

Cole Porter (1892-1964) was born to a wealthy family in Peru, Indiana. He graduated from Yale, where he wrote several school songs which are still performed there. After college, Porter moved to Paris, where he studied music, met and married a wealthy divorcee, Linda Lee Thomas, and began his career as a songwriter. Unlike many of the songwriters of the era of great American song, Porter wrote his own lyrics which he set to music. After returning to the United States, Porter composed music for the Broadway stage, and later, for Hollywood film musicals. He is considered one of the great writers of American song.

Porter's songs are best described as sophisticated. The lyrics are smart, clever, and often brilliant. Musically, his works can be complex, both harmonically and melodically. Yet he also wrote songs which are simple in form, including "Ev'ry Time We Say Goodbye," a simple 32-bar piece which describes the singer's feelings on parting from someone he or she obviously cares about. The song was written for a short-lived 1944 revue entitled *Seven Lively Arts* (which included a ballet set to original music by Igor Stravinsky).

Some of Porter's most famous songs include, "I've Got You Under My Skin," "Begin the Beguine," "I Get a Kick Out of You," "Night and Day," and "In the Still of the Night."

# EV'RY TIME WE SAY GOODBYE

for S.A.T.B. voices and piano\*

Arranged by  
**JAY ALTHOUSE**

Words and Music by  
**COLE PORTER**

**Pensively** (♩ = ca. 80), with freedom of movement *mp* (solo or unis.)

SOPRANO  
ALTO

TENOR  
BASS

PIANO

**Pensively** (♩ = ca. 80), with freedom of movement

Ev - 'ry time

4

we say good - bye I die a lit - tle, (end solo)

\* Also available for S.A.B. (27128) and S.S.A. (27129).

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*mp* (solo or unis.)

Ev-'ry time \_\_\_\_\_ we say good - bye \_\_\_\_\_ won-der

*mf*

(end solo)

Why the gods a - bove me who

why a lit - tle,

*mf*

*decresc. poco a poco*

must be in the know \_\_\_\_\_ think so lit - tle

*decresc. poco a poco*

think so lit - tle

*decresc. poco a poco*

16 *p rit.*

of me they al - low you to go.

*p*

*P rit.*

19 *mp a tempo*

When you're near there's such an air of

*mp*

*mp a tempo*

22 *cresc. poco a poco*

Spring about it. I can hear a lark some -

*cresc. poco a poco*

*cresc. poco a poco*

25

27

where \_\_\_\_\_ be - gin to sing a - bout it. There's no love song

28

*molto rit.*

fin - er, but how strange the change from ma - jor to mi - nor \_\_\_\_\_

*molto rit.*

31

*mp in tempo, slower*

ev - 'ry time \_\_\_\_\_ we say good -

*mp* *in tempo, slower* *8va*

Slowly, freely  
decresc. with each note

34

bye, ev - 'ry sin - gle  
decresc. with each note

Slowly, freely

37

time we say good - bye.  
*p*

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