

You'd Be So Nice To Come Home To

Cole Porter

Arr. Ayanna Jacobs-El

Intro Swing ♩ = 130

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Alto Sax 1 & 2:** Play a melodic line in 4/4 time, starting with a *mf* dynamic.
- Tenor Sax 1 & 2:** Play a harmonic accompaniment in the bass clef, starting with a *mf* dynamic.
- Baritone Sax:** Plays a melodic line in the bass clef, starting with a *mf* dynamic.
- Trumpet in B♭ 1, 2, 3, & 4:** Play a harmonic accompaniment in the treble clef, starting with a *mf* dynamic.
- Trombone 1, 2, 3, & 4:** Play a harmonic accompaniment in the bass clef, starting with a *mf* dynamic.
- Guitar:** Plays a melodic line in the treble clef, starting with a *mf* dynamic. Chords are indicated as Am7, Dm7, E7, and E7.
- Piano:** Plays a harmonic accompaniment in the treble clef, starting with a *mf* dynamic. Chords are indicated as Dm7, E7, Am7, Dm7, and E7.
- Acoustic Bass:** Plays a melodic line in the bass clef, starting with a *mf* dynamic. Chords are indicated as Am7, Dm7, and E7.
- Drum Set:** Provides a swing rhythm, starting with a *mf* dynamic.

The score is divided into 8 measures. Measure 1 is marked with a **1**. Measure 2 is marked with a **2** and a *mf* dynamic. Measure 3 is marked with a **3**. Measure 4 is marked with a **4**. Measure 5 is marked with a **5**. Measure 6 is marked with a **6**. Measure 7 is marked with a **7**. Measure 8 is marked with a **8** and a *f* dynamic.

You'd Be So Nice To Come Home To -2

A

This musical score is for the second ending of the piece "You'd Be So Nice To Come Home To". It is marked with a box containing the letter 'A'. The score is arranged for a big band and includes the following parts:

- A. Sax. 1 & 2:** Alto saxophones. Part 1 has a melodic line starting in measure 12 with a triplet and a slur, ending in measure 16 with a *f* dynamic. Part 2 has a similar melodic line.
- T. Sax. 1 & 2:** Tenor saxophones. Both parts play a walking bass line throughout the section.
- B. Sax.:** Baritone saxophone. Plays a walking bass line.
- B♭ Tpt. 1, 2, 3, 4:** Trumpets. Parts 2, 3, and 4 have melodic lines starting in measure 12, with Part 4 ending in measure 16 with a *f* dynamic.
- Tbn. 1, 2, 3, 4:** Trombones. Parts 1 and 4 have melodic lines starting in measure 12, with Part 4 ending in measure 16 with a *mf* dynamic. Parts 2 and 3 play a walking bass line.
- Gtr.:** Guitar. Plays a walking bass line.
- Pno.:** Piano. Plays a walking bass line.
- A.B.:** Double Bass. Plays a walking bass line with a *mf* dynamic. It includes performance instructions: "(walking)" and "(swing)".
- D. S.:** Drums. Plays a walking bass line with a *mf* dynamic.

The harmonic progression for the piano and double bass parts is as follows:

- Measures 9-10: Am6, Bm7(♯5), E7, Am6
- Measures 11-12: Am6, Bm7(♯5), E7, Am6
- Measures 13-14: Gm9, C7
- Measures 15-16: Fmaj7

The score concludes in measure 16 with a *f* dynamic marking.

You'd Be So Nice To Come Home To -3

B

This musical score is for the piece "You'd Be So Nice To Come Home To -3", section B. It is arranged for a large ensemble including saxophones, trumpets, trombones, guitar, piano, and double bass. The score spans 8 measures, numbered 17 to 24. The key signature is one flat (B-flat major), and the time signature is 4/4. The music features a prominent saxophone melody with triplets and slurs, supported by a brass section with various articulations and dynamics. The piano and double bass provide a steady accompaniment with a consistent rhythmic pattern. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Chord changes are indicated for guitar and piano, including Bm7(♯5), E7, Bm7(♯5), E7(♯9), Am6, F♯m7(♯5), B7(♯9), Bm7(♯5), and E7(♯9).

You'd Be So Nice To Come Home To -4

C

The musical score is arranged in a standard orchestral format. It includes parts for:

- A. Sax. 1 and 2: Melodic lines in the upper register, starting with a half note G4 and moving through various intervals.
- T. Sax. 1: Melodic line in the lower register, mirroring the saxophone parts.
- B. Sax.: Melodic line in the lower register, often playing a similar line to the tenor sax.
- B^b Tpt. 1, 2, 3, 4: Trumpet parts, with the first three playing melodic lines and the fourth often playing a harmonic or supporting line.
- Tbn. 1, 2, 3, 4: Trombone parts, with the first two playing melodic lines and the last two often playing a harmonic or supporting line.
- Gtr.: Rhythmic accompaniment with a steady eighth-note pattern.
- Pno.: Rhythmic accompaniment with a steady eighth-note pattern.
- A.B. (Double Bass): Rhythmic accompaniment with a steady eighth-note pattern.
- D.S. (Drum Set): Rhythmic accompaniment with a steady eighth-note pattern.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is divided into measures 25 through 32.

25 26 27 28 29 30 31 32

You'd Be So Nice To Come Home To -5

D

This musical score is for the fifth measure of the piece "You'd Be So Nice To Come Home To". It features a variety of instruments including saxophones, trumpets, trombones, guitar, piano, and double bass. The score is divided into measures 33 through 40. A "Solo Break" for the saxophone section begins in measure 38, with specific chord changes indicated above the staff. The double bass part includes a "Fill" in measure 38. The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs, accents, and slanted lines for muted instruments.

Chord Progression:

Measure	Chord
33	F#dim7
34	C6/G
35	E7/G#
36	Am6
37	D9, Ab7
38	G7(b9), C6
39	
40	

Instrument Parts:

- A. Sax. 1 & 2:** Melodic lines with slurs and accents.
- T. Sax. 1 & 2:** Bass lines with slurs and accents.
- B. Sax.:** Bass line with slurs and accents.
- B♭ Tpt. 1 & 4:** Melodic lines with slurs and accents.
- B♭ Tpt. 2 & 3:** Harmonic support with slurs and accents.
- Tbn. 1 & 4:** Bass lines with slurs and accents.
- Tbn. 2 & 3:** Harmonic support with slurs and accents.
- Gtr. & Pno.:** Rhythmic accompaniment with slanted lines.
- A.B.:** Bass line with slanted lines.
- D. S.:** Double bass line with slanted lines and a "Fill" in measure 38.

You'd Be So Nice To Come Home To -6

E

The musical score is arranged in a standard orchestral layout. At the top left, a box contains the letter 'E'. The score is divided into two systems of staves. The first system includes staves for A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, Bb Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., and Pno. The second system includes staves for A.B. and D.S. Chord symbols are placed above the first system and below the Pno. staff. The Pno. staff includes a *mf* dynamic marking. The A.B. staff includes a *mf* dynamic marking. The D.S. staff includes a *mf* dynamic marking. The score is divided into measures 41 through 48.

Chord symbols: Am6, Bm7(♯5), E7, Am6, Gm9, C7, Fmaj7

Dynamic markings: *mf*

Measure numbers: 41, 42, 43, 44, 45, 46, 47, 48

You'd Be So Nice To Come Home To -7

F

Chord progression: Bm7(b5) E7 Bm7(b5) E7(b9) Am6 F#m7(b5) B7(b9) Bm7(b5) E7(b9)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Bb Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
A.B.
D. S.

49 50 51 52 53 54 55 56

You'd Be So Nice To Come Home To -8

G

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
A.B.
D. S.

Chord progression: Am6, Bm7(b5), E7(b9), Am6, Gm9, C9, Fmaj7

Dynamic markings: *mp*, *mf*

57

58

59

60

61

62

63

64

You'd Be So Nice To Come Home To -9

H

A musical score for the piece "You'd Be So Nice To Come Home To -9". The score is arranged for a big band and includes the following parts: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, Bb Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., A.B., and D. S. The score is divided into measures 65 through 72. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. The guitar and piano parts include chord diagrams and chord names: F#dim7, C6/G, E7/G#, Am6, D9, Ab7, G7(b9), C6, Bm7, and E7(b9). The double bass part includes a "Fill" indicated by a dashed line at the end of measure 72.

65

66

67

68

69

70

71

72

You'd Be So Nice To Come Home To -10

I

This musical score is for the first system of the piece "You'd Be So Nice To Come Home To -10". It includes parts for various instruments and a piano accompaniment. The score is divided into measures 73 through 80. The instruments and their parts are:

- A. Sax. 1:** Treble clef, mostly rests.
- A. Sax. 2:** Treble clef, playing a melodic line with dynamics *f* and *mf*.
- T. Sax. 1:** Bass clef, playing a melodic line with dynamics *f* and *mf*.
- T. Sax. 2:** Bass clef, playing a melodic line with dynamics *f* and *mf*.
- B. Sax.:** Bass clef, playing a melodic line with dynamics *mf* and *mf*.
- B♭ Tpt. 1:** Treble clef, playing a melodic line with dynamics *f* and *mf*.
- B♭ Tpt. 2:** Treble clef, playing a melodic line with dynamics *f* and *f*.
- B♭ Tpt. 3:** Treble clef, playing a melodic line with dynamics *f* and *f*.
- B♭ Tpt. 4:** Treble clef, playing a melodic line with dynamics *f* and *f*.
- Tbn. 1:** Bass clef, playing a melodic line with dynamics *f* and *mf*.
- Tbn. 2:** Bass clef, playing a melodic line with dynamics *f* and *mf*.
- Tbn. 3:** Bass clef, playing a melodic line with dynamics *f* and *mf*.
- Tbn. 4:** Bass clef, playing a melodic line with dynamics *mf* and *mf*.
- Gtr.:** Treble clef, playing a melodic line with dynamics *f* and *mf*.
- Pno.:** Treble clef, playing a piano accompaniment with dynamics *f* and *f*. Chord changes are indicated above the staff: Am6, Bm7(b5), E7, Am6, Am6, Gm9, C7, Fmaj7.
- A.B.:** Bass clef, playing a piano accompaniment with dynamics *f* and *f*.
- D. S.:** Bass clef, playing a piano accompaniment with dynamics *f* and *f*.

The score is divided into measures 73 through 80. The piano accompaniment (Pno., A.B., D.S.) features a consistent rhythmic pattern of eighth notes. The horn and saxophone parts feature melodic lines with various dynamics and articulations, including accents and slurs. The guitar part (Gtr.) features a melodic line with triplets and slurs.

You'd Be So Nice To Come Home To -11

J

A detailed musical score for a jazz ensemble. The score is arranged in a system with 15 staves. The instruments and their parts are as follows:

- A. Sax. 1 & 2:** Alto saxophones, both in treble clef. Part 1 has a melodic line with dynamics *f* and *mf*. Part 2 has a similar melodic line.
- T. Sax. 1 & 2:** Tenor saxophones, both in bass clef. Part 1 has a melodic line with dynamics *f* and *mf*. Part 2 has a harmonic accompaniment with dynamics *mf*.
- B. Sax.:** Baritone saxophone, bass clef, with a harmonic accompaniment and dynamics *mf*.
- B♭ Tpt. 1, 2, 3, 4:** Trumpets, all in bass clef. Parts 1, 2, and 3 have melodic lines with dynamics *f* and *mf*. Part 4 has a harmonic accompaniment with dynamics *f*.
- Tbn. 1, 2, 3, 4:** Trombones, all in bass clef. Parts 1, 2, and 3 have harmonic accompaniment with dynamics *mf*. Part 4 has a melodic line with dynamics *mf*.
- Gtr.:** Guitar, treble clef, with a melodic line and dynamics *f*.
- Pno.:** Piano, treble clef, with a rhythmic accompaniment.
- A.B.:** Double bass, bass clef, with a rhythmic accompaniment and dynamics *mf*.
- D. S.:** Drum set, with a rhythmic accompaniment.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes at measure 88.

81

82

83

84

85

86

87

88

Bm7(♯5) E7 Bm7(♯5) E7(♯9) Am6 F♯m7(♯5) B7(♯9) Bm7(♯5) E7(♯9)

Bm7(♯5) E7 Bm7(♯5) E7(♯9) Am6 F♯m7(♯5) B7(♯9) Bm7(♯5) E7(♯9)

You'd Be So Nice To Come Home To -12

K

A musical score for the piece "You'd Be So Nice To Come Home To -12". The score is arranged for a large ensemble and includes the following parts:

- A. Sax. 1**: Alto saxophone 1, starting with a melodic line in measures 89-90 and rejoining in measure 93.
- A. Sax. 2**: Alto saxophone 2, playing a supporting line with triplets in measures 92-93.
- T. Sax. 1**: Tenor saxophone 1, playing a supporting line with triplets in measures 92-93.
- T. Sax. 2**: Tenor saxophone 2, playing a supporting line with triplets in measures 92-93.
- B. Sax.**: Baritone saxophone, playing a supporting line with triplets in measures 92-93.
- B♭ Tpt. 1**: Trumpet 1, playing a supporting line with triplets in measures 92-93.
- B♭ Tpt. 2**: Trumpet 2, playing a supporting line in measures 93-94.
- B♭ Tpt. 3**: Trumpet 3, playing a supporting line in measures 93-94.
- B♭ Tpt. 4**: Trumpet 4, playing a supporting line in measures 93-94.
- Tbn. 1**: Trombone 1, playing a supporting line in measures 93-94.
- Tbn. 2**: Trombone 2, playing a supporting line with triplets in measures 92-93.
- Tbn. 3**: Trombone 3, playing a supporting line with triplets in measures 92-93.
- Tbn. 4**: Trombone 4, playing a supporting line with triplets in measures 92-93.
- Gtr.**: Guitar, playing a supporting line with triplets in measures 92-93.
- Pno.**: Piano, with a chord chart below the staff.
- A.B.**: Bass drum, playing a rhythmic pattern.
- D. S.**: Snare drum, playing a rhythmic pattern.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piano part includes the following chord chart:

Am6	Bm7(♯5)	E7(♯9)	Am6	Gm9	C9	Fmaj6
Am6	Bm7(♯5)	E7(♯9)	Am6	Gm9	C9	Fmaj7

The score is numbered 89 through 96 at the bottom.

You'd Be So Nice To Come Home To -13

L

This musical score is for the 13th measure of the piece "You'd Be So Nice To Come Home To". It is marked with a tempo of "L" (Lento). The score is arranged for a large ensemble including saxophones, trumpets, trombones, guitar, piano, and double bass. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures 97 through 104. The saxophone parts (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.) feature melodic lines with dynamics ranging from *mf* to *sfz*. The trumpet and trombone parts provide harmonic support, with some trumpet parts marked *f*. The guitar, piano, and double bass parts are primarily rhythmic accompaniment, with the guitar and piano parts marked *mf*. The double bass part includes some melodic movement in measures 98-100. The guitar and piano parts include a series of chords: F#dim7, C6/G, E7/G#, Am6, D9, Ab7, G7(b9), Abmaj7, Bb7, and Cmaj7. The score is marked with various dynamics and articulations, including accents and slurs.