

JAZZ VOCAL SERIES

You'd Be So Nice to Come Home To

from Something to Shout About

Words and Music by Cole Porter

Arranged by Scott Ragsdale

INSTRUMENTATION

Conductor
Vocal Solo
Solo B $\flat$ Part (Substitute for Vocal)
Solo E $\flat$ Part (Substitute for Vocal)
Solo Trombone Part (Substitute for Vocal)
1st E $\flat$ Alto Saxophone
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

Arranged for your vocalist, *You'd Be So Nice to Come Home To* is presented here as a samba. At the indicated tempo, $\text{♩} = 92 \text{ BPM}$, the band should strive for a nice buoyant, relaxed feel with straight eighth notes throughout. Pay attention to dynamics and keep the backgrounds subordinate to your vocalist. At m. 44, it's the band's chance to shine as a full-on forte ensemble for eight measures, leading into a sax soli for eight measures, and then a trumpet solo for eight measures. The chorus finishes with full ensemble and sax soli. At m. 73, the vocalist returns with a written scat section, supported by the band, which "trades twos" with the drummer. This should be a lot of fun for the band, the vocalist, and audience alike. The last full chorus starts in the original key then modulates up a half-step and finishes out with a short tag and a few more written scat notes for the vocalist. The demo recording is a great tool to teach your band the groove, the samba feel, dynamics, and phrasing, check it out!

The Rhythm Section

The rhythm section should provide a smooth and solid foundation for the band. Keep steady time and observe dynamics. The guitarist should strive for a soft jazz sound and always blend well with the piano and bass. The guitarist should play the rhythm precisely as written at m. 9 and throughout the chart where comping is indicated.

The written piano part supports the voicings of different sections throughout. The left hand plays in unison with the bass, so if the bassist is proficient then the piano left hand is optional. At m. 73 the piano part doubles the vocal scat lines.

The drummer has several short solos set up by percussive horn figures. The drummer should stay in the samba feel for these solos. The samba is played in a basic two-feel, and it's the job of the bass and drums to lay down that feel by accenting the half note throughout. The drummer plays the simple, relaxed samba pattern and should focus on locking down the time. The player should use the written drum part as a guide to where the accents occur and listen to a variety of professional band recordings to hear what is possible to do with a samba. Keep it light and moving.

The Horns

Strive for a solid and balanced sound whether it's with the full ensemble or a lighter section. Please observe the indicated dynamics and be careful not to overpower the vocalist when playing background passages. Always listen and strive for good intonation, especially in unison passages such as the saxes m. 25 and m. 39, or the trumpets and trombones in the intro and ending. Note how the written articulations play a key role in the overall feel. The horns should be directed to play lighter than usual to avoid laying back. This helps keep the samba feel moving forward.

The Vocalist

The vocal range is from G below middle C to third space C. Pay careful attention to the melodic intervals and strive for good intonation. The scat melody at m. 73 is in unison with piano and saxes. At the modulation in m. 105, the vocalist sets up the new key with the pickup notes in m. 104. There are many available recordings of this song by the great jazz singers over the years. Listening is always a great way to learn a song!

Enjoy!

—Scott Ragsdale



**Scott
Ragsdale**

Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR
509549

YOU'D BE SO NICE TO COME HOME TO

From Something to Shout About

Words and Music by Cole Porter
Arranged by Scott Ragsdale

SAMBA $\text{♩} = 92$

VOCAL SOLO

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

H.H.
S.O.

SOLO FILL

R.S.

1 2 3 4 5 6 7 8

You'd be

With With With

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9

VOCAL

so nice to come home to, you'd be so nice by the fire. While the

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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17

VOCAL

breeze on high sang a lul - la - by, you'd be all that I could de - sire. Un - der

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

sim.

17 18 19 20 21 22 23 24

LIGHT FILL

Legal Use Only

25

VOCAL

stars chilled by the win - ter, un - der an Aug - ust moon, burn - ing a - bove, you'd be

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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33

VOCAL

so nice, you'd be par a-dise, to come home to and love.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

UNISON

UNISON

UNISON

UNISON

UNISON

B^b9⁺7

G/B

C^b6

C^b9⁺7

G/D

E7^(b9)

A7^(b9)

D7^(b9)

G^b6

F[#]4^b7^(b9)

B^b4^b

B^b7

B^b9⁺7

G/B

C^b6

C^b9⁺7

G/D

E7^(b9)

A7

D7

G^b6

F[#]4^b7^(b9)

B^b7

33

34

35

36

37

38

39

40

41

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

49

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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57

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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SOLO

END SOLO

Chords: F#m7, A7, C#7, F#m7, G7(b9), F#m7, Fm7, Em9, A9, D6, Eb7(b9), D6, G#m7, Am7

The image shows a page of a musical score, likely for a band or orchestra. The score is written for multiple instruments and voices, including Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in a key of G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

73

VOCAL

W/SAXES

Bop bwhee doop bop a day - oh bop!

Bop bwhee doop bop a day - oh bop!

ALTO 1

UNISON W/VOCAL

ALTO 2

UNISON W/VOCAL

TENOR 1

UNISON W/VOCAL

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO

SOLO

73 74 75 76 77 78 79 80

81

VOCAL
Bob - ba dee ba doo - ay. ba doo - ay. ba doo - ay. Ba dob - ba dee - op bop bop bop bop a day oh. You'd be

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.
N.C. Dui⁹ G15 Cues⁹ F15 A Ewi

PNO.

BASS

DRUMS
Toms

81 82 83 84 85 86 87 88

89

VOCAL

so nice to come home to, you'd be so nice by the fire. While the

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

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97

VOCAL

breeze on high sang a lul - la - by, you'd be all that I could de - sire. Un - der

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

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105

VOCAL
stars chilled by the win - ter, un - der an Aug - ust moon, burn - ing a - bove, you'd be

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
F#m7 G7 C7 F#m7 C7 D7 D7 Ebm9 A7b5 Dbm7 D9(b9) Dbm7

PNO.
F#m7 G7 C7 F#m7 C7 D7 D7 Ebm9 A7b5 Dbm7 D9(b9) Dbm7

BASS
F#m7 G7 C7 F#m7 C7 D7 D7 Ebm7 A7 Dbm7 D7(b9) Dbm7

DRUMS

105 106 107 108 109 110 111 112

113

VOCAL
so... nice, you'd be par - a - dise, to come home to, just got to run home to, so nice to come home to.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
Bm7 A7/C Eb/D# D# Dm7(b9) A7/Eb F7(b9) B7(b9) Eb A7/C F7(b9) B7(b9) Eb A7/C F7(b9)

PNO.
Bm7 A7/C Eb/D# D# Dm7(b9) A7/Eb F7(b9) B7(b9) Eb A7/C F7(b9) B7(b9) Eb A7/C F7(b9)

BASS
Bm7 A7/C Eb/D# D# Dm7(b9) A7/Eb F7 B7 Eb A7/C F7 B7 Eb A7/C F7

DRUMS

113 114 115 116 117 118 119 120 121

122

VOCAL and love.

Bop bwee doop bop a day - oh, so, so nice.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. $B^b7(b9)$ $E^b7(b9)$ D^b9 D^b9 E^b9 G^b9 G^b9 A^b9

PNO. B^b7 E^b7

BASS

DRUMS Solo

123 124 125 126 127 128 129 130

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