V,R
It isn't done, see 292bV,bR
It might have been, 678
It must be fun to be you, 743V,R(b)
It never entered my head, 525
It pays to advertise, 162
It puzzles me so, 163
It's a big night (opening act I, scene 6, part I), 744
It's a chemical reaction that's all, 924R,P
It's a great life (if you don't weaken), 486
It's all over but the shouting, 511V,R
It's all right with me, 899R
It's awfully hard when Mother's not along, see 51V,R
It's bad for me, 378V,R
It's delovely, 492V,R
It's just like the good old days, 745V,R
It's just yours, 746R
It's no laughing matter, 544R
It's probably just as well, 351
It was great fun the first time, 835V,R,P
It was written in the stars, 590V,R
I've a shooting box in Scotland, 87V,R
I've a strange new rhythm in my heart, 512V,R
I've come to wive it wealthily in Padua, 815
I've got a crush on you, 258V,R
I've got an awful lot to learn, 100V,R
I've got my eyes on you, 570V,R(a)
I've got somebody waiting, 137V,R
I've got some unfinished business with you, 653V,R(a); 653V,R(b)
I've got you on my mind, 336R(a); 336V,R(b)
I've got you under my skin, 483
I've still got my health, 613V,R
I want to be a Yale boy, 161
I want to be married, 52V,R
I want to be raided by you, 273V,R
I want to go home, 557V,R
I want to row on the crew, see 81V,R
I want twins, 216
I wonder where my old girl is now, 49V,R
I worship you, 307V,R
I wrote a play, 772a,b,c,d,e,f

Japanese circus scene, 784
Java, 600
Jazz baby, 209
Jazz baby - reformer, 210
Jerry, my soldier boy, 646V,R
Jimmie won't gimme his bow-wow!, 842R
Join it right away, 610V,R

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Josephine, 930R,P
JUBILEE, 445-76
Jubilee presentation, see 469
Judgement of Paris, 461a,b,c
Juno's ride, 849
Just another page in your diary, 564V,R
Just one of those things, 338V,R
Just one of those things, 468V,R
Just one step ahead of love, 545

THE KALEIDOSCOPE, 56-75
Kate the great, 436
Kathleen, 716V,R
Katie of the Y. M. C. A., 164
Katie went to Haiti, 592R
Keep moving, 232
Keep your chin up, 942
KISS ME, KATE, 806-38
Kiss me, Kate, see 819, 828
The Kling-Kling bird (on top of the divi-divi tree), 450V,R,V,V

Ladies in waiting, 964V,R,V
Lady fair, lady fair, see 121
The lady I love, 275V,R
The lady I've vowed to wed, see 104b
A lady needs a rest, 645V,R
The language of flowers, 89V,R
L'apres midi d'un boeuf (sunny rice), 591
The law, 913V,R(a); 913VR(b)
The laziest gal in town, 318V,R
The leader of a big-time band, 690V,R
Leaders of society, 30
Lead me on, 421R
LEAVE IT TO ME 547-67
Let Doctor Schmet vet your pet, 679
Let's be buddies, 618V,R
Let's do it (let's fall in love), 250V,R
LET'S FACE IT, 643-69
Let's face it, 643R,P,R
Let's fly away, 334V,R
Let's make it a night, 943R
Let's misbehave, 254V,R
Let's not talk about love, 654V,R(b)
Let's step out, 300V,R
Let's talk about love, 654(a)
Let's vocalize, 959
The life of a sailor, 227
Lima, 108V,R
Lina, noch ein Bier, see 352a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Little one, 951V,R
A little rumba numba, 655
A little skipper from heaven above, 493V,R
Live and let live, 887V,R
Llewellyn, 26
Loading song, 717
Loie and Chlodo, see 53c
Lonely star, 504
Longing for dear old Broadway, 41V,R
Look around, 181V,R
Looking at you, 260V,R
Look what I found, 777V,R
The lost liberty blues, 233V,R
Lotus-Bloom, 672R
Love came and crowned me, see 128
Love 'em and leave 'em, 319V,R
Love for sale, 330V,R
Love letter words, 195V,R
The lovely heroine, 23
Love me, love my Pekinese, 481V,R
Love of my life, 799V,R

Mack the Black, 800V,R
Mademazelle, 230
Maiden fair, 852
Maidens typical of France, see 881
Maid of Santiago, 69
Make a date with a great psychoanalyst, 664V,R
Make every day a holiday, 225V,R
Make it another Old Fashioned, please, 623V,R
Make way, 980R
Mamie Magdalin, 718
A man must his honor defend, 914
Manuela, 803V,R
Ma petite Ninette, 14
Maria, 530V,R
Martinique, 804
Maryland scene, 190
Maybe yes, maybe no, 601
MAYFAIR AND MONTMARTRE, 184-89
Me and Marie, 467V,R
Meerahlah, see 780c
Meet me beside the river, 60
Melodrama, 42
Melodrama (robber in Foggs flat), 789
Melos, that lovely smiling isle, see 526
A member of the Yale Elizabethan Club, see 73V,R
Mercy Percy, 165
Mesdames et messieurs, 580
MEXICAN HAYRIDE, 727-53

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Midsummer night, see 873
Military maids, 240V,R
Mind if I make love to you?, 956R
MISSISSIPPI BELLE, 710-26
Mississippi belle, 719V,R
Miss Otis regrets (she's unable to lunch today) A ballad, 602
Missus Aouda, 795
Mister and Missus Fitch, 350V(a); 350V,R(b)
Mr. and Mrs. Smith, 464V,R,P
Mona and her kiddies, 339
Montmart', 891V,R
Moon man, 74
Most gentlemen don't like love, 553V,R
Mother Phi, 20
The motor car, 166
Music with meals, 167
My broth of a boy, 720V,R
My cozy little corner in the Ritz, 140V,R
My darling is never late, 971
My Georgia gal, 75
My Harlem wench, 308
My heart belongs to Daddy, 558V,R
My home town girl, 8
My houseboat on the Thames, 44V,R
My little Barcelona maid, 32
My little piece o' pie, 972
My long ago girl, 224V,R
My Louisa, 276V,R
My Loulou. Opening, 454R
My most intimate friend, see 458V,R
My mother would love you, 612V,R
My Salvation Army queen, 50V,R
Mysteriously, 347(a)

National anthem, 519
Naughty, naughty, 91
Navy specialty, see 630
Neauville, 383
Neauville. Entrance of Madeleine, 380
Neauville-sur-mer, 379(a)
Neauville-sur-mer dance, 379(b)
Never give anything away, 883V,R
Never go in for love, 369
Never, never be an artist, see 897V,R
Never say no, 362
THE NEW YORKERS, 325-44
Night and day, 357V,R
Night club opening (quartette), 271
The night of the ball, 413V,R
A NIGHT OUT, 181-83

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Nana, 801V,R
Nobody's chasing me, 866R
No lover, 862V,R
No show this evening, 168
Nothing to do but work, 915
No wonder taxes are high, 981R
Now you has jazz, 955V,R
No. 2 revelation (chorus of badmen), 124
No. 2 We drink to you, J.H. Brody, 548V,R
No. 2. Zulu dance, 633
No. 2A. Navy specialty, 630
No. 3 recitative (Cecil and chorus of badmen), 112
No. 4 act I, scene 8. Comrade Alonzo, we love you, 554V,R
No. 4 song (Cecil and chorus of badmen), 97V,R
No. 5 song (Huggins, chorus of badmen, Sarah), see 103V,R(a); 103V,R(b)
No. 6 soliloquy (Huggins), 113
No. 10 revelation (chorus of Indian maidens), 125
No. 11 act I song (Blood-in-his-eye and Indian maidens), see 99V,R
No. 12 recitative (Polly, Blood-in-his-eye and chorus of Indian maidens), 114
No. 13 song (Polly, footmen, Indian chief, and chorus of Indian maidens), see 129V,R
No. 14 song (Indian maidens), 130
No. 15 recitative(Marmaduke, Percy and entire chorus), 115
No. 16 song (entire chorus), 116
No. 17 recitative and chorus (Gwendolyn and entire chorus), 101
No. 18 announcement ensemble (entire cast), 104a,b
NYMPH ERRANT, 374-409
Nymph errant, 392V,R

Octett, 747
Ode to a tractor, see 937
Oh, bright fair dream, 122V,R
Oh, honey, 169
Oh, how I could go for you, 703
Oh it must be fun, 874V,R
Oh! Mary!, 191V,R
Oh, what a lovely princess, 79
Oh, what a pretty pair of lovers, 72
Oka saka circus, see 784
Old fashioned boy, see 247V,R
Old fashioned garden, 141V,R
Old fashioned girl, 247V,R
The old fashioned waltz (our Grandmother's waltz), 198V,R(a)
The old Rat Mort, 13
Olga (come back to the Volga), 184V,R
Olympus dance, 869
The omnibus, 234a,b,c,d
ONCE UPON A TIME (EVER YOURS), 410-22
Once upon a time, 414

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

One step ahead of love, see 545
Only another boy and girl, 756V,R
On my yacht, 64
Opening (WITHIN THE QUOTA), 203
Opening act I interlude (LET'S FACE IT), 661
Opening act I, scene I (AROUND THE WORLD IN EIGHTY DAYS), 790
Opening act I, scene I (DUBARRY WAS A LADY), 595
Opening act I, scene I (LET'S FACE IT), 644
Opening act I, scene I (PANAMA HATTIE), 609
Opening act I, scene I (SEVEN LIVELY ARTS), 768
Opening act I, scene I (YOU NEVER KNOW), 529
Opening- act I-scene I "I, Jupiter" (Jupiter and singers), 847
Opening act I scene 2, no. 3. Vite, vite, vite, 549
Opening act I. Scene 3. Part I (MEXICAN HAYRIDE), 748
Opening act I scene 5 (SOMETHING FOR THE BOYS), 690
Opening act II (CAN-CAN), 896
Opening act II (SOMETHING FOR THE BOYS), 693
Opening act II, "danse tzigane," 587
Opening act 2, scene 1 (GREEK TO YOU), 526
Opening act II, scene I (SOMETHING FOR THE BOYS), 702
Opening act II, scene 1. We're about to start big rehearsin', 496
Opening act II, scene 2 (JUBILEE), see entry 465R
Opening Act II, scene 3 (PANAMA HATTIE), 631a,b,c
Opening act II (scene 3. section I)(YOU NEVER KNOW), 546
Opening act 2, scene 3. What does your servant dream about?, 837V,R
Opening. At ye olde coffee shoppe in Cheyenne, 485
Opening chorus (THE POT OF GOLD), 40a,b
Opening chorus act II (THE POT OF GOLD), 47a,b,c,d
Opening chorus act II (Indian maidens) (SEE AMERICA FIRST), 106
Opening chorus to bootleg scene, 337
Opening Greek scene, Act I no. 16, 474a,b
Opening Hong-Kong scene, 791
Opening laundry scene, 916
Opening Longchamps scene, 287a,b,cV,cR
Opening Ritz bar, 281V,R
Opening.Romanza sequence (& entrance Prince Paul), 520a,b,c
Opening scene I (THE NEW YORKERS), 340V,R
Opening scene, act I (ANYTHING GOES), 437V,R
Opening scene. Oxford. When tea is served (NYMPH ERRANT), 376
Opening - the dome scene, 385
Opening to Claridge scene, 292a,bV,bR
Opening to scene in one (before Greek scene), 472
Opera star, 231
Operatic pills, see 268V,R
Opportunity knocks but once (at thuh door), 982V,R
Our crown, see 446
Our hotel, 182V,R(a)
Ours, 488V,R(a); 488V,R(b)
OUT OF THIS WORLD, 845-79
OUT O' LUCK, 229-31

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Overture (ANYTHING GOES), 423
Overture (CAN-CAN), 880
Overture (DUBARRY WAS A LADY), 573
Overture (FIFTY MILLION FRENCHMEN), 280
Overture (KISS ME, KATE), 806
Overture (NYMPH ERRANT), 374
Overture (OUT OF THIS WORLD), 845
Overture (PANAMA HATTIE), 608
Overture (THE POT OF GOLD), 39
Overture (SOMETHING FOR THE BOYS), 681
Oxford scene, 375(b)
The Ozarks are callin' me home, 500V,R

Padua street scene. We open in Venice, 830
Pagliacci, 132
Pallas Athene's dance, see 461c
PANAMA HATTIE, 608-35
PARANOIA, OR CHESTER OF THE Y.D.A, 76-92
Paranoia, 76
Paree what did you do to me?, 295V,R
PARIS, 249-56
Paris loves lovers, 922V,R
Pavane (why can't you behave?), 831
Peasant dance, 865
Perennial debutantes, 487
Per favore, 973
Perfectly terrible, 170
The perfume of love, 944R
Peter piper, 138V,R
Petit journal no. 4, see 896
Petruchio's theme, 832
Pets, 665V,R
The physician, 345VR(b)
Pick me up and lay me down, 348V,R
A picture of me without you, 459V,R(b)
Pilot me, 235V,R
Pipe-dreaming, 783R
THE PIRATE, 798-805
Pitter-Patter, 199V,R(a); 199V,R(b)
Pity me, please, 129V,R
Play me a tune, 194
Play-out (exit music), 907
Please don't make me be good, 309V,R
Please don't monkey with Broadway, 571V,R
Plumbing, 402V,R
Poker, 3
The poor rich, 341
Poor young millionaire, 320
THE POT OF GOLD, 39-55
The prep school widow, 85

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pretty little Missus Bell, 774V,R
Prithee, come crusading with me, 80V,R
1. Prologue (GAY DIVORCE), 370
Prologue (OUT OF THIS WORLD), 846
Prologue (YOU NEVER KNOW), 528,V,R
Prologue act I (MEXICAN HAYRIDE), 749
Prologue (before curtain) (SOMETHING FOR THE BOYS), 682
Prologue dance part II (GAY DIVORCE), 371
Prologue. Opening no. 1 (DUBARRY WAS A LADY), 574
Public enemy number one, 430V,R
Put a sack over their heads, 750V,R

Quadrille, see 885
Quartette (Polly, Sarah, Blood, Huggins), 123
The queen of Terre Haute, 310V,R
Queen of the Yale Dramat, 9
Queens of terpsichore, 29
Quelque-chose, 255V,R

Ragtime pipes of Pan, 321V,R
Rains, see 395V,R
Rap tap on wood, 478V,R
Recall Goodhue - recitative, 555
Recitative (Buck & crowd), 565
Recitative ["What's this awful hullabaloo?], see 46
Recitative, 353
The red blues, 933a,b
RED, HOT AND BLUE, 485-508
Red, hot and blue, 501V,R
Le reve d'absinthe, 15
Revelation ensemble, see 124
Revenge, 666R
LA REVUE DES AMBASSADEURS, 232-48
Rhythm dance (danse victoire), 584
Rick-chick-a-chick, 62
Riddle-diddle me this, 704V,R
Ridin' high, 495V,R,P
The Ritz roll and rock, 935R
River god, 603
Rolling home, 477
Rolling, rolling, 19
Romanza sequence, see 520a,b
Rooftop music, see 902
ROSALIE, 509-21
Rosalie, 513V,R(a); 513V,R(b); 513V,R(c)
Rosebud, 18
Rose dance, 814
Rub your lamp, 652V,R
Ruins, 395V,R

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sailors of the sky, 843R
Salt air, 356V,R
Samoa, Samoa, 844R
Satin and silk, 926V,R
Saturday night, 5
Say it with gin, 327
The scampi, 277(b)
Scandal, 48V,R
Scene before If you loved me truly, 889
Scene link (change of scene) (scenes 1 and 2), 898
Scene link-(change of scene) (scenes 1 and 2) street scene, 882
Scene link (change of scene) (scenes 4 and 5), 902
Scene link (change of scene) (scenes 6 and 7), 904
Die schöne Wirstochter, 352a,b
School, school, Heaven-blessed school, 721
Scotch twins, 200
Sea chantey. Act I last scene, 781
The sea is calling, see 138V,R
Second act finale - Kiss me Kate, 828
2nd section of It must be fun to be you, 743R(a)
SEE AMERICA FIRST, 94-131
See America first, 103V,R(a); 103V,R(b)
See that you're born in Texas, 683R
Serenade, 126
SEVEN LIVELY ARTS, 754-76
Sex appeal, 322
She was a fair young mermaid, 45V,R
Shrew finale. So kiss me, Kate, see 828
Siberia, 931R
Shootin' the works for Uncle Sam, 638V,R
Should I tell you I love you, 782V,R
The sidecar, 443V,R
A sight-seeing tour, 751a,b,c,d,e
SILK STOCKINGS, 921-48
Silk stockings, 932V,R
Silver moon, 33
Since I kissed my baby goodbye, 639V,R
Since Ma got the craze Espagnole, 145V,R
Since Ma got the grippe Espagnole, see 145V,R
Since we've met, see 47b
Singing in the saddle, 444
Sing jubilee, 475R
Sing sing for Sing Sing, 332V,R
Sing to me, guitar, 728
Si vous aimez les poitrines, 405V,R
Six little wives, 465V,R
Slave auction, 796
Slow sinks the sun, 84
Smyrna - exit of Greek, 396
Snagtooth Gertie, 797a,b(a); 797(b)
The social coach of all the fashionable debutantes, 127

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

So in love, 810R
So let us hail, see 53d
Soliloquy, see 113
Solomon, 399
Solo (Polly), 128
So long, 722V,R
So long, Samoa, see 844R
So long, San Antonio, 705V,R
Somebody's going to throw a big party, see 292a
SOMETHING FOR THE BOYS, 681-709
Something for the boys, 685V,R
Something's got to be done, 99V,R
SOMETHING TO SHOUT ABOUT, 670-80
Something to shout about, 673V,R
So near and yet so far, 640V,R
Song of the birds, 1
Song (Pistache). Every man is a stupid man, 900V,R
So what?, 960
South sea isles, 201V,R
Spanish shawl, see 270aV,aR
Specialty, 294
Specialty (dance), 698
The sponge, 188V,R
Spring love is in the air, 514
Square dance, 697
STAR DUST, 345-53
A step montage, 961
Step we gaily, see 118
Stereophonic sound, 923R
Storm at sea, 792
Strolling, 22
Strolling quite fancy free, see 105a
Submarine, 31
Success, 418
Suez-dance, 780a,b,c
Sunday morning breakfast time, 463V,R
Suttee procession and dance, 779a,b
Sweetheart of the world, 213
Sweet nudity - opening march, 407
Sweet nudity - trio, 408
Sweet simplicity, see 119V,R
Swingin' the jinx away, 484V,R
Swing that swing, 462
Syncopated pipes of Pan, 223

A table for two, 171
Take it easy, 680
Take me back to Manhattan, 333V,R
Taking the steps to Russia, 550V,R
The tale of the oyster, 277(a)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Tarantella, 820
Technique, 419
Tequila. Opening act I scene 3 part II, 752V,R,P
Texas will make you a man, 706
Thank you, 416
Thank you so much Missus Lowsborough-Goodby, 604
That black and white baby of mine, 146V,R
That little old bar at the Ritz, 323
That Rainbow rag, 54V,R
That Zip Cornwall Cooch, 27
That's the news I'm waiting to hear, 505R
That's what you mean to me, 753V,R
That's why I love you, 311
Theme of "Ode to a tractor", 937
There he goes, Mister Phileas Fogg, 778V,R
There'll always be a lady fair, 426V,R
There must be some one for me, 731V,R
There's a fan, 566V,R
There's a happy land in the sky, 695
There's a Hollywood that's good, 945V,R
There's no cure like travel, see 437V,R
There's nothing like swimming, 476V,R
They ain't done right by our Nell, 619V,R
They all fall in love, 279V,R
They couldn't compare to you, 855V,R,P
They're always entertaining, 388V,R
Through thick and thin, 674V,R
16A. Throwing a conga, 632
Tiller routine, 404
Tired of living alone, 172
A toast to Volstead, see 281V,R
To follow every fancy, see 97V,R
To get away, see 465R
To hell with ev'rything but us, 875V,R
To love or not to love, 521V,R
Tom, Dick or Harry, 813V,R
To-morrow, 559V,R
Tonight I love you more (than ever before), 876R
Too bad, 921V,R
Too darn hot, 822
To the U.S.A. from the U.S.S.R, 561
To think this could happen to me, 917R
Toy of destiny, 218
Travel music, 793
Travel valse, 794
Trouve moi un homme primatif, see 285V,R
True love, 953V,R
Trust your destiny to a star, 976V,R
Twilight, 25
Twin sisters (Egyptian), 202
Two big eyes, 173V,R

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Two little babes in the wood, 219V,R

Understudies, 228
Under the dress, 946V,R
[Untitled] (WITHIN THE QUOTA), 204
[Untitled] (WITHIN THE QUOTA), 212
The upper Park Avenue, 605
Up to his old tricks again, 667
Use your imagination, 848V,R

Valse version of Between you and me, 568(a)
Venice, 328
Venice scene, 391
Venus of Milo, 174
Verse to melody in 4F, 662
The villain, 24V,R
Visit Panama, 611V,R,P
Vite, vite, vite, see 549
Vivienne, 251V,R
Voodoo, 805V,R

Waiters v. waitresses, 363
Wait for the moon, 222V,R
Wait until it's bedtime, 267V,R
Wake, love, wake, 131
WAKE UP AND DREAM, 257-77
Wake up and dream, 257V,R
Waltz down the aisle, see 420V,R
War song, 175
Washington, D.C., 707V,R
Washington Square, 154V,R(b)
Watching the world go by, 312
We are prom girls, 57
We are so aesthetic, see 47d
We are the chorus of the show, 21
The wedding cake-walk, 641V,R
We detest a fiesta, 621
We drink to you, J.H. Brody, see 548V,R
A weekend affair, 373V,R
Welcome to Jerry, see 617
Well, did you evah?, 589V,R(a); 589R(b)
Well, I just wouldn't know, 708
We open in Venice, 811V,R
We're about to start big rehearsin', see 496
We're a group of nonentities, 65
WE'RE ALL DRESSED UP AND WE DON'T KNOW HUERTO GO, 93
Weren't we fools, 324V,R
We're off, 10
We're off for a hayride in Mexico, see 749

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

We're off to Feathermore, see 447V,R(b)
We're on the road to Athens, 877V,R
Were thine that special face, 817V,R
We shall never be younger, 836V,R
We've been spending the summer with our families, see 340V,R
What a ball, 947
What a charming afternoon, see 47a
What a crazy way to spend Sunday, 734
What a fair thing is woman, 918V,R
What a great pair we'll be, 498V,R
What a joy to be young, 438V,R
What am I to do?, 606R
What a priceless pleasure, see 546
What are little husbands made of?, 668
What does your servant dream about?, see 837V,R
What do you think about men?, 856V,R
What fun, 974V,R
What have I?, 596V,R
What is that tune?, 532V,R
What is this thing called love?, 266V,R
What love is, 82
What shall I do?, 535V,R
What's my man gonna be like?, 607
What's this awful hullabaloo, see 46
What the woman will wear, see 237b
What will become of our England?, see 359
When a body's in love, see 123
When all's said and done, 552V,R
When a woman's in love, 723
When Black Sallie sings Pagliacci, 133
When I had a uniform on, 136V,R
When I'm eating around with you, 176
When I used to lead the ballet, 43V,R
When I was a little cuckoo, 759V,R
When love beckoned (in Fifty-Second Street), 577V,R
When love comes to call, 919
When love comes your way, 409V,R(a); 409V,R(b)
When McKinley marches on, 724
When me, Mowgli, love, see 452V,R
When my baby goes to town, 684V,R
When my caravan comes home, 192V,R
When tea is served, see 376
When the hen stops laying, 567V,R
When the summer moon comes 'long, 177V,R
When we're home on the range, 686V,R
When we waltz down the aisle, 420V,R
When you and I were strangers, 725
When your troubles have started, 506V,R,P
Where?, 507
Where are the men?, 427V,R(a); 427V,R(b)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Where do we go from here?, 775V,R
Where have you been[?], 326V,R
Where is the life that late I led?, 823V,R
Where, oh where, 853V,R
Where's Louie?, see 574
Wherever they fly the flag of old England, 787V,R
Where would you get your coat[?], 286V,R
Which?, 256R(a)
Which is the right life?, 256V(b)
The whip dance, 663(a); 663(b)
Who but you, 508R
Who knows?, 515V,R
Who'll bid, 726V,R
Who said gay Paree?, 920R
Who wants to be a millionaire?, 952V,R
Who would have dreamed?, 622V,R
Why am I so gone (about that gal?), 965V,R
Why can't you behave?, 808R
Why didn't we meet before?, 183V,R
Why don't we try staying home[?], 313V,R
Why do you want to hurt me so?, 878V,R
Why marry them?, 355V,R
Why should I care?, 516V,R
Why should I trust you?, 948R
Why shouldn't I?, 448V,R
Why shouldn't I have you [?] 289V,R
Why talk about sex?, 342
Widow's cruise, 178
Wild wedding bells, 527
Will you still love me when my flivver is a wreck?, Spurious, unnumbered work (precedes 132)
WITHIN THE QUOTA, 203-14
Without love, 927V,R
A woman's career, 838V,R
Wond'ring, 189V,R
Wond'ring night and day, see 189V,R
Won't you come crusading with me, see 80V,R
Woodland dance, 109
Wouldn't it be crazy, 709
Wouldn't it be fun!, 983
Wow-ooh-wolf, 757V,R(b)
Wow-ooh-wolf [additional interludes], 769a,b,c
Wow-ooh-wolf (song), 757V(a)
Wrestler's music, see 474a
Wunderbar, 809V,R

The Yale Elizabethan Club, 73V,R
Yankee Doodle, see 287cV,cR
Yellow melodrama, 179
Yes, yes, yes?, 537V,R
You and me, 238V,R

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

You can do no wrong, 802
You can't beat my Bill, 669
You'd be so nice to come home to, 675V,R
You don't know Paree, 296V R
You don't remind me, 879R
You do something to me, 282V,R
You irritate me so, 650V,R
YOU'LL NEVER GET RICH, 636-42
You'll never know, 531V,R(a)
You make up, 180
YOU NEVER KNOW, 528-46
You never know, 531V,R(b)
Younger sons of peers, see 124
You're a bad influence on me, 499V,R
You're in love, 360V,R
You're just too, too!, 966R
You're sensational, 954V,R
You're the prize guy of guys, 975R
You're the top, 428V,R
You're too far away, 343
Yours, 412
Yours for a song, 776
You said it, 625
You've got something, 491V,R
You've got that thing, 284V,R
You've got to be hard boiled, 344

Zombie dance, 597
Zulu dance, see 633

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

APPENDIX

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This appendix includes the following documents, all of which are cited for reference in Part I of this study:

documents 1, 2, and 3
Facsimiles of three pages from the New Haven program of The pot of gold.

documents 4, 5, 6, and 7
Reproductions of four letters written by Porter to Almet Jenks during th summer and early fall, 1912 (concerning The pot of gold)--excluding reproduction of song texts.

documents 8, 9, and 10
Facsimiles of three letters written during 1944-1945 concerning the genesis of the song, "Begin the beguine."

documents 11 and 12
Facsimiles of two pages from the New York program of Fifty million Frenchmen.

documents 13, 14, and 15
Facsimiles of three pages from the New York program of DuBarry was a lady.

documents 16, 17, and 18
Facsimiles of three pages from the New York program of Kiss me, Kate.

documents 19 and 20
Facsimiles of two pages from the New York program of Out of this world.

Documents 1-10 are reproduced with permission of the Porter Trusts, John F. Wharton, Trustee. Documents 11-20 are reproduced with permission of Playbill, all rights are reserved.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Delta Kappa Epsilon Imitation Play

Presented at The Hall of Phi, the DKE Fraternity House

November 26, 1912

Presented at the Hotel Taft, New Haven, Conn.

Dec. 4, 1912

"THE POT OF GOLD"

A MUSICAL COMEDY IN TWO ACTS

BOOK BY A. F. JENKS, JR.
MUSIC AND LYRICS BY COLE PORTER

ARGUMENT

THE scene of the play is laid in the Hotel Rainbow, which is owned and managed by Oliver Delor. Through long neglect and ill management the house has gradually become shabby and poverty-stricken, until Mr. Delor's only assets are a certain latent cleverness and a young daughter. Lawrence Thorne, coming to the hotel to meet a wealthy uncle whom he has not seen since boyhood, falls in love with the girl. But her father's consent can be gained only under the condition that Thorne shall in some way change the falling fortunes of the Rainbow. In order to accomplish this, Thorne endeavors to create a scandal in the place, which, he believes, will, in making the hotel conspicuous, draw the attention and the patronage of the public.

At the same time, there are two Nihilists plotting in the lobby, looking for their chief, whom they have come to meet at the Rainbow. Presently, Thorne's uncle, General Harrison, arrives with a friend and begins to look for his nephew, and in the confusion of a motor accident, one of the Nihilists is mistaken for the nephew, while the Russians believe they have found their chief.

In the meantime, Thorne, having succeeded in rejuvenating the Rainbow, further confuses matters by informing Delor that General Harrison is mentally enfeebled, and the ensuing actions of Delor and the mistake in nephews proceed to an almost fatal conclusion.

"THE POT OF GOLD"

"At the foot of the rainbow there is a pot of gold."

document 1

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MUSICAL NUMBERS

ACT I

1. Overture
a. 2. Opening Chorus, at the Rainbow.....*Ladies and Bellboys*
b. Bellboys.....*Bellboys*
2. Longing for Dear Old Broadway.....*Thorne and Chorus*
3. Melodrama
4. When I Used to Lead the Ballet.....*Turnesky and Bellboys*
5. My Houseboat on the Thames.....*Anstruthers and Chorus*
6. She Was a Fair Young Mermaid.....*Thorne*
7. Finale
Recitative.....*Ladies and Bellboys*
At the Rainbow.....*Ladies and Bellboys*

ACT II

1. Introduction
Opening Chorus
a. What a Charming Afternoon.....*Ladies*
b. Since We've Met.....*Bellboys*
c. Exercise.....*Ladies*
d. We are so Aesthetic.....*Bellboys*
2. Scandal.....*Lois and Ladies*
3. I Wonder Where My Girl is Now.....*Turnesky and Chorus*
4. My Salvation Army Queen.....*Thorne and Chorus*
5. It's Awfully Hard When Mother's Not Along.....*Lois*
6. I Want to be Married.....*Thorne and Chorus*
7. Finale
a. Ha, Ha, They Must Sail for Siberia...*Principals and Chorus*
b. I Love You So...*Delor, Lois, Thorne, Chloloswinde and Chorus*
c. Lois and Chlodo.....*Ladies and Bellboys*
d. So Let Us Hail.....*Entire Cast*

MUSIC ORCHESTRATED BY PROF. HAESCHE OF THE YALE MUSIC SCHOOL

ORCHESTRA CONDUCTED BY MR. FICHTL OF THE NEW HAVEN SYMPHONY ORCHESTRA

document 2

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PERSONS REPRESENTED

In Order of Entrance

Bridget, a Maid . . . . . H. McLean

Oliver Delor, Proprietor of "The Rainbow" . . . . J. Kilbreth

Bellboy . . . . . .L. Doolittle

Levin Dostokoff, a Russian Nihilist, incog. . . A. Whitridge

Lawrence Thorne, Nephew of General Harrison . . . . C. Porter

Turnesky, Chief of the "Ring" . . . . . T.G. Thomas

Chlodoswinde Delor, Daughter of Delor . . . . . A. Clark

General Hilton Harrison, of the South . . . . . C. Baxter

Carrington Anstruther, Q.C., an English Barrister . H.H. Parsons

Lole Corotte, a Member of the Stage . . . . . F. Bloca

Sheriff . . . . . J. Mitchell

Ladies at the Hotel Rainbow, Bellboys, Waiters, etc.:

D. Clark, W. Innis, H.E. Sawyer, G. Smith, L. Doolittle

R. Derrick, C. Prentice, P. Dodge, E. Phelps

M. Tilney, J. Holliday, J. Blossom

ACT I

Lobby of the Hotel Rainbow

---

document 3

ACT II

Same as Act I, three days later

Dances by H. H. Parsons

Costumes supervised by L. Hanna and furnished by

Princess Textu, New York

Bellboys' costumes by the kindness of the Hotel Taft

Wigs by Hoefler & Ahrens, New York

Shoes by Meyer & Co., New Haven

EXECUTIVE STAFF

Wardrobe Manager.....L. Hanna

Electrician.....C. Prentice

Stage Manager.....S. Brown

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[Summer 1912]

Westleigh on the Mis-sis-sin-e-wa, Peru, Indiana

My Dear Almet:

As for "Manalive," don't you think it offers very little: All talk. I have tried in vain to get "The Dead City" without success. I shall keep on trying but it looks very hopeless.

One thing, the idea of Manalive himself might be excellent if applied to Yale. We must have this show such that the audience can comprehend the plot and no drunken DKE crowd would travel to Beacon House.

I do hope you will be obvious and uninteresting. Otherwise we will suffer defeat, for my music was never the result of inspired imagination.

I have written the following songs--

"She was a fair young mermaid" [Porter gives lyrics for these songs.]

"I want to be married"

"If I were only a football man"

"My Salvation Army queen"

All I can ask is that you dash off a scenario and send it to me so I can work on opening choruses. Also tell me whom you select for different parts, and I can write fitting songs the more easily.

Don't forget color. We must have lots of that. Be naif and I can join you.

Goodbye.

Devotedly,

[Cole]

document 4

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[Summer 1912]

Almet, My Dear:

I am delighted I received a letter from you in which you showed a descent from the ethereal.

As for the title The pot of gold being trite, I think it is truly wonderful. A title is good only when it means nothing until the fall of the final curtain, and you must admit that in this case, the final curtain must fall. As for the caste [sic], it seems rather large, but I suppose you consider it necessary. Of course with so many, rehearsals will be exceedingly difficult. Then, too, a chorus girl is worth more than a small useless part.

I love your two Russian Nihilists. I got the blank after one of the names. Of course, you will be Turnesky in your own inimitable way. I am trying to write a talking mysterioso song for you and your fellow conspirator. As soon as you finish the conversation between the Nihilists on which the plot is formed, write it to me and I will convert it into a recitatif. As a matter of fact I have written your motif already. It combines the splendor of Wagner and the decadence of Strauss.

You speak of three acts. I beg you--Don't! Three would be either interminable or choppy. Remember what a change of costume and scene means! It is a terrible thought always, and if possible try to condense your action to 2 acts.

Another thing (Forgive Me) Dink Stover was altogether too short. It gave one sensation but not perception. Please write this play a long one, for we can easily cut parts if we time it and find it soporific. I wish we could make this play a little masterpiece in its own foolish way. Take it horribly seriously, and I will join you. It really is important, for after all it can never happen again.

The minute you finish it send it to me. I have a great deal to do when I return to college, and I must have most of this play in black & white by Oct. 1st.

And another--

"I wonder where my old girl is now"

document 5

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Write me here until Sept. 6. Then my address will be Shelbourne Farms, Shelbourne, Vermont, care of V. Webb, until Sept. 10. After the wedding at Garrison, the 11th, I go to Humphreys. You will be there too & we can finish things up.

As soon as college opens I shall begin rehearsing songs, & by the second weak [sic] you can begin.

If you have written the opening of the first act, send it at once. Also write me the caste [sic] again, with the names of each member more plainly so I can use them in verses of songs.

You have no idea how delighted I am that you have gone at this play so hard. We ought to open a few eyes.

Goodbye, Almet, & thank you.

Devotedly,

Cole

Aug. 234d

(document 5
continued)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[Fall 1912]

My Dear Almet:

I received the first act, the episode and the note.

Needless to say, I am delighted with the first act. The plot is excellent, the characters delightfully drawn, and most of the lines pertinent and witty.

I have written down the Overture. It begins with the motif--Chlodoswinde's yearning for Larry; then follows the waltz representing her pangs on finding him false, ending in the motif of supreme happiness, which appears again at the end of the play. Following this come's [sic] Larry's love song. Then a thing in 5/4 time introducing the foreign influence on the hotel, modulating into a death march representing the monotony and decadence of the place. This is connected with the opening chorus by a movement which grows more excited as it progresses. The opening chorus is the Rainbow song, which can be sung by guests who depart at the end of it. At this, the bell-boys sing:

"Bellboys"

If you get done soon enough (& by that I don't expect you to tear it off) I can have incidental music, an overture, an entr'acte, combined motifs, melodrama, etc.

Perhaps I sound altogether too serious about it, but I feel that it is up to you to show New Haven a little of that brain. You have no idea how much is expected. You have a reputation.

I have written a song for Anstruther (Arnold) called "My house-boat on the Thames,"

"My houseboat on the Thames"

Then a thing which can be stuck in some opening chorus or finale--

"Exercise"

I rather fear for the Episode. It seems to me that it would take nearly as long to prepare this scene as to go at once to the 2nd act, but perhaps I am wrong. However, we can talk that over on returning to college.

document 6

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Tell me, whom do you cast for Penton? Will Jack Blossom be a good Harrison?

I can never thank you enough for accomplishing so much and such good work. Would it be possible to have the second act take place in the lobby also?

Goodbye, Almet. Write me if anything drastic happens.

Devotedly,

[Cole]

Monday

(document 6
continued)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[Fall 1912]

My Dear Almet:

I received your letter answering in regard to the change of scene and the Episode.

Of course I was delighted to hear from you that the second set doesn't require a switch, and I think your idea of contrast is wonderful. I feel duty bound to tell you how much work I have done because you must believe me enjoying the wilds of Maine. The truth is that I have manuscripted practically all of the first act. Immediately upon reaching New Haven Humphrey [Parsons] is going to try to persuade Dave Smith of the Music School to orchestrate it for about ten instruments.

As for getting together, I wish we could dine someplace Friday night and go through the memebers of each class and pick out ability. Don't you think we could confine the chorus to bell-boys and feminine guests? I shall leave the caste [sic] almost entirely to you, but of course those who can't sing can't have songs.

You have no idea how grateful I am for your play. I think we ought to get an awful lot of satisfaction in seeing it well done.

I can begin rehearsing songs Monday night, and you ought to begin getting separate parts typewritten as soon as you return.

I have had to insert arrows indicating the approach of certain songs, at which points the conversation must "lead up," but otherwise there are practically no changes.

I am so anxious to see you and talk over the whole thing, having thought of so little else during the past fortnight.

It's a great shame about the Episode, but I really do believe you should disown this attractive child of your brain.

Finish that second act. I can do nothing until you do. You see my only means of making the songs relevant is by writing verses which give the idea of belonging to the person that sings them.

We shall meet very soon, but until then farewell.

Devotedly,
Cole

Sunday.

We leave for New Haven tomorrow morning. Let me know the minute you arrive.

late September, 1912

document 7

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

416 N.Rockingham Avenue,
West Los Angeles (24), California

June 12, 1944

Stanford King, Musician 2/c,
N.T.A.D.C.- Peary-Ships Co. Band,
Williamsburg, Virginia.

Dear Mr King:

In answer to your request about information on the "BEGUINE", I first discovered the dance in Paris in 1933. There was a special dance hall on the left bank where French negroes from Martinique used to dance every night and I went often to see them. I know that BEGUINE also means nun but I can't tell you how the nuns ever hooked up with the dance. I am sorry not to be able to help you.

Sincerely yours,

Document 8

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

March 23, 1945

Mr. Frank O. Colby,
3221 Huntingdon Place,
Houston, (8), Texas.

Dear Mr. Colby:

In answer to your very nice letter of March 14th, this is what I know about the word BEGUINE as I used it in my song BEGIN THE BEGUINE.

I was living in Paris at the time and somebody suggested that I go to see the Black Martiniquois, many of whom lived in Paris, do their native dance called The Beguine, in a remote night club on the left bank of the Seine. This I did quickly and I was very much taken by the rhythm of the dance, the rhythm was practically that of the already popular rumba but much faster. The moment I saw it I thought of BEGIN THE BEGUINE as a good title for a song and put it away in a notebook, adding a memorandum as to its rhythm and tempo.

About ten years later while going around the world we stopped at an island in the Lesser Sunda Islands, to the west of New Guinea, at a place called "Kalabahi". My spelling of Kalabahi is entirely phonetic. A native dance was stated for us, the melody of the first four bars of which was to become my song.

I looked through my notebook, and found again, after ten years, my old title BEGIN THE BEGUINE. For some reason the melody that I heard and the phrase that I had written down seemed to marry. I developed the whole song from that.

Later on in a French dictionary I found that the word "BEGUINE" meant nun. How the nun ever became the dance I cannot explain, but I believe that this completely covers what you asked for.

Sincerely,

COLE PORTER

document 9

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FRANK O. COLBY

Author of a nationally syndicated newspaper feature dedicated to BETTER SPEECH, and of the books "Your Speech and How to Improve It," The Vanguard Press, 424 Madison Avenue, New York, and "The Practical Handbook of Better English," Franklin Watts, Inc., 285 Madison Avenue, New York, and conductor of the transcribed radio program, "Frank Colby and His Words." Business representatives: The Bell Syndicate, Inc., 247 West 43rd Street, New York 18, New York.

Study:
3221 HUNTINGDON PLACE
HOUSTON, TEXAS

March 29, 1945

Mr. Cole Porter
Waldorf-Astoria
New York 22, N.Y.

Dear Mr. Porter:

I was delighted to have your letter of March 23 explaining the origin of the title BEGIN THE BeGUINE.

I am scheduling an article on your song to run in my column. As soon as the corrected proofs are received I shall send you a copy of the article.

Your spelling of Kalabahi is correct, for I have found the name in the index to the Encyclopedia Britannica.

Now I shall try to find out how it came about that les Martiniquois noirs corrupted the name Béguine. I have a theory that since the Béguines were at one time little better than mendicants, and the word is closely associated with begging, that the dance may have originated among mendicants of Martinique, and had some religious significance.

I shall try to get a letter through to the governor of the island, and if he has anything enlightening about

document 10

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

about the name of the dance, you may be sure that I shall take great pleasure in sending it to you at once.

With every good wish,

Sincerely yours,

Frank O Colley

(document 10
continued)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LYRIC THEATRE

BEGINNING WEDNESDAY EVENING, NOVEMBER 27, 1929
MATINEES THURSDAY AND SATURDAY

E. RAY GOETZ
PRESENTS

"Fifty Million Frenchmen"

A MUSICAL COMEDY TOUR OF PARIS
WITH
WILLIAM GAXTON and GENEVIEVE TOBIN

BOOK BY HERBERT FIELDS
LYRICS AND MUSIC BY COLE PORTER
BOOK STAGED BY EDGAR B. WOOLLEY
MUSICAL NUMBERS BY LARRY CEBALLOS
SCENERY DESIGNED BY NORMAN BEL GEDDES
COSTUMES SUPERVISED BY JAMES REYNOLDS
ORCHESTRA DIRECTED BY GENE SALZER
ENTIRE PRODUCTION UNDER THE PERSONAL DIRECTION OF E. RAY GOETZ

NOTE: NO ENCORES WILL BE TAKEN TO ANY OF THE MUSICAL NUMBERS.

CAST OF CHARACTERS
AS THEY FIRST APPEAR)

MICHAEL CUMMINS.....JACK THOMPSON
BILLY BAXTER.....LESTER CRAWFORD
MARCELLE FOUCHARD.....DOROTHY DAY
LOUIS, a Bookmaker.....IGNATIO MARTINETTI
JOYCE WHEELER.....BETTY COMPTON
EMMITT CARROLL, of Terre Haute, Indiana.....THURSTON HALL
GLADYS CARROLL, His Wife.....BERNICE MERSHON
PETER FORBES, of "The Street".....WILLIAM GAXTON
LOOLOO CARROLL.....GENEVIEVE TOBIN
SYLVIA, a Tourist.....FIFI LAIMBEER
MAY DE VERE, a Cabaret Artist.....EVELYN HOEY
MRS. DE VERE, Her "Ma".....GERTRUDE RUDGE
MR. IRA ROSEN, of Battle Creek, Mich.....ROBERT LEONARD
MRS. ROSEN.....ANNETTE HOFFMAN
JUNIOR, Their Son.....LARRY JASON
VIOLET HILDEGARDE.....HELEN BRODERICK
BOULE DE NEIGE, a Jockey.....BILLY REED
OSCAR, a Stable Boy.....LOU DUTHERS

Mons. Pernasse.....Mario Vilani
Le Sahib Rousain.....Jean Del Val
The Grand Duke Ivan Ivanovitch of Russia.....Manart Kippen
Joe Zelli.....Jean Del Val
Maitre d'Hotel at the Chateau Madrid.....Oscar Magis

CEBALLOS' HOLLYWOOD DANCERS—Doris Toddings, Billie Cline, Lu Ann Meredith, Pergee Standlee, Blanche Poston, Helen Spinne, Lucille Lester, Julia Blake, Melva Cornell, Josephine Barnhardt, Velcda Duncan, Marie Valli, Billie Smith, Teddy Lura, Adelaide Kaye, Marusa Roberti, Frankie Silvers, Frances Grant, Lorraine Platt, Helen Fairweather, Eileen Gorlet, Sue Rainey, Grace Davies and Betty Bowen.

DANCING GIRLS — Anna Rex, Marion Thompson, Mildred Espy, Patsy O'Keefe, Jeanette Marion, Fanny Mances, Pearl Shepard, Nancy Dolan, Florine Meyers and Mary Dunckley.

SHOWGIRLS — Tanya Dumova, Theresa Donahue, Edna Storey, Marie Sorel, Marjorie Phillips, Marjorie Arnold, Meta Klinke, Josephine Carroll, Betty Knight, Ethel Odell and Carol Kingsbury.

FRENCH SINGERS—Belle Olska, Charlotte Geraud, Marguerite Denys, Nanette Deaustro, Frances Newbaker, Catherine Palmer.

DANCING BOYS—Ernest Rayburn, Bob Gordon, Jack Tucker, Bill Douglas, Sid Salzer, Jack Bauer, Bill O'Rourke, Nor Norcross, Henry Ladd, William Broder, Charles Conkling, Beau Tilden, Bob Morgan, Regis Geary, Jack Barrett, Jack Fraley.

SINGING BOYS—Frank Barbetta, Billie Culloo, Sam Suchman, David Tulin, Syuleen Krasnoff, John Mastin, George O'Brien, Arthur Ver Bownes.

document 11

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SYNOPSIS OF SCENES

PROLOGUE

The Foyer, Cocktail Room and Bar at the Ritz, Paris, June 4th.

ACT I

Scene 1 —The American Express Co., Rue Scribe.
Scene 2 —A Bookstall on the Left Bank.
Scene 3 —The Cafe de La Paix, Place de L'Opera.
Scene 4 —On the Boulevard.
Scene 5 —The Racetrack at Longchamps.

ACT II

Scene 1 —The Lounge at the Hotel Claridge.
Scene 2 —The Corridor at the Claridge.
Scene 3 —Zelli's.
Scene 4 —Les Halles.
Scene 5 —The Chateau Madrid. July 4th.

TIME—This Summer.

MUSICAL NUMBERS

ACT I

1. A Toast to Volstead.....The California Collegians and Male Chorus
2. You Do Something to Me.....Peter and Looloo
3. The American Express.....Ensemble
4. You've Got That Thing.....Michael and Joyce
5. Find Me a Primitive Man.....May, Reed and Duthers, and Ensemble
6. Where Would You Get Your Coat?.....Violet Hildegarde
7. Do You Want to See Paris?..Peter, The California Collegians and Tourists
8. At Longchamps Today.....Ensemble
9. The Heaven of Harlem.....Boule de Neige, Oscar and Chorus
10. Why Shouldn't I Have You?.....Joyce and Michael and Chorus
11. Finale.....Looloo and Peter

ACT II

12. It Isn't Done.....Ensemble
13. I'm in Love.....Looloo, Ensemble, Franklyn Graham and Ceballos' Hollywood Dancers
14. The Tale of an Oyster.....Violet Hildegarde
15. Specialty.....Peter and California Collegians
16. Paree, What Did You Do to Me?.....Joyce and Michael
17. You Don't Know Paree.....Peter
18. I'm Unlucky in Gambling.....May De Vere and Larry Ceballos' Hollywood Dancers
19. Finale.

EXECUTIVE STAFF

E. RAY GOETZ, LTD.....Proprietors
Whitaker Ray.....General Manager
Richard Maney.....Press Representative
Wm. G. Tisdale.....Company Manager
Murray Jay Quree.....Stage Manager
William O'Donnell } Ward Arnold } .....Assistant Stage Managers

Scenery painted by the Bergman Studios. Construction by Frank Dwyer, Inc. First Act afternoon dresses, hats and shoes by Jay-Thorpe, Inc. Evening gowns worn by the Misses Tobin, Hampton, Hoey, Day and Mershon and the black dresses in the Claridge Scene by Saks-Fifth Ave., New York. Miss Tobin's First Act dress by Boué Soeurs. Costumes and uniforms by Brooks Costume Co. Gentlemen's evening clothes by Saks-Fifth Ave., New York. Gentlemen's day clothes by Finchley, Inc. Shoes by E. Miller & Sons. French boulevard rest chairs from Spanish Art Galleries, Palm Beach. Ceballos' Hollywood Dancers appear through the courtesy of the "Show of Shows" Company.

document 12

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FORTY-SIXTH STREET THEATRE

SELECT OPERATING CORPORATION

FIRE NOTICE: The exit, indicated by a red light and sign, nearest to the seat you occupy, is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

JOHN J. McELLIGOTT, Fire Chief and Commissioner

THE · PLAYBILL · PUBLISHED · BY · THE · NEW · YORK · THEATRE · PROGRAM · CORPORATION

BEGINNING WEDNESDAY EVENING, DECEMBER 6, 1939

MATINEES WEDNESDAY AND SATURDAY

B. G. DE SYLVA

presents

BERT LAHR ETHEL MERMAN

in

DU BARRY WAS A LADY

Music and Lyrics by

COLE PORTER

with

BETTY GRABLE BENNY BAKER

BOOK BY HERBERT FIELDS AND B. G. DE SYLVA

Dances by Robert Alton

Book Staged by Edgar MacGregor

Costumes and Scenery by Raoul Pene DuBois

CAST OF CHARACTERS

(In order of their first appearance)

IN NEW YORK CITY

	Played by
JONES	WALTER ARMIN
BILL KELLY	HUGH CAMERON
HARRY NORTON	CHARLES WALTERS
ALICE BARTON	BETTY GRABLE
FLORIAN	HAROLD CROMER
LOUIS BLORE	BERT LAHR
VI HENNESSEY	JEAN MOOREHEAD
MAY DALY	ETHEL MERMAN
ALEX BARTON	RONALD GRAHAM
ANN BARTON	KAY SUTTON
MANUEL GOMEZ	TITO RENALDO
CHARLEY	BENNY BAKER

document 13

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. It Ain't Etiquette ..... Louis and Vi
4. When Love Beckoned ..... May
5. Come On In ..... May and Ensemble
6. Dance ..... Alice and Harry
7. Dream Song ..... Four Internationals
8. Mesdames and Messieurs ..... Dames de La Cour
9. Gavotte ..... Alisande et Ensemble
10. But in the Morning, No! ..... Du Barry et Louis XV
11. Do I Love You ..... Alexandre et Du Barry
12. Reprise ..... Du Barry et Zamore
13. Danse Victoire ..... Henri
14. Danse Erotique ..... Cosette et Courtiers
15. Du Barry Was a Lady ..... Toute La Campagnie

ACT II.

16. Danse Tzigane ..... Alisande, Pierre, Rene et Ballet
17. Give Him the Oo-La-La ..... Du Barry
18. Well, Did You Evah! ..... Alisande et Captain
19. Dance ..... Cosette, Rene et Pierre
20. It Was Written in the Stars ..... Alexandre et Quatour
21. L'Apres Midi D'Un Boeuf ..... Dauphin et Zamore
22. Katie Went to Haiti ..... May and Ensemble
23. Reprise ..... Alex and May
24. Friendship ..... May and Louis
25. Finale ..... The Company

DANCING GIRLS

Stella Clauson, Nina Wayler, Marion Harvey, Tilda Getze, Nancy Knott, Jane Sprowl, Helen Bennett, Edyth Turgell, Barbara Pond, Evelyn Bonefine. Ruth Bond, Patricia Knight, Adele Jergens, Francis Krell, Gloria Martin, Beverly Hosier, Gloria Arden, Marie Vannemen, Virginia Cheneval.

DANCING BOYS

Gene Ashley, Boris Butleroff, Joel Friend, Russell Georgiev, Stanley Grill, Mel Kecher, Don Liberto, Tito Renaldo, Lewis Turner, Paul Thorne.

CREDITS

Pnircipals' and chorus' costumes by Brooks Costume Co. Scenery constructed by Vail Scenic Construction Co. Scenery painted by Triangle Scenic Studio, Inc. Modern gowns and furs designed by Billi Livingstone. Men's modern clothes by Mervin S. Levine. Shoes by I. Miller & Sons, Inc. Wigs by David Lerch. Satin embroidered curtains by I. Weiss & Sons, Inc. Furs by Ritter Bros. Perfume by Lentheric, Inc. Fabrics for all costumes and draperies furnished by Dazian's, Inc. Men's furnishings by Nat Lewis. Electrical equipment and Public Address System furnished by Duvico Stage Lighting Co. Hair tonics by Westphal's. Ginger ale by John Morgan, Inc. Modern hats by Christopher Chodoff. Miss Merman's jewelry by Castlecliff.

Assistant to Hugh Martin ..... Ralph Blanc
Assistant to Robert Alton ..... Charles Millang

STAFF FOR B. G. DE SYLVA

Personal Representative ..... A. L. Berman
Company Manager ..... John Lefflor
General Press Representative ..... Marc Lachman
Stage Manager ..... Sam Lednor
Ass't Stage Manager ..... Dan Brennan
Properties ..... T. J. Fitzpatrick
Electrician ..... Frank McLaughlin
Carpenter ..... Chet Thompson
Wardrobe Mistress ..... Victoria Reilly
Projectionist ..... Benjamin Stern
Technical Advisor for Production ..... A. L. Ostrandor
Production lighting by ..... Carlton Winckler
Orchestra Contractor ..... Sol Gusikoss

PLAY OWNED AND OPERATED BY DWAL PRODUCTIONS, INC.

• THE MANAGEMENT IS NOT RESPONSIBLE FOR PERSONAL APPAREL OR PROPERTY OF PATRONS UNLESS PROPERLY CHECKED WITH THE THEATRE ATTENDANT

The Aerzonator Air Purifier and Superior Liquid Soap Dispensing System used in this theatre are made by the U. S. Sanitary Specialties Corp., New York and Chicago.

document 14

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

STARLETS OF THE CLUB PETITE

ANN TODD	*Played by*	GERALDINE SPRECKELS
MOLLY WINCOR	"	BETTY ALLEN
SIGANA SIGAN	"	ANN GRAHAM
RUTH FREDERIC	"	JANICE CARTER
PEGGY BROWN	"	JACQUELINE FRANC
MARY GRAY	"	MARGUERITE BENTON

AT VERSAILLES

LE DUC DE CHOISEUL	*Played by*	HUGH CAMERON
MME. LA DUCHESSE DE GRAMMONT	"	KAY SUTTON
MME. LA COMTESSE DU BARRY	"	ETHEL MERMAN
MME. LA MARQUISE ALISANDE DE VERNAY	"	BETTY GRABLE
CAPTAIN OF KING'S GUARD	"	CHARLES WALTERS
ZAMORE	"	HAROLD CROMER
HIS MOST ROYAL MAJESTY, THE KING OF FRANCE	"	BERT LAHR
HIS ROYAL HIGHNESS, THE DAUPHIN OF FRANCE	"	BENNY BAKER
MME. LA DUCHESSE DE VILLARDELL	"	JEAN MOOREHEAD
COSETTE	"	AUDREY PALMER
RENE	"	JACK STANTON
PIERRE	"	ROY ROSS
GATEMAN	"	CARL NICHOLAS
DOCTEUR MICHEL	"	WALTER ARMIN
HENRI	"	JOHNNY BARNES

DAMES DE LA COUR

MME. LA DUCHESSE DU COEUR FLOTTANT	*Played by*	GERALDINE SPRECKELS
MME. LA MARQUISE DU PONT L'EVEQUE	"	BETTY ALLEN
MME. LA COMTESSE DE CAMEMBERT	"	ANN GRAHAM
MME. LA PRINCESSE GRUYERE	"	JANIS CARTER
LA BARONNE DE BRIE	"	JACQUELINE FRANC
MME. LA VICOMTESSE DE ROQUEFORT	"	MARGUERITE BENTON

SYNOPSIS OF SCENES

ACT I.

Scene 1. The Club Petite, New York.
Scene 2. Washroom at the Club Petite.
Scene 3. The Gardens of the Petit Trianon.
Scene 4. DuBarry's Bed Chamber.
Scene 5. The Outer Hall—Night.
Scene 6. A Salon at the Petit Trianon.

ACT II.

Scene 1. A Pavillion in the Gardens of the Petit Trianon.
Scene 2. The Outer Hall.
Scene 3. A Room in the Royal Apartment.
Scene 4. The Club Petite, New York.

SYNOPSIS OF MUSICAL NUMBERS

Orchestra Under the Direction of Gene Salzer
Orchestral Arrangements by Hans Spialek
Additional Arrangements by Russell Bennett and Ted Royal.

ACT I.

1. Opening ..... Ensemble
2. Ev'ry Day a Holiday ..... Harry, Alice and Ensemble

document 15

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

New Century Theatre

NEW YORK CITY

Beginning Thursday, December 30, 1948 • Matinees Wednesday and Saturday

SAINT SUBBER and LEMUEL AYERS

present

ALFRED DRAKE PATRICIA MORISON

In a New Musical Comedy

KISS ME, KATE

Music and Lyrics by COLE PORTER

Book by BELLA and SAMUEL SPEWACK

with

HAROLD LANG LISA KIRK

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

Production staged by JOHN C. WILSON

CAST

(In Order of Their Appearance)

FRED GRAHAM ..... ALFRED DRAKE

HARRY TREVOR ..... THOMAS HOIER

LOIS LANE ..... LISA KIRK

RALPH (Stage Manager) ..... DON MAYO

LILLI VANESSI ..... PATRICIA MORISON

NATTIE ..... ANNABELLE HILL

PAUL ..... LORENZO FULLER

BILL CALHOUN ..... HAROLD LANG

FIRST MAN ..... HARRY CLARK

document 16

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SECOND MAN ..... JACK DIAMOND

STAGE DOORMAN ..... BILL LILLING

HARRISON HOWELL ..... DENIS GREEN

SPECIALTY DANCERS..... FRED DAVIS, EDDIE SLEDGE

"TAMING OF THE SHREW" PLAYERS

BIANCA (LOIS LANE) ..... LISA KIRK

BAPTISTA (HARRY TREVOR) ..... THOMAS HOIER

GREMIO (FIRST SUITOR) ..... EDWIN CLAY

HORTENSIO (SECOND SUITOR) ..... CHARLES WOOD

LUCENTIO (BILL CALHOUN) ..... HAROLD LANG

KATHARINE (LILLI VANESSI) .....PATRICIA MORISON

PETRUCHIO (FRED GRAHAM) ..... ALFRED DRAKE

HABERDASHER ..... JOHN CASTELLO

TAILOR ..... MARC BREAUX

SINGING ENSEMBLE: Peggy Ferris, Florence Gault, Gay Laurence, Ethel Madsen, Helen Rice, Matilda Strazza, Tom Bole, George Cassidy, Herb Fields, Noel Gordon, Allan Lowell, Charles Wood.

DANCERS: Ann Dunbar, Shirley Eckl, Jean Houloose, Ingrid Secretan, Gissela Svetlik, Jean Tachau, Mark Breaux, John Castello, Victor Duntiere, Paul Olson, Glen Tetley, Rudy Tone.

SYNOPSIS OF SCENES

ACT I.

Scene 1: Stage of Ford Theatre, Baltimore.
Scene 2: The Corridor Backstage.
Scene 3: Dressing-rooms, Fred Graham and Lilli Vanessi.
Scene 4: Padua.
Scene 5: Street Scene, Padua.
Scene 6: Backstage.
Scene 7: Fred and Lilli's Dressing-rooms.
Scene 8: Exterior Church.

ACT II.

Scene 1: Theatre Alley.
Scene 2: Before the Curtain.
Scene 3: Petruchio's House.
Scene 4: The Corridor Backstage.
Scene 5: Fred and Lilli's Dressing-rooms.
Scene 6: The Corridor Backstage.
Scene 7: Backstage.
Scene 8: Baptista's Home.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MUSICAL NUMBERS

ACT I.

Scene 1.

"ANOTHER O'P'NIN', ANOTHER SHOW"....Sung by Hattie and singing ensemble
Danced by Dancing Ensemble

Scene 2.

"WHY CAN'T YOU BEHAVE".....Sung by Lois Lane and danced by Bill Calhoun

Scene 3.

"WUNDERBAR" ..... Sung by Lilli and Fred

Scene 4.

"SO IN LOVE AM I" ..... Sung by Lilli

Scene 5.

"WE OPEN IN VENICE".....Sung by Petruchio, Katharine, Bianca, Lucentio

Scene 6.

DANCE ..... By Dancing Ensemble
"TOM, DICK OR HARRY".....Sung by Bianca, Lucentio and the Two Suitors
Specialty Dance ..... Lucentio
"I'VE COME TO WIVE IT WEALTHILY IN PADUA".....Sung by Petruchio and Singing Ensemble
"I HATE MEN" ..... Sung by Katharine
"WERE THINE THAT SPECIAL FACE"..... Sung by Petruchio
Danced by Shirley Eckl and Dancing Girls

Scene 7.

"I SING OF LOVE".....Sung by Bianca, Lucentio and Singing Ensemble

Scene 8.

FINALE—"KISS ME, KATE".....Sung by Katharine, Petruchio and Singing Ensemble
Tarantella ..... Danced by Bianca, Lucentio and Dancing Ensemble

ACT II.

Scene 1.

"TOO DARN HOT" ..... Sung by Paul, Fred and Sledge
Danced by Fred and Sledge and Bill Calhoun and Dancing Ensemble

Scene 3.

"WHERE IS THE LIFE THAT LATE I LED?"..... Sung by Petruchio

Scene 4.

"ALWAYS TRUE TO YOU (IN MY FASHION)" ..... Sung by Lois

Scene 6.

"BIANCA" .....Sung by Bill Calhoun and Singing Girls
Danced by Bill Calhoun and Dancing Girls
REPRISE "SO IN LOVE AM I" ..... Sung by Fred

Scene 7.

"BRUSH UP YOUR SHAKESPEARE".....Sung by First Man and Second Man

Scene 8.

"I AM ASHAMED THAT WOMEN ARE SO SIMPLE".....Sung by Katharine

Scene 9.

FINALE ..... Sung by Petruchio, Katharine and Company

Understudies for "Kiss Me, Kate"

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Edwin Clay understudy to Alfred Drake Gay Laurence understudy to Lisa Kirk.

document 18

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

New Century Theatre

Trebuhs Realty Co., Inc.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire please do not run—WALK TO THAT EXIT.

Thoughtless persons annoy patrons and distract actors and endanger the safety of others by lighting matches during the performance. Lighting of matches in theatres during the performances or at intermissions violates a city ordinance and renders the offender liable to ARREST.

THE · PLAYBILL · A · WEEKLY · PUBLICATION · OF · PLAYBILL · INCORPORATED

Week beginning Monday, December 25, 1950 • Matinees Wednesday and Saturday

SAINT SUBBER and LEMUEL AYERS
present

COLE PORTER'S

New Musical

OUT OF THIS WORLD

starring CHARLOTTE GREENWOOD

with WILLIAM EYTHE

PRISCILLA GILLETTE WILLIAM REDFIELD

Barbara ASHLEY · Janet COLLINS · George JONGEYANS · Ray HARRISON

and

DAVID BURNS

Book by DWIGHT TAYLOR & REGINALD LAWRENCE

Choreography by HANYA HOLM

Settings and Costumes by LEMUEL AYERS

Musical Director PEMBROKE DAVENPORT

Orchestrations by ROBERT RUSSELL BENNETT

Dance Music arranged by GENEVIEVE PITOT

Incidental Music arranged by Trudi Rittman

Entire Production Staged by AGNES de MILLE

document 19

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACT I.

Scene 1

I Jupiter, I Rex ..... Sung by Jupiter and Ensemble

Scene 2

Use Your Imagination ..... Sung by Mercury and Helen

Scene 4

Hail, Hail, Hail ..... Sung by Vulcania, Mercury, and Ensemble
I Got Beauty ..... Sung by Juno and Ensemble

Scene 6

Maiden Fair ..... Sung by Ensemble
Where, Oh, Where ..... Sung by Chloe and Danced by Girls and Boys
I Am Loved ..... Sung by Helen

Scene 7

They Couldn't Compare to You ..... Sung by Mercury with Singing Girls and Dancing Girls

Scene 8

What Do You Think About Men? ..... Sung by Helen, Chloe, and Juno

Scene 9

Dance ..... by Night
I Sleep Easier Now ..... Sung by Juno
Ballet ..... Danced by Night, Strephon and Dancing Ensemble

ACT II.

Scene 1

Climb Up the Mountain ..... Sung by Juno, Niki, and Company

Scene 3

No Lover for Me ..... Sung by Helen

Scene 4

Cherry Pies Ought To Be You ..... Sung by Mercury and Chloe, Juno and Niki

Scene 5

Reprise: "I Am Loved" ..... Sung by Helen

Scene 6

Hark the Song of the Night ..... Sung by Jupiter

Scene 7

Dance ..... Strephon, Chloe, and Ensemble

Scene 8

Nobody's Chasing Me ..... Sung by Juno
Dance ..... Ensemble

Scene 9

Reprise: "Use Your Imagination" ..... Sung by Entire Company

The Messrs. Subber and Ayers gratefully wish to acknowledge the assistance of Mr. George Abbott and [illegible] and F. Hugh Herbert

CREDITS

Scenery constructed and painted by Chester-Rekemen Scenic Studios. Electrical equipment by Duwico. Costumes executed by Eever Costume Company. Curtain of Night, draperies in the Great Hall of Olympus, Miss Greenwood's opening costume, Girl Singers in Act II opening, and all girl dancers' sheer costumes by Bianchini-Ferrier Fabrics Inc. All additional materials by Gladstone Fabrics and Kalmo Fabrics. Miss Gillette, Miss Ashley and Girl Singers' modern dresses from Rosetta Pennington. Miss Greenwood's Act I print dress hand-blocked by Guy Gil. Miss Greenwood and all dancers' shoes by Capezio. All other principals' and all singers' shoes by Mackey and Rosetta Pennington. Make-up and hair styles by Elizabeth Arden. Men's Tuxedos by Broadstreets. All wigs by Lerch. Jewelry by Coro, Inc. Hosiery by Jessie Zimmer. Mr. Eytha's dressing-gown by Bronzini, Ltd. Travel cases by Amelia Earhart Luggage. Lighters by Ronson Art Metal Works, Inc. Sun lamps for entire company by Hanovia. Heublein, Park & Tilford, and Julius Wile, Inc. products used. Air-line material by Pan-American World Airways.

Understudies for "Out of This World"

Understudies never substitute for listed players unless a specific announcement of the appearance is made at the time of the performance.

Mercury, Frank Milton; Jupiter, Joe Hill; Helen, Barbara Weaver; Waiter, John Mayo; Art O'Malley, John Mayo; Vulcania, B. J. Kesting; Juno, Peggy Rae; Chloe, Gisella Svetlik; Niki Skolienos, Frank Milton; Strephon, David Nillo. Night, Maria Karnilova

STAFF FOR SAINT SUBBER AND LEMUEL AYERS

General Manager	C. Edwin Knill	Executive Secretary	Selma Tamber
Press Representatives	George and Dorothy Ross	Comptroller	Clarence W. Hobbs

ASSISTANTS TO MR. AYERS

Technical Director	Charles Elson	Costumes	Forrest Thayer, Frank Thompson

STAFF FOR THE PRODUCTION

Production Stage Manager	Ward Bishop	Master Carpenter	Fred Maulein
Stage Manager	John Mayo	Master Electrician	Ralph O. Willis
Asst. Stage Manager	Frank Milton	Property Master	Timothy Fitzpatrick
Press Assistant	Madelin Blitzstein	Wardrobe	Florence Transfield, Tom Cawley
Asst. to Miss de Mille	Dania Krupska		
Asst. to Mr. Davenport	Irving Schlang	Assistant Conductor	Glen Tetley
Asst. to Miss Holm	Ray Harrison	Musical Contractor	Morris Stoloff

The Deodorizing Air Purifiers and the Creco Liquid Soap Dispensing System used in this theatre are manufactured by the Creco Company.

document 20

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY

American society of composers, authors and publishers. The ASCAP biographical dictionary of composers, authors and publishers. Compiled and edited by Lynn Farnol Group, Inc. 3rd ed. New York: [ASCAP,] 1966.

American society of composers, authors and publishers. 40 years of show tunes; the big Broadway hits from 1917-1957. New York: ASCAP, n.d.

American society of composers, authors and publishers. 30 years of motion picture music: the big Hollywood hit tunes since 1928. New York: ASCAP, 1958.

Astaire, Fred. Steps in time. New York: Harper and Brothers, 1959.

Atkinson, Brooks. Broadway. New York: The Macmillan Co., 1970.

Bach, Johann Sebastian. "Partita III, BWV 1006, for unaccompanied violin," in Drei Sonaten und drei Partiten für Violino solo. Kassel: Bärenreiter, 1966.

Baral, Robert. Revue: the great Broadway period. Introduction by Robert J. Landry. rev. ed. New York: Fleet Press Corp., 1970.

Barlow, Harold and Morgenstern, San. A dictionary of musical themes. Introduction by John Erskine. New York: Crown Publishers, 1948.

Barlow, Robert. "A university approach to American musical theatre." Music library association. Notes, series 2, vol. 13, no. 1 (1955), pp. 25-32.

Bartholomew, Marshall. The first hundred years 1861-1961. The story of the Yale Glee Club based on the forthcoming history of the Yale Glee Club. New Haven: [Yale University], 1960.

Bartholomew, Marshall, ed. and comp. Songs of Yale. New York: G. Schirmer, c1934.

Bartholomew, Marshall, ed. and comp. Songs of Yale. New York: G. Schirmer, c1953.

BBC, "The making of Kiss me, Kate," 23 December 1970. A tape of this program is housed at the Porter Trusts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Beard, Alexander Humphrey; Crawford, Albert Beecher; Gardner, Anson Blake; Meeker, James Edward, eds. The Yale banner and pot pourri: the annual yearbook of the students of Yale University. vol. 5. Being vol. 71 of the banner and vol. 48 of the pot pourri. New Haven: Yale University Press, 1913.

Bierley, Paul E. John Philip Sousa: a descriptive catalog of his works. Urbana: University of Illinois Press, 1973.

Blesh, Rudi. Shining trumpets; a history of jazz. New York: Alfred A. Knopf, 1946.

Blesh, Rudi and Janis, Harriet. They all played ragtime. 4th ed. New York: Oak Publications, 1971.

Bolton, Guy and Wodehouse, Pelham G. "Anything goes; a musical comedy in two acts [libretto]." Revised by Howard Lindsay and Russell Crouse. Typescript. New York: Rialto Service Bureau, 1934.

Bolton, Guy and Wodehouse, Pelham G. Bring on the girls! The improbably story of our life in musical comedy with pictures to prove it. New York: Simon and Schuster, 1953.

Brent, Romney. "Nymph errant [libretto]." Typescript. New York: Rialto Service Bureau, [1933].

Broder, Nathan. "Cole Porter," in Die Musik in Geschichte und Gegenwart, vol. 10, cols. 1476-77.

Burke, Patricia. "The future of the musical." Theater Newsletter (London) 2 July 1949, pp. 6-7.

Burrows, Abe. "Can-can [libretto]." Typescript. New York: Hart Stenographic Bureau, 1953.

Burton, Jack. The blue book of Broadway musicals. With additions by Larry Freeman. Watkins Glen, New York: Century House, c1969.

Burton, Jack. The blue book of Hollywood musicals; songs from the sound tracks and stars who sang them since the birth of the talkies a quarter-century ago. Watkins Glen, New York: Century House, c1953.

Castagene, Helmut. "Zukunft der Operette? Musical play und musical comedy als neue Formen." Neue Zeitschrift für Musik, Jhrg. 118, Heft 9 (September 1957), pp. 489-91.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cellier, François and Bridgeman, Cunningham. Gilbert and Sullivan and their operas; with recollections and anecdotes of D'Oyle-Carte and other famous Savoyards. New York, London: Benjamin Blom, 1914. Reissued, 1970.

Charters, Samuel B. The country blues. New York: Rinehart, 1959.

Chase, Gilbert. America's music; from the pilgrims to the present. 2nd rev. ed. New York: McGraw-Hill Book Co., 1966.

Complete catalogue of royalty and non-royalty productions and grand and comic operas, musical comedies and other musical productions. New York: Tams-Witmark, 1937.

Cone, Edward T. "Analysis today," In Problems of modern music, edited by Paul Henry Lang, pp. 34-50. New York: W. W. Norton 1960.

Coret, Alexander, Melodiën en muzikanten; cavalcade van de lichte muziek. Zeist: W. de Haan, 1965.

Dankworth, Avril. Jazz. An introduction to its musical basis. London: Oxford University Press, 1968.

Daves, Delmar. "Mississippi belle [screenplay]." Two typescripts dated 3/19/43 and 3/10/44 respectively.

DeKoven, Mrs. Reginald. A musician and his wife. New York and London: Harper and Bros., 1926.

Dunn, Don. The making of No, no, Nanette. New York: Dell Publishing Co., 1972.

Dusenbury, Delwin B. "The sophisticate from Indiana: Cole Porter." Dramatics, vol. 30, no. 4 (January 1959), pp. 14-15, 28.

Edwards, Arthur C., The art of melody. New York: Philosophical Library, 1956.

Eells, George. The life that late he led; a biography of Cole Porter. New York: G.P. Putnam's Sons, 1967.

Engel, A. Lehman. The American musical theater; a consideration. New York: The Macmillan Co., 1967.

Engel, A. Lehman. Planning and producing the musical show. rev. ed. New York: Crown Publishers, c1966.

Engel, Lehman, Words with music. New York: The Macmillan Co., 1972.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ewen, David. The Cole Porter story. New York: Holt, Rinehart and Winston, 1965.

Ewen, David. Complete book of American theater. A guide to more than 300 productions of the American musical theater from The black crook (1866) to the present, with plot, production, history, stars, songs, composers, librettists, and lyricists. rev. ed. New York: Holt, c1959.

Ewen, David. Composers for the American musical theatre. New York: Dodd, Mead and Co., c 1968.

Ewen, David. George Gershwin: his journey to greatness. Englewood Cliffs: Prentice-Hall, 1970.

Ewen, David. Great men of American popular song; the history of the American popular song told through the lives, careers, achievements, and personalities of its foremost composers and lyricists--from William Billings of the Revolutionary War through Bob Dylan, Johnny Cash, Burt Bacharach. rev.ed. Englewood Cliffs: Prentice-Hall, 1972.

Ewen, David. The life and death of Tin Pan Alley; the golden age of American popular music. New York: Funk and Wagnalls, 1964.

Ewen, David. New complete book of the American musical theater. New York: Holt, Rinehart and Winston, 1970.

Ewen, David. Panorama of American popular music. Englewood Cliffs: Prentice-Hall, 1957.

Ewen, David. Richard Rodgers. New York: Holt, c1957.

Ewen, David. The story of America's musical theater. rev.ed. Philadelphia: Chilton, 1968.

Ewen, David. The story of Irving Berlin. New York: Henry Holt and Co., 1950.

Ewen, David. The world of Jerome Kern; a biography. New York: Holt, Rinehart and Winston, 1960.

Fields, Herbert. "Fifty million Frenchmen; a musical tour of Paris [libretto]." Typescript. New York: Rialto Service Bureau, c1929.

Fields, Herbert. "The New Yorkers [libretto]." Based on a story by E. Ray Goetz and Peter Arno. Typescript. New York: Rialto Service Bureau, [1930].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fields, Herbert and de Sylva, B. G. "DuBarry was a lady [libretto]." Typescript. New York, 1939.

Fields, Herbert and de Sylva, B. G. "Panama Hattie [libretto]." Typescript. [n.p.], [1940].

Fields, Herbert and Fields, Dorothy. "Let's face it [libretto]." Typescript dated 2/5/33.

Fields, Herbert and Fields, Dorothy. "Mexican hayride [libretto]." Typescript. New York: Rialto Service Bureau, [1944].

Fields, Herbert and Fields, Dorothy. "Something for the boys [libretto]." Typescript. New York: Rialto Service Bureau, [1943].

Fremont, Robert A. Favorite songs of the nineties. Complete original sheet music for 89 songs. Introduction by Max Morath. New York: Dover Publications, 1973.

Fuld, James J. American popular music, 1875-1950. Philadelphia: Musical Americana, 1955.

Fuld, James J. The book of world famous music; classical, popular and folk. Foreword by William Lichtenwanger. rev. ed. New York: Crown Publishers, 1971.

Fuller, John Grant, ed. Baker's roaring twenties scrapbook; a gay, naughty, wild, and mad collection of material to provide any group with a full evening revue of the roaring 20's. Boston: Baker's Plays, 1960.

Gassner, John. The theatre in our times; a survey of the men, materials and movements in the modern theatre. New York: Crown Publishers, 1954.

Gilbert, Douglas. American vaudeville; its life and times. London: Whittlesey House; New York: McGraw Hill Book Co., c1940.

Gilbert, Douglas. Lost chords; the diverting story of American popular song. Garden City: Doubleday, Doran and Co., c1942.

Gill, Brendan. "Profiles (Cole Porter)," The New Yorker, 18 September 1971, pp. 48-64.

Gillette, Charlie. The sound of the city. 2nd ed. New York: Dell Publishing Co., 1972.

Gitler, Ira. Jazz masters of the forties. Jazz masters series, edited by Martin Williams. New York: The Macmillan Co., 1972.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Goldberg, Isaac. George Gershwin, a study in American music. Supplemented by Edith Garson with a foreword and discography by Alan Bashiell. New York: Frederick Ungar Publishing Co., c1958.

Goldberg, Isaac. Tin Pan Alley; a chronicle of American popular music. Introduction by George Gershwin. New York: Frederick Ungar Publishing Co., c1961.

Goodale, G. Frank, comp. and ed. The new Yale song-book. A collection of songs in use by the Glee Club and students of Yale University. New York: G. Schirmer, c1918.

Gottfried, Martin, "Why is Broadway music so bad?" Musical newsletter, no. 1 (January 1971), pp. 3-8.

Green, Abel and Laurie, Jr., Joe. Show biz from vaude to video. New York: Henry Holt and Co., 1951.

Green, Stanley. The Rodgers and Hammerstein story. New York: John Day, c1963.

Green, Stanley. The world of musical comedy: the story of the American musical stage as told through the careers of its foremost composers and lyricists. Foreword by Deems Taylor. New York: Ziff-Davis Publishing Co., 1960.

Handy, William Christopher, ed. Blues, an anthology. Introduction by Abbe Niles; Illustrations by Miguel Covarrubias. New York: A. and C. Boni, 1926.

Handy, William Christopher. Father of the blues; an autobiography by W. C. Handy. Edited by Arna Bontempi, with a foreword by Abbe Niles. New York: The Macmillan Co., 1941.

Hart, Moss. "Jubilee [libretto]." Typescript. New York: Rialto Service Bureau, [1935].

Heilbut, Tony. The gospel sound. New York: Simon and Schuster, 1971.

Hitchcock, H. Wiley. Music in the United States; a historical introduction. 2nd ed. Prentice Hall history of music series, edited by H. Wiley Hitchcock. Englewood Cliffs: Prentice-Hall, 1974.

Hodeir, André. Jazz: its evolution and essence. New York: Grove Press, 1956.

Hoffman, Charles and Townsend, Leo. "Night and day [screenplay]." Burbank: Warner Bros. Stenographic Dep't., 1945.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Howard, John Tasker. Our American music. A comprehensive history from 1620 to the present. 4th ed. New York: Thomas Y. Crowell Co., 1965.

Howard, John Tasker and Bellows, George K. A short history of music in America. New York: Thomas Y. Crowell Co., 1958.

Hubler, Richard G. The Cole Porter story,as told to Richard Hubler. Introduction by Arthur Schwartz. Cleveland: World Publishing Co., 1965.

Jablonski, Edward and Stewart, Lawrence D. The Gershwin years. Garden City: Doubleday and Co., 1958.

Johnson, Helen Kendrick. Our familiar songs and those who made them. New York: Henry Holt and Co., 1885.

Jordan, Philip D. and Kessler, Lillian. Songs of yesterday;a song anthology of American life. Garden City: Doubleday, Doran and Co., 1941.

Kahn, Jr., Ely Jacques. The merry partners (the age and stage of Harrigan and Hart). New York: Random House, 1955.

Kaufman, George S.; MacGrath Leueen; and Burrows, Abe. "Silk stockings [libretto]. " Suggested by "Ninotchka" by Melchior Lengyel. Typescript. New York: Hart Stenographic Bureau, 1954.

Kaye, Milton. "Richard Rodgers: a comparative melody analysis of his songs with Hart and Hammerstein lyrics." Ed.D. dissertation, New York University, 1969.

Keil, Charles. Urban blues. Chicago: University of Chicago Press, 1966.

Kimball, Robert, ed. Cole. With a biographical essay by Brendan Gill. Designed by Bea Feitler. New York: Holt, Rinehart and Winston, 1971.

Kimball, Robert. "The Cole Porter collection at Yale." The Yale University Library Gazette, vol. 40, no. 1 (July 1969), pp. 8-15.

Kimball, Robert. "Cole Porter's Fifty million Frenchmen; a description of musical numbers." Unpublished notes (typescript) housed at the Porter Trusts.

Kimball, Robert and Bolcom, William. Reminiscing with Sissle and Blake. New York: The Viking Press, 1973.

Kimball, Robert and Simon, Alfred. The Gershwins. New York: Atheneum, 1973.

Knef, Hildegarde. The gift horse: report on a life. Translated by David C. Palastanga. New York: McGraw-Hill Book Co., 1970.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kolodin, Irving. "The life and times of 'Cole.'" The Saturday Review, 25 December 1971, pp. 50-51.

Lahr, John. "Cole." New York Times book review, 19 December 1971, sec. 7, p. 1

Lahr, John. Notes on a Cowardly Lion: the biography of Bert Lahr. New York: Alfred A. Knopf, 1969.

LaRue, Jan. Guidelines for style analysis; a comprehensive outline of basic principles for the analysis of musical styles. New York: W.W.Norton and Co., 1970.

Laufe, Abe. Broadway's greatest musicals. New York: Funk and Wagnalls, 1969.

Levant, Oscar. A smattering of ignorance. New York: Doubleday, Doran and Co., 1941.

Lewine, Richard and Simon, Alfred, comps. Encyclopedia of theatre music; a comprehensive listing of more than 4000 songs from Broadway and Hollywood: 1900-1960. New York: Random House, 1961.

Limbacher, James. Dearborn, Michigan. Public Library. Audio-visual department. Theatrical events; a selected list of musical and dramatic performances on LP records. 5th ed. Dearborn,1969.

Lindsay, Howard and Crouse, Russell. "Red, hot and blue; a musical comedy [libretto]." Typescript. New York: Rialto Service Bureau, [1936].

Lounsberry, Fred, ed. 103 lyrics of Cole Porter. Selected, with and introduction and commentary by Fred Lounsberry. New York: Random House, 1954.

Lubbock, Mark. The complete book of light opera. London: G. P. Putnam's Sons, 1962.

McSpadden, J. Walker. Light opera and musical comedy. New York: Thomas Y. Crowell, 1939.

McSpadden, J. Walker. Operas and musical comedies. rev. ed. New York: Thomas Y. Crowell Co., 1951.

Mander, Raymond and Mitchson, Joe. Musical comedy; a story in pictures. Foreword by Noel Coward. New York: Taplinger Publishing Co., 1970.

Marks, Edward Bennet. They all had glamour. From the Swedish Nightingale to the Naked Lady. New York: Julian Messner, 1944.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Mates, Julian. The American musical stage before 1800. New Brunswick: Rutgers University Press, 1962.

Mattfeld, Julius. Variety music cavalcade. New York: Prentice-Hall, 1952.

Mellers, Wilfred. Music in a new found land; themes and developments in the history of American music. New York: Alfred A. Knopf, 1965.

Merman, Ethel, as told to Pete Martin. Who could ask for anything more. Garden City: Doubleday and Co., 1955.

Meyer, Hazel. The gold in Tin Pan Alley. Philadelphia: J.B. Lippincott, 1958.

Mooney, H. F. "Songs, singers and society, 1890-1954." American quarterly, vol. 6, no. 3 (Fall 1954), pp. 221-32.

Mooney, H. F. "Popular music since the 1920's." American quarterly, vol. 20, no. 1 (Spring 1968), pp. 67-85.

Morehouse, Ward. George M. Cohan, prince of the American theatre. Philadelphia: J. B. Lippincott, 1943.

Nathan, George Jean. Passing judgements. New York: Alfred A. Knopf, 1935.

Nathan, George Jean. The popular theater. New introduction by Charles Angoff. Rutherford, N. J. : Fairleigh Dickinson University Press, 1971.

Nathan, George Jean. The theatre in the fifties. New York: Alfred A. Knopf, 1953.

Nathan, George Jean. The theatre of the moment. New York: Alfred A. Knopf, 1935-36.

New Haven. Yale University Manuscripts and Archives, Sterling Memorial Library. Y71/N45/16-20. New Haven Symphony Orchestra programs, 1909-14.

New Haven. Yale University Manuscripts and Archives, Sterling Memorial Library. MISC. MSS, Porter. "Paranoia, or Chester of the Y.D.A.: the belle of the balkans [sic]" [by Cole Porter and Thomas Lawrason Riggs]. [Typescript carbon of the script of this 1914 production].

New Haven. Yale University Manuscripts and Archives, Sterling Memorial Library. MISC.MSS, Porter. Song, beginning: Now-a-days it's rather nobby. [Typescript of lyrics for "I've a shooting box in Scotland].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

New Haven. Yale University Manuscripts and Archives, Sterling Memorial Library. MISC. MSS, Porter. Songs composed for the play "The pot of gold." [Typescript lyrics].

New Haven. Yale University Manuscripts and Archives, Sterling Memorial Library. Yeg4/G4/1. Yale Glee Club programs, 1900-30.

Patrick, John. "Les girls [screenplay]." Typescript dated 8-24-56.

Perlis, Vivian. Charles Ives remembered: an oral history. New Haven: Yale University Press, 1974.

Plummer, Gail. Dramatist's guide to selection of plays and musicals. Dubuque: Brown, 1963.

Porter, Cole. Cole Porter song album. New York: Harms, 1935.

Porter, Cole. The Cole Porter songbook. Foreword by Moss Hart. Arrangements by Albert Sirmay. New York: Simon and Schuster, 1959.

Porter, Cole. Music and lyrics by Cole Porter; a treasury of Cole Porter. Introduction by Robert Kimball. New York: Chappell and Co.; Random House, 1972.

Prideaux, Tom. "Beyond question the good turtle soup, Cole Porter." Life, 25 February 1972, pp. 71-72.

Raph, Theodore, ed. The songs we sang; a treasury of American popular music. New York: A. S. Barnes, 1964.

Rapp, William Jourdan and Brentano, Lowell. "Greek to you. An original talking motion picture comedy [screenplay]." Typescript. New York: Hart Stenographic Bureau, n.d.

Renner, Hans. Oper, Operette, Musical. Ein Führer durch das Musiktheater unserer Zeit. München: Südwest Verlag, 1969.

Rodgers, Richard; fact book with supplement. New York: Lynn Farnol Group, 1968.

Rigdon, Walter ed. The biographical encyclopedia and who's who of the American theatre. Introduction by George Freedley. New York: J. H. Heineman, 1966.

Robbins, Richard Whitfield, ed. History of the class of 1913, Yale College, vol. 1. New Haven: Yale University Press, 1913.

Rodgers, Richard and Hammerstein, Oscar. The Rodgers and Hammerstein songbook. Introduction by Richard Rodgers and Oscar Hammerstein, II. Arrangements by Albert Sirmay. Commentary by Newman Levy. New York: Simon and Schuster and Williamson Music, 1958.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rodgers, Richard and Hart, Lorenz. The Rodgers and Hart songbook. the words and music of forty-seven of their songs from twenty-two shows and two movies. Edited and with an introduction by Richard Rodgers. Foreword by Oscar Hammerstein II. Arrangements by Albert Sirmay. New York: Simon and Schuster, 1951.

Russell, Ross. Jazz in Kansas City and the Southwest. Berkeley: University of California Press, 1971.

Sablowsky, Irwin. American music. The Chicago history of American civilization. Chicago: University of Chicago Press, 1969.

Salem, James M. A guide to critical reviews. Part II: the musical from Rodgers and Hart to Lerner and Loewe. Metuchen, N.J.: Scarecrow Press, 1967.

Salsini, Paul. "Cole Porter; twentieth century composer of popular songs [pamphlet]." Outstanding personalities, edited by D. Steve Rahmas, no. 41. Charlotteville, N. Y. : Story House Corp.(SamHar Press), 1972.

Sandburg, Carl. The American songbag. New York: Harcourt and Brace, 1927.

Schuller, Gunther. Early jazz: its roots and musical development. vol. 1 in a two-vol. study. New York: Oxford University Press, 1968.

Seldes, Gilbert Vivian. The 7 lively arts. New York: Harper and Bros., 1924. Reissue. New York: Sagamore Press,1957.

Settle, Ronald. Music in the theatre. Foreword by Donald Wolfitt CBE. Preface by John Fernald. Practical stage handbooks. London: Herbert Jenkins, 1957.

Severo, Richard. "Words and music by Cole Porter. A treasury of his unpublished songs -- Cole Porter wasn't perfect, only incomparable." New York Times, 10 October 1971, sec. 6, pp. 18-19, 99-102.

Shakespeare, William. The complete works of William Shakespeare. With the Temple notes. Illustrated with original designs by T. M. Matterson. Engravings by Alexander Anderson. Cleveland; New York: World Syndicate Publishing Co., n.d.

Shepard, Thomas Griffin,ed. Yale melodies,a collection of the latest songs used by the Yale University Glee Club. Composed, compiled and edited by Thomas Griffin Shepard. New Haven: Thomas Griffen Shepard, 1903.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Smit, Leo. "The classic Cole Porter." The Saturday Review, 25 December 1971, pp. 48-49,57.

Smith, Cecil Michener. Musical comedy in America. New York: Theatre Arts Books, 1950.

Smith, Cecil Michener. Worlds of music. Philadelphia: J. B. Lippincott, 1952.

Sousa, John Philip. Marching along; recollections of men, women and music. Boston: Hale, Cushman and Flint, 1928.

Spaeth, Sigmund Gottfried, ed. Barber shop classics. New York: Remick Music Corp., 1946.

Spaeth, Sigmund Gottfried. The facts of life in popular song. New York; London: Wittlesey House; McGraw-Hill Book Co., 1934.

Spaeth, Sigmund Gottfried. A history of popular music in America. New York: Random House, 1948.Reprint.New York:Theatre Arts Books,1950.

Spaeth, Sigmund Gottfried. Read 'em and weep; the songs you forgot to remember. Garden City: Doubleday, Page and Co., 1926.

Speath, Sigmund Gottfried. Tin Pan Alley: a chronicle of American popular music. Introduction by George Gershwin. With a supplement by Edward Jablonski. New York: Frederick Ungar Publishing Co., 1961.

Spaeth, Sigmund Gottfried. Weep some more, my lady. Garden City: Doubleday, Page and Co., 1927.

Spewack, Bella and Spewack, Samuel. "The complete text of Kiss me, Kate." Theatre Arts, vol. 39, no. 1 (January 1955), pp. 33-57.

Spewack, Bella and Spewack, Samuel. "Kiss me, Kate; a musical play [libretto]." Typescript. New York: Hart Stenographic Bureau, 1948.

Spewack, Bella and Spewack, Samuel. Kiss me, Kate; a musical play [libretto]. New York: Alfred A. Knopf, 1953.

Spewack, Bella and Spewack, Samuel. "Leave it to me [libretto]." Typescript.[n.p], 1938.

Stambler, Irwin. Encyclopedia of popular music. With special material by Vern Bushway. [n.p.]: St. Martin's Press, 1965.

Stearns, Marshall. The story of jazz. New York: Oxford University Press, 1956.Reissued as a Mentor paperback.

Stewart, Rex. Jazz masters of the thirties. Jazz masters series, edited by Martin Williams. New York: The Macmillan Co., 1972.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sullivan, Arthur Seymour and Gilbert, William Schwenck. A treasury of Gilbert and Sullivan. Edited by Deems Taylor. Arrangements by Albert Sirmay. New York: Simon and Schuster, 1941.

Taubman, Howard. The making of the American theatre. New York: Coward-McCann, 1965.

Taylor, Deems. Some enchanted evenings; the story of Rodgers and Hammerstein. New York: Harper and Bros., 1953.

Taylor, Dwight. "Gay divorce [libretto]." Typescript. New York, 1932.

Taylor, Dwight and Lawrence, Reginald. "Out of this world libretto." Typescript. New York: Hart Stenographic Bureau, 1950.

Taylor, John Russell and Jackson, Arthur. The Hollywood musical. New York: McGraw-Hill Book Co., 1971.

Thomson, Virgil. The musical scene. New York: Alfred A. Knopf, 1945.

Tirro, Frank. "Constructive elements in jazz improvisation." Journal of the American Musicological Society, vol. 27, no. 2 (Summer 1974), pp. 285-305.

Tomkins, Calvin. Living well is the best revenge. New York: The Viking Press, 1962. Reprint, 1971. Reissued as a Signet paperback, 1972.

Turfery, Cossar and Palmer, King. The musical production; a complete guide for amateurs. London: Pitman, 1953.

Turnbusch, Tom. Complete production guide to modern musical theatre. With drawings by David Shurte. New York: Richards Rosen Press, 1969.

Ulanov, Barry. A history of jazz in America. New York: The Viking Press, 1952.

Vernon, Grenville, comp. Yankee Doodle-doo; a collection of songs of the early American stage. New York: Payson and Clarke, 1927. Reprint. Detroit: Singing Tree Press, 1973.

Waters, Edward Neighbor. Victor Herbert, a life in music. Foreword by Ella Herbert Bartlett. New York: The Macmillan Co., 1955.

Wilder, Alec. American popular song: the great innovators, 1900-1950. Edited, with an introduction by James T. Maher. New York: Oxford University Press, 1972.

Williamson, Audrey. Gilbert and Sullivan opera; a new assessment. New York: The Macmillan Co., 1953.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Willis, John. Theatre world, vol. 23 (1966-1967). New York: Crown Publishers, 1967.

Woolcott, Alexander. The story of Irving Berlin. New York: G. P. Putnam's Sons, 1925.

Special note:
For a discography of original cast and selected historical recordings of Cole Porter songs, see Kimball, Cole, pp. 281-83.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AUTOBIOGRAPHICAL STATEMENT

Mrs. Siebert received her early musical training at the Juilliard School of Music (preparatory division)--where she studied violin (Andrew McKinley), theory, harmony, counterpoint (Arnold Fish), and string ensemble during a seven year period--and, during four summers, at the National Music Camp in Interlochen, Michigan--where she participated in orchestras, chamber groups, choruses, as well as taking courses in theory and choral repertory. As an undergraduate at Vassar College, she minored in German and art history and majored in music, supplementing her studies in theory, composition, harmony, counterpoint, orchestration and a variety of music history courses (Bathia Churgin, Carl Parrish) with continued lessons in piano, violin (Boris Koutzen, Robert Rudie), and voice (Albert van Ackere). An active performer, she was a member of the Vassar College orchestra (concertmistress, president), the Glee Club(librarian), and the Vassar Madrigal singers and participated in numerous concerts, recitals, a concert tour of the British Isles, in addition to giving two solo (violin) recitals. During her senior year, Mrs. Siebert was selected to teach a non-credit, rudiments of music course to other Vassar undergraduates. A participant in the experimental and departmental honors programs, she maintained a Dean's list average for four years, and graduated in 1967 with a B.A. magna cum laude, distinction on her comprehensives, and was an alternate for a Vassar Fellowship.

She received additional training at the Ecoles d'art Americaines in Fontainebleau, France where she studied composition privately with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Nadia Boulanger as well as taking courses in harmony, solfeggio, analysis and violin. She received her M.A. in musicology in 1969 from Rutgers University where she also continued studying voice (John Powell) and violin (Paul Zukofsky, who was with the Contemporary Chamber Ensemble, then in residence at Rutgers), and played(first violin) with the Princeton University Orchestra. Matriculated in the doctoral program in music at C.U.N.Y. since Fall, 1969, she has continued as an active performer, researcher, and teacher. She worked on the staff of RILM abstracts for one and a half years (acting managing editor, research assistant, German translator), taught four courses at Baruch College (1971-72), sang with a variety of chamber vocal groups (New York Kantorei, Quodlibet singers), and performed as a free-lance violinist. During 1973-74, she performed with the American Music Group (based at the University of Illinois) as a violinist and vocalist, and with the University of Illinois Chorale.

She has been the recipient of a New York State Regents Scholarship, a New York State Scholar Incentive Award, National Merit Letter of Commendation, a Canfield Scholarship, Naumberg Teaching Fellowship, National Defense Education Act Title IV Fellowship, University Intermediate Year Fellowship,Research assistantship (C.U.N.Y.),and a Dissertation Year Fellowship.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.