

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

## 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)

YOUNG  
JAZZ  
ENSEMBLE

## 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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

The image shows a full orchestral score for the song 'You'd Be So Nice to Come Home to'. The score is arranged for a swing tempo of 168 beats per minute. It includes parts for C Flute (optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone (optional), 1st, 2nd, 3rd, and 4th B♭ Trumpets, 1st, 2nd, 3rd, and 4th Trombones, Guitar (optional), Piano, Bass, and Drums. The score is written in 4/4 time and features a large red watermark that reads 'Preview Legal Use Requires Purchase'. The watermark is oriented diagonally across the page. The score includes various musical notations such as notes, rests, and dynamics. The piano part includes chord symbols: A7, E7, A7, B7(b9), E7, A7, A7, G7, F7, G7sus4, C6, B7(b9), and E7. The score is numbered 1 through 8 at the bottom.

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CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

Ami9 Bm7(b9) E7 Ami9 Bm7(b9) E7 Gm7 C7(b9) Fmaj7 F6

Ami9 Bm7(b9) E7 Gm7 C7 Fmaj7 F6

CONDUCTOR 17

YOU'D BE SO NICE TO COME HOME TO

The musical score is arranged for a full orchestra and vocal ensemble. The instruments listed on the left are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The vocal parts are Alto 1, Alto 2, Tenor 1, and Tenor 2. The score is in the key of D major and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page. The guitar part includes handwritten annotations: 'Bm7(b9)' above measures 17, 19, and 21; 'E7' above measures 18, 20, and 22; 'Am7' above measure 20; and 'D7' above measure 21. The bass part includes handwritten annotations: 'Bm7(b9)' above measures 17, 19, and 21; and 'E7' above measure 20. The drum part shows a consistent rhythmic pattern of eighth notes.

25

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

Chord progression for GTR. and BASS:

- 25: Am7
- 26: Bm7(b9)
- 27: E7
- 28: Am7
- 29: Gm7
- 30: C7
- 31: Fm7
- 32: F6



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

GR. 1

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, F#m9, G#m7(b9), C#7, E#m7, A7, Dm#7, D6), and measure numbers (41-48). A large red watermark 'Preview Only' is overlaid across the score.



Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, 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, E7, F7, 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: "Preview Only Requires Purchase".

Instrument parts shown:

- 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

This musical score is for the song "You'd Be So Nice to Come Home To". It is a conductor's score, page 9 of the piece. 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 D major (two sharps). The score is marked with a large red watermark that reads "Preview Only! Legal Use Requires Purchase".

The score is divided into measures 65 through 72. The vocal parts (Tenors 1 and 2, Baritone, and Trombones 1-4) have lyrics written below their staves. The instrumental parts include various chords and melodic lines. The guitar part includes chord diagrams and chord names such as G<sup>+</sup><sub>0</sub>, D<sup>6</sup>, F<sup>+</sup>7(b9), B<sub>mi</sub>, C<sup>+</sup>9(#11), B<sup>9</sup>(#11), B<sup>9</sup>, A7, C<sup>+</sup>(#17)(b5), and F<sup>+</sup>7. The piano and bass parts provide harmonic support with chords like F<sup>+</sup><sub>0</sub>, C<sup>6</sup>, E7(b9), A<sub>mi</sub>, B<sup>9</sup>(#11), A<sup>9</sup>(#11), A<sub>9</sub>, G7, C, B<sub>mi</sub>(b5), and E7.

75

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

GR.

PNO.

BASS

DRUMS

75 74 75 76 77 78 79 80

END SOLO

Am9 Bm7(b9) E7 Am9 Bm7(b9) E7 Gm7 C7 Fm7

Am9 Bm7(b9) E7 Am9 Bm7(b9) E7 Gm7 C7 Fm7 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

81 82 83 84 85 86 87 88

8mi7(b9) E7 Am7

8mi7(b9) E7 Am7 D7 F7 E7

This page contains the musical score for the conductor of the song "You'd Be So Nice to Come Home To". The score is arranged for a full orchestra and includes parts for Flute, Alti (Alto 1 and 2), Tenors (Tenor 1 and 2), Baritone, Trumpets (Trumpet 1 through 4), Trombones (Trombone 1 through 4), Guitar, Piano, Bass, and Drums. The music is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into measures 81 through 88. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

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<sup>7</sup>) B<sup>7</sup>(b9) E<sup>7</sup> A<sup>7</sup> B<sup>7</sup>(b9) E<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> F<sup>7</sup>

A<sup>7</sup> B<sup>7</sup>(b9) E<sup>7</sup> A<sup>7</sup> B<sup>7</sup>(b9) E<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

89 90 91 92 93 94 95 96



CONDUCTOR

YOU'D BE SO NICE TO COME HOME TO

97

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

97 98 99 100 101 102 103 104

The image shows a page of a musical score for the song "You'd Be So Nice to Come Home To". The score is for a full orchestra and vocal ensemble. The instruments listed on the left are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-4, Guitar, Piano, Bass, and Drums. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is in 4/4 time. The page number is 13, and the rehearsal mark is 97. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

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. (G7sus4) G9(b9) G7(b9) C7 b9 C7 b9 C7 b9

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

CONDUCTOR

REPEAT 3 TIMES  
115 PLAY END-SEO TIME ONLY

YOU'D BE SO NICE TO COME HOME TO

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 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

SARL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

PLAY END TIME ONLY

PLAY A

121 122 123 124 125 126 127

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