

The Music of Cole Porter for Brass Quintet

Words and Music by COLE PORTER

Arranged by ZACHARY SMITH

**SMALL
ENSEMBLE
SERIES**

INSTRUMENTATION

Conductor
1st B \flat Trumpet (Flugelhorn)
2nd B \flat Trumpet (Flugelhorn)
Horn in F
1st Trombone
Tuba

NOTES TO THE CONDUCTOR

This arrangement is designed as a showpiece when played in its entirety, but you could perform each song individually if desired. For example: To play “Night and Day,” begin with the two pick-up notes in m. 6 and end on beat 1 of m. 54; the introduction for “I’ve Got You Under My Skin” begins at m. 55 and concludes at the *fermata* in m. 128; and to play “I Love You” by itself, begin with the intro in m. 129 and play to the end of the arrangement.

“Night and Day” is to be played with a straight-eighth note Latin feel. Players should pay close attention to all articulations and play all *staccato* notes very short (think of the syllable “dit”). The tuba should play notes connected and smooth to mimic an acoustic bass. The natural tendency is to rush triplets; specifically, avoid rushing the quarter-note triplet figures that occur throughout this piece.

The trombone sets the tone and tempo in “I’ve Got You Under My Skin.” The introduction figures in m. 55 should be approached with a clean, crisp articulation. The *marcato*, or rooftop (▲), markings are played detached, accented, and for their full value—think “daht.” On this portion of the arrangement, eighth-note figures should be swung lightly—and yes, even the horn player should do so! Just emphasize the “ands” of the eighth-note figures, and it will swing by itself. Trumpets should have their harmon mutes ready and put a lot of air through their horns when using these mutes. Overemphasize the *crescendo* that occurs from mm. 101–109. Tuba should focus on connecting the quarter notes when playing the walking bass line that begins in m. 109.

“I Love You” is done as a medium swing in this arrangement. When performed at the marked tempo, players will not have to force the eighth-note figures to “swing”—they will swing by themselves with accurate articulation. This concept is especially noteworthy for the second trumpet when playing the solo that begins at m. 167. Tuba should keep quarter notes connected when playing the walking bass line at m. 153. The arrangement switches to a Baroque style between mm. 200–216 and, therefore, should be played delicately and straight. Then the arrangement returns to a light swing feel in m. 217. Really kick the last eight bars!

Enjoy!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CONDUCTOR
41173S

THE MUSIC OF COLE PORTER

for Brass Quintet

Words and Music by Cole Porter
Arranged by Zachary Smith

LATIN FEEL ♩ = 128

7 "NIGHT AND DAY"

1 2 3 4 5 6 7

8b TRUMPETS (FLUGELHORN)
FLUGELHORN
HORN IN F
TROMBONE
TUBA

8 9 10 11 12 13 14 15

TRPTS.
HN.
TBN.
TUBA

16 18 19 20 21 22

TRPTS.
HN.
TBN.
TUBA

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23

1. TPRS. *mf*

2. *mf*

HN. *mf*

TBN. *mf*

TUBA *mf*

23 24 25 26 27 28 29 30

31

1. TPRS. *mf*

2. *mf*

HN. *mf*

TBN. *mf*

TUBA *mf*

31 32 33 34 35 36 37 38

39

1. TPRS. *mf*

2. *mf*

HN. *mf*

TBN. *mf*

TUBA *mf*

39 40 41 42 43 44 45 46

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CONDUCTOR

THE MUSIC OF COLE PORTER
A LITTLE FASTER

47

1. TRUMPETS

2. TRUMPETS

HORN

TROMBONE

TUBA

47 48 49 50 51 52 53 54

TO TRUMPET

TO TRUMPET

55 EASY SWING ♩ = 182

1. TRUMPETS

2. TRUMPETS

HORN

TROMBONE

TUBA

55 56 57 58 59 60 61

HARMON MUTE

HARMON MUTE

1. TRUMPETS

2. TRUMPETS

HORN

TROMBONE

TUBA

62 63 64 65 66 67 68

SOLO

69 "I've Got You Under My Skin"

1
TPTS.

2

HN.

TBN.

TUBA

69 70 71 72 73 74 75 76

1
TPTS.

2

HN.

TBN.

TUBA

77 78 79 80 81 82 83 84

OPEN

OPEN

1
TPTS.

2

HN.

TBN.

TUBA

85 86 87 88 89 90 91 92

1
TPTS.
2
HN.
TBN.
TUBA

93 94 95 96 97 98 99 100

Detailed description: This block contains the first system of musical notation, spanning measures 93 to 100. It features five staves: two for Trumpets (TPTS. 1 and 2), one for Horns (HN.), one for Trombones (TBN.), and one for Tubas (TUBA). The key signature is three flats (B-flat, E-flat, A-flat). Measure 93 shows the start of a melodic line in the trumpets. Measures 94-96 contain sustained notes. Measures 97-100 show a more active melodic line in the trumpets, with some dynamics like *mf* and *f* indicated.

101
TPTS.
2
HN.
TBN.
TUBA

101 102 103 104 105 106 107 108

Detailed description: This block contains the second system of musical notation, spanning measures 101 to 108. It features five staves: two for Trumpets (TPTS. 1 and 2), one for Horns (HN.), one for Trombones (TBN.), and one for Tubas (TUBA). The key signature remains three flats. Measure 101 has a circled measure number. Measures 102-108 show a complex texture with various rhythmic patterns and dynamics such as *mf*, *f*, and *mfz*. A 'MELODY' label is present in measure 108.

109
TPTS.
2
HN.
TBN.
TUBA

109 110 111 112 113 114 115 116 117 118

Detailed description: This block contains the third system of musical notation, spanning measures 109 to 118. It features five staves: two for Trumpets (TPTS. 1 and 2), one for Horns (HN.), one for Trombones (TBN.), and one for Tubas (TUBA). The key signature remains three flats. Measure 109 has a circled measure number. Measures 110-118 show a continuation of the musical themes with various dynamics and articulations.

1
TPTS.
2
HN.
TBN.
TUBA

119 120 121 122 123 124 125 126 127 128

SWING - A LITTLE FASTER $\text{♩} = 144$

1
TPTS.
2
HN.
TBN.
TUBA

129 130 131 132 133 134 135 136

137 "I LOVE YOU"

1
TPTS.
2
HN.
TBN.
TUBA

137 138 139 140 141 142 143 144

1. Musical score for measures 145-152. Instruments: TPRS. 1, 2, HN., TBN., TUBA. Measure numbers 145, 146, 147, 148, 149, 150, 151, 152 are indicated below the staves.

2. Musical score for measures 153-160. Instruments: TPRS. 1, 2, HN., TBN., TUBA. Measure numbers 153, 154, 155, 156, 157, 158, 159, 160 are indicated below the staves. Includes dynamic markings like *mf*.

3. Musical score for measures 161-168. Instruments: TPRS. 1, 2, HN., TBN., TUBA. Measure numbers 161, 162, 163, 164, 165, 166, 167, 168 are indicated below the staves. Includes a section labeled "GALZ SOLO" starting at measure 167.

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169

1. TPRS. 2. HN. TBN. TUBA

169 170 171 172 173 174 175 176

Detailed description: This system of music covers measures 169 through 176. It features five staves: TPRS. (1 and 2), HN., TBN., and TUBA. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark is overlaid on the page.

177

1. TPRS. 2. HN. TBN. TUBA

177 178 179 180 181 182 183 184

Detailed description: This system of music covers measures 177 through 184. It features five staves: TPRS. (1 and 2), HN., TBN., and TUBA. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark is overlaid on the page.

185

1. TPRS. 2. HN. TBN. TUBA

185 186 187 188 189 190 191 192

Detailed description: This system of music covers measures 185 through 192. It features five staves: TPRS. (1 and 2), HN., TBN., and TUBA. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark is overlaid on the page.

CLASSICAL FEEL

193

1

TRP. 1

TRP. 2

HN.

TBN.

TUBA

193 194 195 196 197 198 199 200

201

1

TRP. 1

TRP. 2

HN.

TBN.

TUBA

SOLO

SIM.

201 202 203 204 205 206 207 208

209

1

TRP. 1

TRP. 2

HN.

TBN.

TUBA

MELODY

209 210 211 212 213 214 215 216

217 SWING

1
2
HN.
TBN.
TUBA

217 218 219 220 221 222 223 224

225

1
2
HN.
TBN.
TUBA

225 226 227 228 229 230

1
2
HN.
TBN.
TUBA

231 232 233 234 235 236

