

YOUNG JAZZ ENSEMBLE



You'd Be So Nice to Come Home To

(from *Something to Shout About*)

Words and Music by Cole Porter

Arranged by Paul Baker

INSTRUMENTATION

Conductor	1st Trombone
C Flute (Optional)	2nd Trombone
1st E♭ Alto Saxophone	3rd Trombone (Optional)
2nd E♭ Alto Saxophone	4th Trombone (Optional)
1st B♭ Tenor Saxophone	Guitar Chords
2nd B♭ Tenor Saxophone	Guitar (Optional)
E♭ Baritone Saxophone (Optional)	Piano
1st B♭ Trumpet	Bass
2nd B♭ Trumpet	Drums
3rd B♭ Trumpet	
4th B♭ Trumpet (Optional)	

Optional/Alternate Parts

B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This is a straight-ahead swing chart, solidly “in the tradition,” and includes many opportunities for an ensemble to display mature musicianship. The opening measures make a really strong statement to announce the chart. The drums and ensemble need to dig in and hit the introduction hard—blow the door down—but with solid tone and intonation, of course. Likewise, as the alto and trumpets state the melody in m. 8, the performance needs to be strong and confident, and the brass punches should be similarly strong—short notes, but with a lot of energy behind them. The cleaner the articulations, the more that energy and excitement are conveyed to the audience. *Marcato*, or rooftop, accents are detached and accented—think “daht.”

Other musical devices throughout the piece are counterpoint and call-and-response writing. Please pay special attention to those sections, and make sure each line is brought forward without overpowering the melody. Pay attention to accompaniment or secondary passages, balancing accordingly. Don’t underestimate the significance of the inner passages or secondary lines, as they will make the chart come alive. Occasionally, there are moving lines in the lower parts. Sometimes those players are reluctant to play full, but encourage them to play those independent parts with confidence.

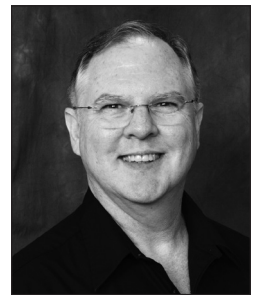
Dynamics also play a large role in the effectiveness of this chart. From the *fortissimo* intro to the *mezzo piano* backgrounds, contrast is critical to musical success. For example, at m. 115 the volume begins low, but intensity must be maintained as each section enters and builds to the big ensemble finish. To be effective, there should be a continual *crescendo* both in volume and intensity, and the rhythm section will play the greatest role in that process. In the horn section, strive for clean and crisp articulations as the icing on the cake.

The rhythm section is swinging all the way. The bass is walking and locking in time with the drummer’s ride cymbal, the guitar is comping tastefully with controlled volume, and the piano is reading the written part to provide solid comping support for a few melodic lines in the winds.

Finally, this chart should be approached with a fun attitude. If the performers are enjoying themselves, the audience will, too, and everyone will have a better performance and overall experience.

Enjoy!

—Paul Baker



**Paul
Baker**

Currently residing in Austin, TX, Paul Baker’s career as a composer, saxophonist, educator, and clinician has covered a wide variety of musical genres from jazz, film, TV, and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
46153S

YOU'D BE SO NICE TO COME HOME TO

(from *Something to Shout About*)

Words and Music by
Cole Porter
Arranged by Paul Baker

SWING ♩ = 168

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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CONDUCTOR 17

- 3 -

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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CONDUCTOR

- 4 -

YOU'D BE SO NICE TO COME HOME TO

25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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CONDUCTOR

- 5 -

YOU'D BE SO NICE TO COME HOME TO

33

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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SOLO

G#m7(b9) C#7

E7(b9) A13(b9) A13 C Bm7(b9) E7

CHOICE

CONDUCTOR 41

- 6 -

YOU'D BE SO NICE TO COME HOME TO

Musical score for the song "You'd Be So Nice to Come Home To". The score is written for a full orchestra and vocal ensemble. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 41 through 48.

Instrumental Parts:

- FLUTE:** Measures 41-48.
- ALTO 1:** Measures 41-48.
- ALTO 2:** Measures 41-48.
- TENOR 1:** Measures 41-48.
- TENOR 2:** Measures 41-48.
- BARI:** Measures 41-48.
- TPT. 1:** Measures 41-48.
- TPT. 2:** Measures 41-48.
- TPT. 3:** Measures 41-48.
- TPT. 4:** Measures 41-48.
- TEN. 1:** Measures 41-48.
- TEN. 2:** Measures 41-48.
- TEN. 3:** Measures 41-48.
- TEN. 4:** Measures 41-48.
- GTR.:** Measures 41-48.
- PNO.:** Measures 41-48.
- BASS:** Measures 41-48.
- DRUMS:** Measures 41-48.

Chord Progression (Measures 41-48):

- Measure 41: F#m9, G#m7(b9), C#7, F#m9, G#m7(b9), C#7, E#m7, A7, D#m7, D#6.
- Measure 42: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7(b9), F#m7, F#6.
- Measure 43: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7, F#m7, F#6.
- Measure 44: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7, F#m7, F#6.
- Measure 45: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7, F#m7, F#6.
- Measure 46: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7, F#m7, F#6.
- Measure 47: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7, F#m7, F#6.
- Measure 48: A#m9, B#m7(b9), E7, A#m9, B#m7(b9), E7, G#m7, C#7, F#m7, F#6.

Lyrics:

YOU'D BE SO NICE TO COME HOME TO

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

END SOLO

Chords: G#m7(b9), C#7, F#m7, B7, D7, A#m7, E7, F7, A#m7, Bm7(b9), E7, A#m7, D7, F7, E7.

Annotations: (Bucaros.) m2, (Bucaros.) PLAY, (Bucaros.) m2, (Bucaros.) PLAY, (Bucaros.) m2.

Musical score for the song "You'd Be So Nice to Come Home To". The score is written for a full orchestra and vocal soloist. The key signature is one sharp (F#), and the time signature is 4/4.

Instrumental Parts:

- Flute:** Rests throughout the section.
- Alto 1 & 2:** Play a melodic line starting at measure 57, marked with a *tr* (trill) and *acc.* (accents).
- Tenor 1 & 2:** Play a melodic line starting at measure 57, marked with a *tr* (trill) and *acc.* (accents).
- Saxophone:** Rests throughout the section.
- Trumpet 1:** Rests throughout the section.
- Trumpet 2:** Solo part starting at measure 57, marked with a *SOLO* and *tr* (trill).
- Trumpet 3 & 4:** Rests throughout the section.
- Trombone 1, 2, 3 & 4:** Rests throughout the section.
- Guitar:** Accompaniment part starting at measure 57, marked with a *tr* (trill).
- Piano:** Accompaniment part starting at measure 57, marked with a *tr* (trill).
- Bass:** Accompaniment part starting at measure 57, marked with a *tr* (trill).
- Drums:** Rhythmic accompaniment starting at measure 57.

Chord Progression (Measures 57-64):

- Measure 57: A7, Bm7(b9), E7, A7, Gm7, C7(b9), Fm7
- Measure 58: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7
- Measure 59: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7
- Measure 60: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7
- Measure 61: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7
- Measure 62: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7
- Measure 63: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7
- Measure 64: A7, Bm7(b9), E7, A7, Gm7, C7, Fm7

FLUTE

ALTO 1

ALTO 2

TENOR 1 (TEN 5)
mf

TENOR 2

BARI. (TEN 4)
mf

TPT. 1

TPT. 2 G[♭] D[♭] F[♯]7(b9) B^{mi} C⁹(#11) B⁹(#11) B⁹ A⁷ D C[♯]11(b9) F[♯]7

TPT. 3

TPT. 4

TEN. 1 (Suares.) mf

TEN. 2 (Suares.) mf

TEN. 3 (Suares.) mf

TEN. 4 (Suares.) mf

Gtr. F[♯] D[♭] E⁷(b9) A^{mi} B⁹(#11) A⁹(#11) A⁹ G⁷ C B^{mi}7(b9) E⁷

PNO. mf

BASS F[♯] D[♭] E⁷(b9) A^{mi} B⁹(#11) A⁹(#11) A⁹ G⁷ C B^{mi}7(b9) E⁷

DRUMS

66 67 68 69 70 71 72

73

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

END SOLO

Am9 Bm7(b9) E7 Am9 Bm7(b9) E7 Gm7 C7 Fm7

Am9 Bm7(b9) E7 Am9 Bm7(b9) E7 Gm7 C7 Fm7 F#

73 74 75 76 77 78 79 80

CONDUCTOR

- 11 -

YOU'D BE SO NICE TO COME HOME TO

81

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

8mi7(b9) E7 Ami7 D7 F7 E7

CONDUCTOR

- 12 -

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

Chord symbols: (Am7), Bm7(b9), E7, Am7, Bm7(b9), E7, Gm7, C7, Fm7, Gbm7, Fm7, Am7, Bm7(b9), E7, Am7, Bm7(b9), E7, Gm7, C7, Fm7.

CONDUCTOR

- 13 -

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

Chords: F#o, C#6, E7(b9), A#m, C#6, A#m7, G#sus4

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

105

106

107

108

109

110

111

112

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CONDUCTOR

REPEAT 3 TIMES
115 PLAY END-SEO TIME ONLY

- 15 -

YOU'D BE SO NICE TO COME HOME TO

Musical score for the song "You'd Be So Nice to Come Home To". The score is arranged for a full orchestra and vocal soloists. The instruments listed on the left are: FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS.

The score is divided into measures, with measure numbers 113, 114, 115, 116, 117, 118, 119, and 120 indicated at the bottom. The key signature is one sharp (F#), and the time signature is 4/4.

Rehearsal mark 115 is marked with the instruction "REPEAT 3 TIMES" and "PLAY END-SEO TIME ONLY".

Rehearsal mark 116 is marked with the instruction "PLAY ALL TIMES".

Rehearsal mark 117 is marked with the instruction "PLAY END-SEO TIME ONLY".

Rehearsal mark 118 is marked with the instruction "PLAY END-SEO TIME ONLY".

Rehearsal mark 119 is marked with the instruction "PLAY END-SEO TIME ONLY".

Rehearsal mark 120 is marked with the instruction "PLAY END-SEO TIME ONLY".

Chord symbols C7 and Bb9 are indicated above the guitar and piano staves.

1. 2. 3.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

PLAY END TIME ONLY

PLAY A

121 122 123 124 125 126 127

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