

T. B. HARMS

Choral Publications

ARRANGED FOR
Male Voices (T.T.B.B.)

Ol' Man River	Jerome Kern	.25
Make Believe	Jerome Kern	.25
Why Do I Love You?	Jerome Kern	.25
Smoke Gets In Your Eyes	Jerome Kern	.25
Yesterdays	Jerome Kern	.25
Who?	Jerome Kern	.25
The Night Was Made For Love	Jerome Kern	.25
I've Told Every Little Star	Jerome Kern	.25
They Didn't Believe Me	Jerome Kern	.25
Look For The Silver Lining	Jerome Kern	.25
She Didn't Say Yes	Jerome Kern	.25
The Song Is You	Jerome Kern	.25
The Touch Of Your Hand	Jerome Kern	.25
Lovely To Look At	Jerome Kern	.25
Carioca	Vincent Youmans	.25
Goodbye, Little Darlin', Goodbye	Gene Autry	.25
Tall Cedars	Harry Jentes - Dick Sanford - Elton Britt	.25
Abe Lincoln Had Just One Country	Jerome Kern	.25
Day Dreaming	Jerome Kern	.25
Orchids In The Moonlight	Vincent Youmans	.25
'Twas Not So Long Ago	Jerome Kern	.25
Why Was I Born ?	Jerome Kern	.25
Kalua	Jerome Kern	.25
More And More	Jerome Kern	.25
In Love In Vain	Jerome Kern	.25
There's No Holding Me	Arthur Schwartz	.25
My Romance	Richard Rodgers	.25
After Graduation Day	Sidney Lippman	.25
You Are Love	Jerome Kern	.25
Here Am I	Jerome Kern	.25
Poor Pierrot	Jerome Kern	.25
Tell Me That You Love Me	C. A. Bixio	.25
Whip-Poor-Will	Jerome Kern	.25
Sally	Jerome Kern	.25
Blue Bird Of Happiness	Sandor Harmati	.25
So In Love	Cole Porter	.25
Wunderbar	Cole Porter	.25
Isle Of Capri	Will Grosz	.25
The Most Beautiful Girl In The World	Rodgers and Hart	.25

T. B. HARMS COMPANY

609 FIFTH AVENUE

NEW YORK 17, N. Y.

Wunderbar

From the Musical Play "KISS ME, KATE"

Four Part Male Voices (T. T. B. B.)

Arranged by William Stickles

Words and Music by
COLE PORTER

Tempo di Valse (Lively)

TENOR I

TENOR II

BARITONE

BASS

Piano

mp

Gaz - ing down on the Jung - frau From our se - cret

mp

Gaz - ing down on the Jung - frau From our se - cret

mp

819-10

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(melody)

Let us drink, Lieb - chen

Let us drink, Lieb - chen

cha - let for two, _____ Let us drink, Lieb - chen

cha - let for two, _____ Let us drink, Lieb - chen

ten. a tempo *ten. a tempo*

mein, In the moon - light be - nign, joy of our

ten. a tempo *ten. a tempo*

mein, In the moon - light be - nign, joy of our

ten. a tempo *ten. a tempo (melody)*

mein, In the moon - light be - nign, To the joy of our

ten. a tempo *ten. a tempo*

mein, In the moon - light be - nign, joy of our

ten. a tempo *ten. a tempo*

(melody) *poco rit.*

dream come true, our dream come true.

poco rit.

dream— come true, our dream— come true.

poco rit.

dream— come true, our dream come true.

poco rit.

dream come true, our dream come true.

poco rit.

Refrain *mf*

Wun - der - bar, wun - der - bar!

mf

Wun - der - bar, wun - der - bar!

(melody) *mf*

Wun - der - bar, wun - der - bar! What a

mf

Wun - der - bar, wun - der - bar! What a

Refrain

Here am I, Here am I,
per - fect night for love, Here am I,
per - fect night for love, Here am I,

mf

here you are, Why, it's tru - ly wun - der -
here you are, Why, it's tru - ly wun - der -
here you are, Why, it's tru - ly wun - der -
here you are, Why, it's tru - ly wun - der -

p.

bar! Wun - der - bar, wun - der - bar!

bar! Wun - der - bar, wun - der - bar!

bar! Wun - der - bar, wun - der - bar!

bar! Wun - der - bar, wun - der - bar!

Not a

Not a

We're a - lone and hand in glove, Not a

We're a - lone and hand in glove, Not a

cloud near or far, _____ Why, it's

cloud near or far, _____ Why, it's

cloud near or far, _____ Why, it's

cloud near or far, _____ Why, it's

mf

mf

mf

mf

mf

mf

mf

more than wun - der - bar! _____

more than wun - der - bar! _____

more than wun - der - bar! _____ Oh, I

more than wun - der - bar! _____ Oh, I

mf

mf

mf

mf

mf

mf

mf

And I
And I
care, dear, — for you mad - ly —
care, dear, — for you mad - ly —

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both in a key signature of two flats (B-flat and E-flat). The lyrics 'And I' are written below the second vocal staff. The next two staves are piano accompaniment in bass clef, with lyrics 'care, dear, — for you mad - ly —' written below them. The piano part features a melodic line with a slur over the first four notes and a sustained chord in the right hand. The bottom staff is the grand staff (treble and bass clefs) for the piano accompaniment.

long, dear, — for your kiss. I would
long, dear, — for your kiss. I would
(melody)
I would
I would

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'long, dear, — for your kiss. I would' written below them. The next two staves are piano accompaniment in bass clef, with the same lyrics 'long, dear, — for your kiss. I would' written below them. The piano part features a melodic line with a slur over the first four notes and a sustained chord in the right hand. The bottom staff is the grand staff (treble and bass clefs) for the piano accompaniment. The key signature changes to one flat (B-flat) and the time signature changes to 3/4.

cresc. die, dear, — for you glad - ly, — *f rit.* You're di - vine, dear! —

cresc. die, dear, — for you glad - ly, — *f rit.* You're di - vine, dear! —

cresc. die, dear, — for you glad - ly, — *rit.*

cresc. die, dear, — for you glad - ly, — *rit.*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line starts with a *cresc.* marking and ends with *f rit.*. The piano accompaniment also features *cresc.* and *rit.* markings.

mp a tempo Wun - der - bar, — wun - der -

mp a tempo Wun - der - bar, — wun - der -

p subito And you're mine, dear! — *mp a tempo (melody)* Wun - der - bar, — wun - der -

p subito And you're mine, dear! — *mp a tempo* Wun - der - bar, — wun - der -

p subito *mp a tempo*

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line starts with *mp a tempo*. The piano accompaniment starts with *p subito* and then changes to *mp a tempo*. There are dynamic markings like *mp a tempo (melody)* and *p subito* throughout the system.

bar! ————— There's our fav - 'rite star a - bove, —

bar! ————— There's our fav - 'rite star a - bove, —

p.

mf What a bright shin - ing star, *rit.* Like our

mf What a bright shin - ing star, *rit.* Like our

(melody) *mf* What a bright shin - ing star, *rit.* Like our

What a bright shin - ing star, *rit.* Like our

mf *rit.*

1. *p a tempo*

love, it's wun - der - bar! Wun - der -

love, it's wun - der - bar! Wun - der -

love, it's wun - der - bar! Wun - der -

love, it's wun - der - bar! Wun - der -

p a tempo

2. ** (melody)* *f*

love, it's wun - der - bar! _____

love, it's wun - der - bar! _____

love, it's wun - der - bar! _____

love, it's wun - der - bar! _____

f

2. *f*

* If optional notes are used, the Baritone has the melody

p

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"Roberta" Choral Selection	Jerome Kern	.60
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