

# The Music of Cole Porter for Brass Quintet

*Words and Music by COLE PORTER*

*Arranged by ZACHARY SMITH*

## INSTRUMENTATION

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

SMALL  
ENSEMBLE  
SERIES

 **Belwin** JAZZ  
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## 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 a 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

FLUGELHORN

7 "NIGHT AND DAY"

8b TRUMPETS (FLUGELHORN)

HORN IN F

TROMBONE

TUBA

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22

MELODY

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23

1 TPRS. *mf*

2 TPRS. *mf*

HN. *mf*

TBN. *mf*

TUBA

23 24 25 26 27 28 29 30

1 TPRS. *mf*

2 TPRS. *mf*

HN. *mf*

TBN. *mf*

TUBA

31 32 33 34 35 36 37 38

39

1 TPRS.

2 TPRS.

HN. *mf*

TBN. *mf*

TUBA

39 40 41 42 43 44 45 46

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CONDUCTOR

THE MUSIC OF COLE PORTER  
A LITTLE FASTER

47

1. TPRS.

2. TPRS.

HN.

TBN.

TUBA

47 48 49 50 51 52 53 54

To TRUMPET

To TRUMPET

55 EASY SWING ♩ = 132

1. TPRS.

2. TPRS.

HN.

TBN.

TUBA

55 56 57 58 59 60 61

HARMON MUTE

HARMON MUTE

62

1. TPRS.

2. TPRS.

HN.

TBN.

TUBA

62 63 64 65 66 67 68

SOLO

CONDUCTOR

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

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, covering measures 93 to 100. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is two flats (B-flat and E-flat). Measure 93 shows a rest for the trumpets and horns, with the tuba playing a rhythmic pattern. Measures 94-96 continue with similar patterns. Measure 97 introduces a melodic line for the trumpets and horns, marked with a mezzo-forte (mf) dynamic. Measures 98-100 continue this melodic development.

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, covering measures 101 to 108. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. Measure 101 is marked with a first ending bracket. Measures 102-104 show a rhythmic pattern in the tuba and bass trombone. Measures 105-107 feature a melodic line for the trumpets and horns, marked with a mezzo-forte (mf) dynamic. Measure 108 is marked with a first ending bracket and the word "MELODY".

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, covering measures 109 to 118. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. Measures 109-115 show a rhythmic pattern in the tuba and bass trombone. Measures 116-118 feature a melodic line for the trumpets and horns, marked with a mezzo-forte (mf) dynamic. Measure 118 is marked with a first ending bracket.

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  
TPTS.  
2  
HN.  
TBN.  
TUBA

145 146 147 148 149 150 151 152

Detailed description: This system of music covers measures 145 through 152. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid on the page.

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

153 154 155 156 157 158 159 160

Detailed description: This system of music covers measures 153 through 160. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid on the page.

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

161 162 163 164 165 166 167 168

Detailed description: This system of music covers measures 161 through 168. It features five staves: TPRS. 1, TPRS. 2, HN., TBN., and TUBA. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings. A 'TALL SOLO' marking is present above the TPRS. 2 staff in measure 167. A large red watermark 'Preview Only' is overlaid on the page.

109

1 TPRS. 2

HN.

TBN.

TUBA

169 170 171 172 173 174 175 176

177

1 TPRS. 2

HN.

TBN.

TUBA

177 178 179 180 181 182 183 184

185

1 TPRS. 2

HN.

TBN.

TUBA

185 186 187 188 189 190 191 192

CONDUCTOR

192

CLASSICAL FEEL

1 2

TRPT. 1 2

HN.

TBN.

TUBA

193 194 195 196 197 198 199 200

201

SOLO

SIM.

1 2

TRPT. 1 2

HN.

TBN.

TUBA

201 202 203 204 205 206 207 208

209

MELODY

1 2

TRPT. 1 2

HN.

TBN.

TUBA

209 210 211 212 213 214 215 216

CONDUCTOR

217 SWING

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

217 218 219 220 221 222 223 224

225

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

225 226 227 228 229 230

1  
TPTS.  
2  
HN.  
TBN.  
TUBA

231 232 233 234 235 236

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