

# 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

**JAZZ  
VOCAL  
SERIES**

## 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,  $\text{♩} = 92$  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

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

GIUITAR

PIANO

BASS

DRUMS

SAMBA  $\text{♩} = 92$

You'd be

A16 B16 S16

SOLO FILL

H.H. S.D. S.D.

R.S.

1 2 3 4 5 6 7 8

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Cloud™



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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. Evi F#7 B7sus B7 Evi F7(b9) Evi Dmi9 G#5 Cmaj7 D9(b9) Cmaj7

PNO. (OPT. BASS) Evi F#7 B7sus B7 Evi F7(b9) Evi Dmi9 G#5 Cmaj7 D9(b9) Cmaj7

BASS Evi F#7 B7 Evi F7(b9) Evi Dmi7 G7 Cmaj7 D9(b9) Cmaj7

DRUMS

9 10 11 12 13 14 15 16

The image shows a page of a musical score for the song "You'd Be So Nice to Come Home to". It is a conductor's score, labeled "CONDUCTOR" at the top left. The page number is "- 2 -" at the top center, and the song title "YOU'D BE SO NICE TO COME HOME TO" is at the top right. The score includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, Bass Tenor, Guitar, Piano (with an optional bass line), Bass, and Drums. The vocal line starts at measure 9 with the lyrics "so nice to come home to, you'd be so nice by the fire. While the". The instrumental parts include guitar, piano, bass, and drums. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the entire page. Measure numbers 9 through 16 are indicated at the bottom of the page.

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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.  
F#m7(b9) B7 F#m7(b9) B7 Ewi Ewi/D C#m7(b9) C9 B7 F#m7(b9) B7

PNO.  
F#m7(b9) B7 F#m7(b9) B7 Ewi Ewi/D C#m7(b9) C7

BASS  
F#m7(b9) B7 F#m7(b9) B7 Ewi Ewi/D C#m7(b9) C7

DRUMS  
sim. LIGHT FILL

17 18 19 20 21 22 23 24

25

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

ALTO 1  
me

ALTO 2  
me

TENOR 1  
me

TENOR 2  
me

BARI.  
me

TRP. 1  
UNISON  
me

TRP. 2  
UNISON  
me

TRP. 3  
UNISON  
me

TRP. 4  
me

TEN. 1  
me

TEN. 2  
me

TEN. 3  
me

BASS TEN.  
me

GTR.  
Ewi F#7 B7 Ewi F7(b9) Ewi Dwi9 G#5 Cmaj7 D9(b9) Cmaj7

PNO.  
me  
Ewi F#7 B7 Ewi F7(b9) Ewi Dwi9 G#5 Cmaj7 D9(b9) Cmaj7

BASS  
me  
Ewi F#7 B7 Ewi F7(b9) Ewi Dwi7 G7 Cmaj7 D9(b9) Cmaj7

DRUMS  
me

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  
UNISON

ALTO 2  
UNISON

TENOR 1  
UNISON

TENOR 2  
UNISON

BARI.  
UNISON

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.  
B<sup>b</sup>7  
G/B  
C6  
C<sup>b</sup>7  
G/D  
E7(b9)  
A7(b9)  
D7(b9)  
G6  
F#m7(b9)  
B<sup>b</sup>7  
B<sup>b</sup>7

PNO.  
B<sup>b</sup>7  
G/B  
C6  
C<sup>b</sup>7  
G/D  
E7(b9)  
A7  
D7  
G6  
F#m7(b9)  
B<sup>b</sup>7  
B<sup>b</sup>7

BASS  
B<sup>b</sup>7  
G/B  
C6  
C<sup>b</sup>7  
G/D  
E7(b9)  
A7  
D7  
G6  
F#m7(b9)  
B<sup>b</sup>7  
B<sup>b</sup>7

DRUMS

33 34 35 36 37 38 39 40





49

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

END SOLO

F#m7 A7 C#7 F#m7 G7(b9) F#m7 F#m7 Em9 A9 D6 Eb7(b9) D6

Em E7 B7 Em7 F7(b9) Em7 Ebm7 Dm9 G15 C6 D7(b9) C6 G#dim7 A#m7

Em E7 B7 Em7 F7(b9) Em7 Ebm7 Dm7 G7 C6 D7(b9) C7

57 58 59 60 61 62 63 64

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65

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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*SOLO*

*r.s. Ride Cym.*

*Solo*

*r.s.*

B7(b9) G/B A7(b9) D/C C#m7(b9) G/D E7(b9) A7(b9) D7(b9) G B7(b9)

B7(b9) G/B A7(b9) D/C C#m7(b9) G/D E7(b9) A7(b9) D7(b9) G B7(b9)

B7(b9) G/B A7(b9) D/C C#m7(b9) G/D E7(b9) A7(b9) D7(b9) G

73

W/SAXES

VOCAL

Bop bwee doop bop a day - oh bop!

Bop bwee doop bop a day - oh bop!

ALTO 1

UNISON W/VOCAL

ALTO 2

UNISON W/VOCAL

TENOR 1

UNISON W/VOCAL

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

Ewi6 F#7(b9) B7(#9) Ewi6 F#7(b9) B7(#9) Ewi6

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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.  
 N.C. Du9 G15 Cm9 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.  
TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.

GTR  
PNO.  
BASS  
DRUMS

Chord progression: Evi6, F#7, B7sus, B7, Evi7, F7(b9), Evi, Dmi9, G9, Cmaj7, D7(b9), Cmaj7

89 90 91 92 93 94 95 96

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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *F#m7(b9) B7 F#m7(b9) B7 Ewi Ewi/D C#m7(b9) C9 B11 C11*

PNO. *F#m7(b9) B7 F#m7(b9) B7 Ewi Ewi/D C#m7(b9) C9 B11 C11*

BASS *F#m7(b9) B7 F#m7(b9) B7 Ewi Ewi/D C#m7(b9) C9 B11 C11*

DRUMS

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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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

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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

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRE.  
Solo7 A7/C E7/D# D# D#(7(b9)) A7/Eb F7(b9) B7(b9) Eb A7/C F7(b9) B7(b9) Eb A7/C F7(b9)

PNO.  
Solo7 A7/C E7/D# D# D#(7(b9)) A7/Eb F7(b9) B7(b9) Eb A7/C F7(b9) B7(b9) Eb A7/C F7(b9)

BASS  
Solo7 A7/C D# D#(7(b9)) A7/Eb F7 B7 Eb A7/C F7 B7 Eb A7/C F7

DRUMS  
me 113 114 115 116 117 118 119 120 121

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123

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

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRE. Eb7(b9) E7(b9) D15 D15 E15 G15 G15 A15

PNO. Eb7 E7

BASS

DRUMS Solo e.s.

122 123 124 125 126 127 128 129 130

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ISBN-10: 1-4706-6996-X  
ISBN-13: 978-1-4706-6996-6

