

# No.17

# Always True To You In My Fashion

Cue: LOIS: ... and wants to get along-- with her fellow man!

Moderato

LOIS: *mp*

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

Oh, why can't you be - have? How in

hell can you be jeal-ous - When you know, ba-by, I'm your slave? I'm just

mad for you, And I'll al - ways be, But nat - ur - al - ly, — 1. If a

Br. muted, Cls.

Bs. Cl. Hp.

Hp.

*mp*

*mp*

*p*

*p*

10

*mf*

*dolce rit.*

*f*

Suddenly hot

*mf*

*dolce rit.*

Cl. *p*

B. Cl.

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18

Medium bounce

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

Gr.  
Pno.  
Cls., B. Cl.

vet be-gins to pet, — I cry "hoo-ray!" — But I'm  
 meal in-cludes a deal, — ac-cept I may! — + Br. Vlns.

+ Hn.  
mf p

26

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

Br., W. W. Str.

2 Cls., Vla., Cello Cls. Cls. p

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

Cym. short  
Cls.  
+ Br., Hn.

34

joy a ten - der pass — By the boss of Bos - ton Mass. Though his  
nev - er curl my lip — Br. - 7 To a dazz - lin' dia - mond clip, Br. - 7 Though the

Gr.  
Pno.  
Cls., B. Cl.

pass is mid - dle class — and not "Back Bay!"  
clip meant "let 'er rip" — I'd not say "Nay!" But I'm

+ Br.  
+ Hn.  
Vlns.  
*mf*  
*p*

42

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

Br., W. W.  
Str.  
2 Cls., Vla., Cello  
Cls.  
*p*

al - ways true to you, — dar - lin', in my way. There's a  
There's an

Cls.  
+ Br., Hn.  
Cymb.  
*p*

50

mad-man known as "Mack" — Who is plan-ning to at - tack, — If his  
 oil man known as "Tex" — Who is keen to give me checks — And his

Str. div. Br.

mad at-tack — means a Cad - il - lac, — O - kay! — But I'm  
 checks I fear, — mean that Tex is here — to stay! —

+ Cl.  
 Br., W. W. Str., Cls.

Clas., Pno.

58

al - ways true to you, — dar - lin', in my fash - ion, Yes, I'm  
 + Hn. Br., Str. 8va

*pp dolce* *f* Tutti *subito p*

L.H.

1. al - ways true to you, — dar - lin', in my way. 2. I've been

Str. Br., W. W.

+ Cls. *fp* *ff*

2.

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

(Br. tacet) Tutti (Br. open)

Hns., Cls., Cello

Str.

way.

(EXIT)

Br., Hn.

Tutti

Cym.

1st Encore

Segue after applause

No.17a Always True To You In My Fashion

Medium bounce

LOIS:

There's a

f Tutti

5.

wealth - y Hin - du priest - Who's a wolf, to say the least, - When the

Br. - 7

Br. - 7

Gr. Pno. p

Cls., B. Cl.

priest goes too far East, — I al-so stray. — But I'm

+ Br. Vlns.

+ Hn. *mf* *p*

13

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

Br., W. W. Str.

2 Cls., Vla. Cello Cls. *f* *p*

al - ways true to you, — dar-lin', in my way. — There's a

Cymb. Cls. + Br., Hn.

21

lush from Port - land, Ore. — Br. — Who is rich but sich a bore. Br. — When the

*p* Gr. Pno. Cls., B. Cl.

bore falls on the floor, — I let him lay. — But I'm

+ Br.  
+ Hn.  
*mf*  
*p*  
Vins.

29  
al - ways true to you, — dar - lin', in my fash - ion, Yes, I'm

2 Cls., Vla., Cello  
Cls.  
Br., W. W.  
*p*  
Str.

al - ways true to you, — dar - lin', in my way. Mis - ter

Cls.  
+ Br., Hn.  
Cym.

37  
Har - ris, plu - to - crat — Wants to give my cheek a pat, — If the

Str. div.  
Br.

Har - ris pat\_ Means a Par - is hat, Ba - be --- Oo - la - la! Mais je

Cls., Pno. *Tutti unis.* *subito p*

45  
suis tou - jours fi - dele, Dar - ling, in my fash - ion, Oui, je

*and dolce* *Tutti* *f* *L. H.* *subito p*

suis tou - jours fi - dele Dar - ling, in my

Str. *ff* *Tutti*

Cls., Hn., Cello

Str. *3* etc. way.

+ Br. *3* (EXIT) Cymb.

+ Trb., B. Cl., etc.

Segue after applause

2nd Encore

No.17b

Always True To You In My Fashion

Medium bounce

LOIS:

From O -

*f* Tutti

5

hi - o, Mis - ter Thorne - Calls me up from night 'til morn, - Mis - ter

Br. - 7

Br. - 7

Gtr.  
Pno.  
Cls., B. Cl.

*p*

Thorne once cor-ner'd corn - and that ain't hay. - But I'm

+ Br.

+ Hn.

*mf*

Vlns.

*p*

13

al - ways true to you, - dar - lin', in my fash - ion, Br., w. w. Yes, I'm

Br., w. w.

Str.

2 Cls., Vla.,  
Cello

Cls.

Cls.

*p*

al - ways true to you, — dar - lin', in my way. ————— There is

Cls.  
+Br., Hn.  
Cymb.

21  
al - so Mis - ter Blotch, — He's a whis - key king top - notch, — Mis - ter

Br. - -  
Br. - -  
*p* Gr. Pno.  
Cls., B. Cl.

Blotch is full of Scotch and full of play. ————— But I'm

+ Br.  
+ Hn.  
*mf*  
Vns.  
*p*

29  
al - ways true to you, dar - lin', in my fash - ion, ————— Yes, I'm

Br., W. W.  
Str.  
Cls.  
2 Cls., Vla., Cello  
*p*

al - ways true to you, dar - lin', in my way. Mis - ter

Cls.  
+ Br., Hn.  
Cymb.

37 Ga - ble, I mean Clark, - Wants me on his boat to park, - If the

Str. div.  
Br.  
Br.

Hn.  
Cymb.

44 HORNPIPE DANCE

Ga - ble boat Means a sa - ble coat, - An - chors a - weigh!

Cls., Pno.  
Str., w. w.  
Cymb. x  
+ Br. open  
ff

Hn.

+ Picc., Cls.  
+ Br., Str. pizz.  
Str. 8va (arco)

Hn.

(EXIT)

8.:  
+ Trb., B. Cl.  
Tutti  
Cymb. x

Hn.

# Change Of Scene (Why Can't You Behave?)

No.17c

Andante

*ff*

Tpts., Cls. 8va

Str., W. W., Trb., Hn.

5

Cls., Tpts. 8 bassa (Fade out on scene)

Tpt. Solo

+ Saxes.

9

Hn.

Saxs., Str., Trb.

Cls., Tpts.

The musical score is written for piano and includes parts for various instruments. It is in 4/4 time and begins with a double bar line and repeat sign. The tempo is marked 'Andante' and the dynamic is 'ff'. The first system features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and quarter notes, while the left hand has a steady bass line. The second system starts with a measure number '5' in a box. It features a woodwind and brass section with a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and quarter notes, while the left hand has a steady bass line. The third system starts with a measure number '9' in a box. It features a horn section with a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and quarter notes, while the left hand has a steady bass line. The fourth system features a saxophone, string, and trumpet section with a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and quarter notes, while the left hand has a steady bass line. The score ends with a double bar line and repeat sign.