

# YOUNG JAZZ ENSEMBLE

 **Belwin™ JAZZ**  
a division of Alfred

# 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 $\flat$ Alto Saxophone	3rd Trombone (Optional)
2nd E $\flat$ Alto Saxophone	4th Trombone (Optional)
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone	Guitar (Optional)
E $\flat$ Baritone Saxophone (Optional)	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Drums
3rd B $\flat$ Trumpet	
4th B $\flat$ Trumpet (Optional)	

## Optional/Alternate Parts

B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B $\flat$  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](http://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)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

Am7 Am7(b9) E7 Am7(b9) Bm7(b9) E7 Gm7 C7(b9) Fm7 F6

Am7(b9) Bm7(b9) E7 Gm7 C7 Fm7 F6

CONDUCTOR 17

YOU'D BE SO NICE TO COME HOME TO

This musical score is for the song "You'd Be So Nice to Come Home To". It is a conductor's score for rehearsal mark 17. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 17 through 24. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

**Instrumentation:** Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums.

**Chord Progression (Guitar/Bass):**

Measure	Chord
17	Bm7(b9)
18	E7
19	Bm7(b9)
20	A#m7
21	D7
22	F7
23	E7
24	E7





CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

33

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

SOLO

G#m7(b9) C#7

(TEN 5) PLAY

(TEN 4) PLAY

E7(b9) A13(#11) A13

C Bm7(b9) E7

C Bm7(b9) E7

CHOICE

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CONDUCTOR 41

YOU'D BE SO NICE TO COME HOME TO

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Ten. 1-4, Gtr., PNO., Bass, and Drums. The score includes musical notation, chord symbols (e.g., F#m9, G#m7(b9), C#7, E#m7, A7, D#m7, D6, Am9, Bm7(b9), E7, G#m7, C7(b9), F#m7, Eb), and performance instructions like (Ten. 1) m2 and (Buccos.) m2.



Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Sax 1, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes musical notation, chord symbols (e.g., G#m7(b9), C#7, F#m7, B7, D7, F7, E7, Am7), and performance instructions like 'Legal Use Requires Purchase' and 'END SOLO'.

Musical score for various instruments including Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Instrument parts shown include:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARIT.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord symbols for TRP. 2 and BASS:

- TRP. 2: G<sup>+</sup><sub>9</sub>, D<sup>6</sup>, F<sup>+</sup>7(b9), B<sub>mi</sub>, C<sup>+</sup>9(#11), B<sup>+</sup>9(#11), B<sup>+</sup>9, A7, D, C<sup>+</sup>11(b7(b9)), F<sup>+</sup>7
- BASS: F<sup>+</sup><sub>9</sub>, C<sup>6</sup>, E7(b9), A<sub>mi</sub>, B<sup>+</sup>9(#11), A<sup>+</sup>9(#11), A<sup>+</sup>9, G7, C, B<sup>+</sup>11(b9), E7

Measure numbers: 65, 66, 67, 68, 69, 70, 71, 72

73

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

GTR.

PNO.

BASS

DRUMS

74

75

76

77

78

79

80

END SOLO

Ami9 Bmi7(b9) E7 Ami9 Bmi7(b9) E7 Gmi7 C7 Fmi7

Ami9 Bmi7(b9) E7 Ami9 Bmi7(b9) E7 Gmi7 C7 Fmi7 F6

81

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

(A#17) B#17(b9) E7 A#17 B#17(b9) E7 G#17 C7 F#m7 G#m7 F#m7

A#17 B#17(b9) E7 A#17 B#17(b9) E7 G#17 C7 F#m7

CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

97

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

97

98

99

100

101

102

103

104



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

(G7sus4) G9(b9) G7(b9) C7 Eb9 C7 Eb9 C7 Eb9

CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

REPEAT 3 TIMES  
115 PLAY END-SEO TIME ONLY

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes dynamic markings such as *mf* and *mfz*, and performance instructions like "PLAY END-SEO TIME ONLY" and "PLAY ALL TIMES".

1. 2. 3.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLAY END TIME ONLY

PLAY A

121 122 123 124 125 126 127

This is a conductor's score for the song "You'd Be So Nice to Come Home To". The score is written for a large ensemble including Flute, Alto 1 & 2, Tenor 1 & 2, Saxophone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a key signature of two sharps (D major). The score is divided into two systems, with measures 121-127 shown at the bottom. A large red watermark reading "Preview Legal Use Requires Purchase" is overlaid diagonally across the entire page. Specific performance instructions like "PLAY END TIME ONLY" and "PLAY A" are present above certain staves.