

LET'S FALL IN LOVE: A TRIBUTE TO COLE PORTER

for S.A.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
JAY ALTHOUSE

Words and Music by
COLE PORTER

Lazy swing (♩ = ca. 112)

SOPRANO
ALTO

BARITONE

PIANO

4

mf

Em⁷(b⁵) Eb^m7 Dm⁷ Dbdim⁷ Cm⁷ Dm⁷ EbM⁷ Em⁷(b⁵) F⁷sus

F⁷ B^b Bdim⁷ Cm⁷ F¹³

3 3

* Also available for S.A.B. (35721) and S.S.A. (35723).

SoundTrax CD available (35724). SoundPax available (35725) - includes score and set of parts for Alto Saxophone, Tenor Saxophone, 2 Trumpets, 2 Trombones, Guitar, Bass, and Drumset.

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9 "Let's Do It (Let's Fall in Love)"*

mf

7

Birds do it, bees do it,

B \flat Bdim 7 Cm 7 F 7 B \flat 6 Bdim 7 Cm 7 F 7

11

e - ven ed - u - cat - ed fleas do it. Let's do it,

B \flat 6 B \flat 7 E \flat 6 Cm 7 (9) B \flat 6 /F Gm 7

14

let's fall in love, in love.

Cm 7 F 7 Dm 7 G 7 Cm 7 In Spain the F 9 F 9 (#5)

17

Lith - u - a - ni - ans and

best up - per sets do it,
 Bb6 Bdim7 Cm7 F7 Bb6 Bb7

20

Let's do it. Let's do it, let's fall in love.

Eb6 Cm7(b5) Bb7/F Cm7 Cm7 F7 Bb

23

25

E - lec - tric eels, I might add, do it,

Eb7 Bb D7(#5) Gm Eb7

27 though it shocks 'em I know.

yes, I know. Why ask if

Dm⁷

Fm⁷

Bb⁷

Ebm⁷

Eb⁶

30 shad do it, wait - er bring me shad roe, shad roe!

Ab⁹

Ab¹³ Ab⁷

D²M⁷

C⁷sus

Eb/F

F⁹

33 **34** In shal - low shoals, Eng - lish soles do it,

F⁹(#5)

Bb⁶

Bdim⁷

Cm⁷

F⁷(#5)

36

gold-fish, in the pri - va - cy of bowls, do it. Let's do it,

Bb⁶ Bb⁷/D Eb⁷ Edim⁷ Bb⁷/F Gm

39

ff

straight eighths
rit.

mp ten. ten.

let's fall in love Night and

Cm⁷ EbM⁷/F F3(b9) Bb Ab/Bb Bb⁷(#5) Bb⁷ ten. ten.

ff rit. e decresc.
straight eighths

mp

43

"Night and Day"
Unhurried (♩ = ca. 96)

day you are the one,

Unhurried (♩ = ca. 96)
CbM⁷ Bb⁷ EbM⁷

46

on - ly you be - neath the moon and un - der the

E_b^6 E_b C_bM^7 B_b^7

49

sun. _____ Wheth - er near to you or far, _____ it's no

E_bM^7 E_b $A_m7(b9)$ A_bm^7

53

mat - ter, dar - ling, where you are _____ I think of you _____ night and

rit.

Gm^7 G_bdim Fm^7 A_b/B_b $B_b^7(\#5)$

rit.

57 Light swing (♩ = ca. 120)

(opt. SOLO) *mf*

day. I've

Light swing (♩ = ca. 120)

E♭add² E♭ Fm⁹ B♭⁹ E♭add² E♭ E♭M⁷ Fm⁷ B♭

mf

61 "I've Got You Under My Skin"*

(opt. SOLO) *mf*

got you un-der my skin. I've

Fm⁷ B♭⁹ E♭M⁹ E♭⁶ E♭M⁹ E♭⁶

65 (opt. DUET) *mf*

got you deep in the heart of me. So

Fm⁷ B♭⁹ E♭M⁹ E♭⁶ F/E♭ E♭

69

deep in my heart, _____ you're real-ly a part of me. _____ I've

Fm7 Bb7 EbM7 Eb6 F/Eb Eb Bb EbM7

73

got you _____ un-der my skin _____ I'll

(end solo/duet) *mf* (end solo/duet) *mf*

Fm7 A/Bb Bb Ebadd9 Eb6 EbM9 Eb6

77

sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near.

Fm7/Bb Abdim7/Bb Gm7/Bb

80

In spite of a warn - ing voice_ that comes in the night and re - peats,

*Eb*⁶/*Bb* *Fm*⁷/*Bb* *Abdim*⁷/*Bb* *Gm*⁷

83

and re - peats_ in my ear: — "Don't you know, lit - tle fool,

*Gb*⁷ *Fm*⁷ *Ab/Bb* *G/B* *Cm*⁷

86

you nev - er can win. Use your men -

*Fm*⁷ *Bb*⁷ *EbM*⁹ *Eb*⁶ *EbM*⁷

89

tal - i - ty, wake up to re - al - i - ty."

Fm7 Bb7 EbM7

92

93

But each time I do, just the thought of you makes me

Eb7 Ab Abm6

95

mf

stop before I be - gin, 'cause I've got you

mf

Eb⁶/Bb Bbm/Db C⁷ Fm⁹

mf

mf

Eb⁶/Bb Bbm/Db C⁷ Fm⁹

— un - der my skin, un - der my skin,

B \flat 6 \flat 9 Eb F/E \flat Eb F/E \flat Eb F/E \flat Eb

102 *rit.*
un - der my skin.

F/E \flat Eb B \flat /C C \flat 7 B \flat /C C \flat 7 The

rit. *straight eights*

105

"It's De-Lovely"*

Tight swing ($\text{♩} = \text{ca. } 132$)

night is young, the skies are clear, and if you want to go

Tight swing ($\text{♩} = \text{ca. } 132$)

F

Faug

F6

108

walk - ing, dear, — it's de - light - ful, — it's de - li - cious, — it's de -

FM7 F6 FM7 F#dim7

111

113

mf

I un - der - stand the rea - son why you're

love - ly. —

Gm7 C7 Gm7 C7 D/F# Gm Gm#5

115

sen - ti - men - tal, 'cause so am I. — It's de - light - ful, — it's de -

Gm6 Gm Gm#7 Gm7

118

li - cious, — it's de - love - ly. — You can

mf

G#dim7 *F6*

121

tell at a glance — what a swell night — this

Cm7 *F9* *F7* *BbM7* *Cm7* *C#dim7*

124

is for romance. You can hear dear Moth - er Na - ture mur - mur - ing

Gm7/D *Gm7* *Bbm* *Gm7(b5)*

127

129

low. "Let your-self go!" So please be sweet, my

The vocal line for measures 127-129 is written in a single staff. It begins with a long note on 'low.' followed by a series of eighth notes for 'Let your-self go!'. There are accents (>) above the notes for 'your', 'self', 'go!', and 'So'. The line continues with 'please be sweet, my'.

C7sus C7 C7(#5) C7 F

The piano accompaniment for measures 127-129 is written in two staves. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Chord labels C7sus, C7, C7(#5), C7, and F are placed above the right-hand staff.

130

chick - a - dee, and when I kiss you, just say to me, "It's de -

The vocal line for measures 130-132 is written in a single staff. It starts with 'chick - a - dee,' followed by 'and when I kiss you, just say to me, "It's de -'.

Faug F Faug F6

The piano accompaniment for measures 130-132 is written in two staves. The right hand has chords and a melodic line, while the left hand has a bass line. Chord labels Faug, F, Faug, and F6 are placed above the right-hand staff.

133

light - ful, it's de - li - cious, it's de - lec - ta - ble, it's de -

The vocal line for measures 133-135 is written in a single staff. It continues with 'light - ful, it's de - li - cious, it's de - lec - ta - ble, it's de -'.

F Am/E Cm6/Eb

The piano accompaniment for measures 133-135 is written in two staves. The right hand has chords and a melodic line, while the left hand has a bass line. Chord labels F, Am/E, and Cm6/Eb are placed above the right-hand staff.

136

lir - i - ous, it's di - lem - ma, it's de lim - it, it's de -

D⁹ DbM7(#5) Am/C

139

luxe, it's de - love ly.

f

straight eighths
Latin-beguine feel (same tempo)

Ab/C C sus Fadd²

f

straight eighths

Latin-beguine feel (same tempo)

142

E^b6/9 Fadd² G⁷sus G⁷

145 *mf* "Begin the Beguine"*

When they be - gin _____ the be - guine _____

C C⁶ CM⁷

148

_____ it brings back the sound _____ of mu - sic so

C⁶

151

ten - der _____ It brings back a night _____

Brings back a

153

Dm⁷G⁹Dm⁷

154

of trop - i - cal splen - dor. It
 night of trop - i - cal splen - dor.

G⁷susG⁷Dm⁷G⁹

157

brings back a mem - o - ry ev - er - green.
 Brings back a mem - 'ry. a mem - 'ry ev - er -

Dm⁷G⁹CM⁷

160

On yes, let them be - gin the be - guine, make them
 green

C⁶

F/G

G⁷

C

C⁶

163

play ————— till the stars that were there be -

CM⁷C⁶

F/G

G⁷

C

166

fore re - turn a - bove you, ————— till you

F/C

C

G⁷

C

G⁷

169

whis - per to me once more, "Dar - ling, I love you!" —————

F

Dm⁷Em⁷A⁹

And we

173

And we sud - den - ly know _____ what

sud - den - ly know _____ what heav - en we're in,

Dm⁷ Fm⁶

176

heav - en we're in, _____ when they be - gin

_____ when they be - gin

Dm⁷ F/G

Slower (♩ = ca. 92)
rit.

179

the be - guine.

decresc. rit.

C Am Fm⁷ Ab/Bb Bb⁷

“Ev’ry Time We Say Goodbye”*

182 Pensively (♩ = ca. 84), with freedom of movement

mp

Ev - 'ry time we say good - bye I die a lit - tle.

Pensively (♩ = ca. 84), with freedom of movement

mp Eb Cm Eb Cm Eb Cm Fm7 Ab/Bb Bb7

186

Ev - 'ry time we say good - bye I won - der

mp Eb Bb7/F Gb Bb7/F Db6/Eb Eb7

189

190

mf

why lit - tle. There's no love song fin - er, but how

mf Abm Eb/Bb Abm6 Eb/G Gbdim7 Fm7 Bb7

192

molto rit. , *mp* *in tempo, slower*

strange the change from ma - jor to mi - nor ev - 'ry time

Db/Eb AbM7/Eb Ab

molto rit. *mp* *in tempo, slower*

8va N.C.

196

ten. ten. *rit.*

we say good - bye. It was

ten. ten.

(8)⁻ | *ten. ten.* *rit.*

"Just One of Those Things"*

199 Light 2-beat (♩ = ca. 120)

mf

just one of those things, just one

Light 2-beat (♩ = ca. 120)

Dm A/C# F7/C

mf

204

207

— of those cra - zy flings. —

One of those bells — that

Bm^{7(b5)} Bbdim⁷ F/A Fm/Ab

209

just one — of those things.

now and then rings, —

mf

Gm⁷ C⁷ F⁶ F#dim⁷ C⁷sus/G

214

215

It was just one — of those nights, —

C⁷ A⁷ Dm A/C#

219

just one of those fab - u - lous flights, a

F7/C Bm7(b5) Bbdim7

223

trip to the moon on gos - sa - mer wings,

F/A Abdim7 Cm C7

227

just one of those things. If we'd

F6 D/F# Fm7 Ab/Bb Bb7

231

thought a bit of the end of it when we started paint

E \flat Edim 7 Fm 7 B \flat^9 B \flat^7 E \flat^6

236

ing the town, we'd have been aware that our

G 7 sus/D G 7 C 6

241

love at first was too hot not to cool down.

F \sharp m 7 (b 5) Fm 7 Em 7 Ebdim 7 Gm 7

246

247

So, good - bye, dear, and A - men.

C7 A7 Dm A/C#

251

Here's hop - ing we meet now and then. It was

F7/C Bb7(b9) Bbm6

255

great fun, but it was just, just

Am7 D7 Gm7 Bb/C

260

one of those things,

Ab/C C7 F G7/F

264

one of those things!

Ab6/F Bb/F Bb/C F

268

8^{vb}

8^{vb}