

# Cole Porter Latin Medley

Arranged by Wayne Senior

This arrangement for symphonic chorus was commissioned by the Orpheus Choir of Wellington, New Zealand and first performed at the Wellington Town Hall on November 28, 2009.

## Instrumentation:

Full choir with optional mezzo and tenor soloists. (However it could be performed with as few as 3 female and 3 male voices)

1 Alto doubling Flute and 1 Tenor Saxophone doubling Clarinet,

2 Bb Trumpets, 2 Trombone, Tenor and Bass,

Percussionist: Vibraphone, Marimba, Xylophone, Maraccas and Timpani

Acoustic Guitar, Piano, Acoustic Bass and Drum Kit.

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13 14 15 16 17 18 19 20 21 22 23 24 25 26

AS./F. *mf* To clarinet

TS./Cl. *mf*

B $\flat$  Tpt. 1

Tbn. 1/2

VGM. To Marimba *mp*

Perc.

S. *mp* When they be-gin the be-guine it brings back the sound of mu-sic so ten-der It brings back a night of tropical

A. *mp* When they be-gin the be-guine it brings back the sound of mu-sic so ten-der It brings back a night of tropical

T. *mp* When they be-gin the be-guine it brings back the sound of mu-sic so ten-der It brings back a night of tropical

B. *mp* When they be-gin the be-guine it brings back the sound of mu-sic so ten-der It brings back a night of tropical

Ac.Gtr. *mp* G $\flat$ /B $\flat$  B $\flat$  $\flat$

Pno. *mp*

Bs. *mp*

Drums *mp*

27

28

29

30

31

32

33

34

35

36

37

38

AS/F.  
TS/Cl.

B<sup>b</sup> Tpt. 1  
Tbn. 1/2

VGM.  
Perc.

S.  
splen-dor. It brings back a me - m'ry e - ver green. *mf* I'm with you once more un-der the stars and down by the shore an or-chestra's

A.  
splen-dor. It brings back a me - m'ry e - ver green. *mf* I'm with you once more un-der the stars and down by the shore an or-chestra's

T.  
splen-dor. It brings back a me - m'ry e - ver green. *mf* I'm with you once more

B.  
splen-dor. It brings back a me - m'ry e - ver green. *mf* I'm with you once more

Ac.Gtr.

Pno.

Bs.

Drums

39

40

41

42

43

44

45

46

47

48

49

50

AS./F.

TS./Cl.

B<sup>b</sup> Tpt. 1 HOB a2 *mf* *mp*

Tbn. 1/2

VGM.

Perc.

S. play - ing when they be-gin the be-guine. *mf* To live it a-gain is past all en-

A. play - ing when they be-gin the be-guine. *mf* To live it a-gain is past all en-

T. and e-ven the palms seem to be sway-ing when they be-gin Ooh *mf* Ooh

B. and e-ven the palms seem to be sway-ing when they be-gin Ooh *mf* Ooh

Ac.Gtr. *mp* B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>9</sub>

Pno. *mf*

Bs. *mf*

Drums

51

52

53

54

55

56

57

58

59

60

61

62

AS/F.  
TS/Cl.  
B<sup>b</sup> Tpt. 1  
Tbn. 1/2  
VGM.  
Perc.

Musical score for AS/F., TS/Cl., B<sup>b</sup> Tpt. 1, Tbn. 1/2, VGM., and Perc. parts. The B<sup>b</sup> Tpt. 1 and Tbn. 1/2 parts include a *mf* dynamic marking and a *cup mute* instruction. The VGM. part features a complex rhythmic pattern with various chords.

Empty musical staff.

S.  
A.  
T.  
B.

dea - vour  
clutches my heart.  
ex - cept when that tune  
clutches my heart.

*f* And there we are  
swearing to love for - e - ver  
and promising ne-ver,  
*mf* ne-ver to

*mf* And there we are  
swearing to love for - e - ver  
and promising ne-ver,  
*mf* ne-ver to

*f* And there we are  
swearing to love for - e - ver  
and promising ne-ver,  
*mf* ne-ver to

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Includes lyrics and musical notation with dynamics like *f* and *mf*.

Ac.Gtr.

heart.  
*f* there we are  
swearing to love for - e - ver  
and promising ne-ver,  
*mf* ne-ver to

Acoustic guitar (Ac.Gtr.) part with lyrics and musical notation. Includes dynamics like *f* and *mf*.

Pno.

Piano (Pno.) part with musical notation. Includes dynamics like *f* and *dim*.

Bs.

Bass (Bs.) part with musical notation.

Drums

2  
2 To sticks  
*f* Tango  
*dim*  
*f*  
*dim*

Drums part with notation including '2', 'To sticks', 'Tango', and dynamics like *f* and *dim*.

63

64

65

66

67

68

69

70

71

72

73

74

AS./F. *f* *mf* *2*

TS./Cl. *f* *mf* *2*

B<sup>b</sup> Tpt. 1 *f* *mf* *2* *fp*

Tbn. 1/2 *f* *mf* *2* *fp*

VGM. *f* *2*

Perc.

S. *3*

part What moments di-vine, what rapture ser-ene Till clouds came a-long to dis-perse the joys we had tas-ted.

A. *3*

part What moments di-vine, what rapture ser-ene Till clouds came a-long to dis-perse the joys we had tas-ted.

T. *3*

part And now when I hear people curse the chance that was

B. *3*

part And now when I hear people curse the chance that was

Ac.Gtr.

Pno. *2*

Bs. *2* *2* *2*

Drums *2* *2* *2*

castanets Hands - bongo/conga style rhythm

75

76

77

78

79

80

81

82

83

84

85

86

AS/F. *mf*

TS/Cl. *mf*

B<sup>b</sup> Tpt. 1 *mf* Open

Tbn. 1/2 *mf* Open

VGM. *mp*

Perc.

S. I know but too well what they mean So don't let them be-gin the be-guine. Let the love that was once a fire re-main an

A. I know but too well what they mean So don't let them be-gin the be-guine. Let the love that was once a fire re-main an

T. was-ted I know but too well what they mean

B. was-ted I know but too well what they mean

Ac.Gtr.

Pno.

Bs.

Drums