

Cole Porter

## Why Don't We Try Staying Home?

# Why Don't We Try Staying Home?

Arrangement by Daniel Capelletti

Cole Porter

2 3 4 5 6 7 8 9 10 11

Moderato, ritmico, con swing  $\text{♩} = 66$

Flute 1 *mp semplice* *mf*

Flute 2 *mp semplice* *mf*

Oboe 1

Oboe 2

Clarinet 1 in Bb *mp semplice* *mf*

Clarinet 2 in Bb *mp semplice* *mf*

Bassoon 1 *mp* *mf*

Bassoon 2 *mp* *mf*

Horn 1 in F *p* *ord*

Horn 2 in F *p* *ord*

Horn 3 in F *p*

Horn 4 in F *p*

Trumpet 1 in C *con sord.* *p*

Trumpet 2 in C *con sord.* *p*

Trumpet 3 in C

Trombone 1 *mp*

Trombone 2 *mp*

Bass Trombone *mp*

Tuba *mp*

Drum Set *mp*

Glockenspiel

Piano

Basso Cantante

Violin I *pizz.* *mp* *mf* *div.*

Violin II *pizz.* *mp* *mf* *div.*

Viola *pizz.* *mp*

Violoncello *pizz.* *div.* *mp* *unis.* *arco* *mf*

Contrabass *pizz.* *mp*

Since first we start-ed out... we've sim-ply run a - bout... and life's been one long rout... un - end - ing...



with hy - phen - at-ed names in search of fast-er games fly by \_\_\_\_\_ Con-tent with be-ing slow, we'll nev-er let them know



Fl. 1 *mf* *mp sub.* straight (swing again)  
 Fl. 2 *mf* *mp sub.* straight (swing again)  
 Ob. 1  
 Ob. 2  
 Cl. 1 *f mp sub.* straight (swing again)  
 Cl. 2 *f mp sub.* straight (swing again)  
 Bsn. 1 *mp*  
 Bsn. 2 *mp*  
 Hn. 1 *mp sostenuto*  
 Hn. 2 *mp sostenuto*  
 Hn. 3 *mp sostenuto*  
 Hn. 4 *mp sostenuto*  
 C Tpt. 1 *mf*  
 C Tpt. 2 *mf*  
 C Tpt. 3 *mf*  
 Tbn. 1 *mf* con sord.  
 Tbn. 2 *mf* con sord.  
 B. Tbn.  
 Tba.  
 Dr.  
 Glock. *mp*  
 Phn. *mf*  
 B. C.  
 Vln. I *mf* div. *mp* pizz. unis. *mp* arco *mf* div.  
 Vln. II *mf* *mp* pizz. *mp* arco unis.  
 Vla. *mf* *mp* pizz. *mp* arco  
 Vc. *mf* *mp*  
 Cb. *mf* *mp*

What if we threw a party or two and asked on-ly you and me? I long to

Fl. 1 *mf* *f* *dim.* straight *mp*

Fl. 2 *mf* *f* *dim.* straight *mp*

Ob. 1 *mf* *f* *dim.* straight *mp*

Ob. 2 *mf* *f* *dim.* straight *mp*

Cl. 1 *mf* *f* *dim.* straight *mp*

Cl. 2 *mf* *f* *dim.* straight *mp*

Bsn. 1 *mf* *f* *dim.* straight *mp*

Bsn. 2 *mf* *f* *dim.* straight *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *mp*

Tba.

Dr.

Glock.

Pno.

B. C. see by the fire - side my girl with me sit - ting by'er side. Wouldn't that be nice?... We've tried ev-'ry-thing else twice.. So

Vln. I *mf* *f* *dim.* straight *mp* unis.

Vln. II *mf* *f* *div.* straight *mp* *dim.* straight *mp*

Vla. *mf* *f* *dim.* straight *mp*

Vc. *mf* *f* *dim.* straight *mp*

Cb. *mf* *f* *dim.* straight *mp*

Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. 1 *mp*  
 Ob. 2 *mp*  
 Cl. 1 *mp*  
 Cl. 2 *mp*  
 Bsn. 1 *mp*  
 Bsn. 2 *mp*  
 Hn. 1 *mp*  
 Hn. 2 *mp*  
 Hn. 3 *mp*  
 Hn. 4 *mp*  
 C. Tpt. 1 *mp*  
 C. Tpt. 2 *mp*  
 C. Tpt. 3 *mp*  
 Tbn. 1 *mp*  
 Tbn. 2 *mp*  
 B. Tbn. *mp*  
 Tba. *mp*  
 Dr. *mp*  
 Glock.  
 Pno.  
 B. C. *mp*  
 why don't we try stay - ing home? Let us be - gin to cut the folks who mere-ly strut and talk of noth-ing but their in - comes  
 Vln. I *mp* *pizz.* *mf* *div.* *unis.*  
 Vln. II *mp* *unis.* *pizz.* *mf* *div.* *unis.*  
 Vla. *mp* *pizz.* *mp*  
 Vc. *mp* *pizz.* *mf* *arco* *pizz.*  
 Cb. *mp* *pizz.* *mp*



Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mf*

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mp*

C Tpt. 2 *mp*

C Tpt. 3 *mp* con sord.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Dr.

Glock.

Pno. *mp*

B. C. *mp*

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *mf*

Cb. *mf*

Let's have no fur-ther use... for go-ing on the loose the mo-ment or-ange juice and gin comes... Our lit-tle love af-fair... wil make us

Fl. 1 *mp* *piu f*  
 Fl. 2 *mp* *piu f*  
 Ob. 1 *mp* *piu f*  
 Ob. 2 *mp* *piu f*  
 Cl. 1 *mp* *piu f*  
 Cl. 2 *mp* *piu f*  
 Bsn. 1 *mf* *piu f*  
 Bsn. 2 *mf* *piu f*  
 Hn. 1 *mp* *piu f*  
 Hn. 2 *mp* *piu f*  
 Hn. 3 *mp* *piu f*  
 Hn. 4 *mp* *piu f*  
 C Tpt. 1 *mp* *piu f*  
 C Tpt. 2 *mp* *piu f*  
 C Tpt. 3 *mp* *piu f*  
 Tbn. 1 *f* *mp*  
 Tbn. 2 *f* *mp*  
 B. Tbn. *f* *mp*  
 Tba. *f* *mp*  
 Dr. *mp* *piu f*  
 Glock. *mp* *piu f*  
 Pno. *p*  
 B. C. *mf* *piu f*  
 Vln. I *mf* *piu f* *div.* *pizz. unis.*  
 Vln. II *mf* *piu f* *div.* *pizz. unis.*  
 Vla. *mf* *piu f* *div.* *pizz. unis.*  
 Vc. *mf* *piu f* *div.* *unis.* *f* *mp* *pizz.*  
 Cb. *mf* *piu f* *f* *mp*

cease to care\_ how man-y part-ies they're giv - ing\_ We're done with be-ing smart, and so we're goin' to start\_ to learn the

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

Cl. 1 *mf* *mp sostenuto*

Cl. 2 *mf* *mp sostenuto*

Bsn. 1 *mp sostenuto*

Bsn. 2 *mp sostenuto*

Hn. 1 *mp* *mp sostenuto*

Hn. 2 *mp* *mp sostenuto*

Hn. 3 *mp* *mp sostenuto*

Hn. 4 *mp sostenuto*

C Tpt. 1 *mp* *mf*

C Tpt. 2 *mp*

C Tpt. 3 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba.

Dr.

Glock.

Pno. (8) *as an ossia (to replace trumpet) - melodic comping*  
C F C/E (7sus4) C C C'

B. C. gen-tle art\_ of liv - ing\_ Why don't we try stay - ing home?\_ Why don't we try not to roam?\_

Vln. I *arco* *mp sostenuto* *arco* *mf*

Vln. II *mp sostenuto* *arco* *div.*

Vla. *mp sostenuto* *arco*

Vc. *mp sostenuto* *arco*

Cb. *mp*

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Tba.  
 Dr.  
 Glock.  
 Pno.  
 B. C.  
 Vln. I  
 Vln. II  
 Vla.  
 Ve.  
 Cb.

What if we threw a par - ty or two and asked on - ly you and me? Though all the home folks that we know

*mf*, *mp*, *f*, *mp sostenuto*, *con sord.*, *pizz.*, *arco*, *div.*

120

121

122

123

124

125

126

This page contains the musical score for measures 120 through 126. The score is arranged in a standard orchestral format with multiple staves for each instrument and a vocal soloist part.

**Instrumentation:** Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone/Tuba, Drums, Glockenspiel, Piano, Bassoon/Contrabass, Violins I & II, Viola, Violoncello, and Double Bass.

**Key Performance Indicators:**

- Flutes 1 & 2:** Measure 120 features a sixteenth-note pattern. Measures 121-124 are marked *mf*, while measure 126 is marked *f* and includes the instruction "straight".
- Clarinet 1:** Measure 120 features a sixteenth-note pattern. Measures 121-124 are marked *mf*, while measure 126 is marked *f*.
- Bassoon 1:** Measures 121-124 are marked *mf*, while measure 126 is marked *f*.
- Horn 1-4:** Measures 121-124 are marked *mf*.
- Violin I:** Measures 121-124 are marked *mf*, while measure 126 is marked *f* and includes the instruction "straight".
- Violin II:** Measures 121-124 are marked *mf*, while measure 126 is marked *f* and includes the instruction "div." (divisi).
- Violoncello:** Measures 121-124 are marked *mf*, while measure 126 is marked *f*.
- Double Bass:** Measures 121-124 are marked *mf*, while measure 126 is marked *f*.

**Vocal Soloist (B.C.):** The vocal line spans measures 120-126. The lyrics are: "pay for it lat - er in Re - no - Just be - ing still might". The instruction "straight" is placed above the final measure (126).

Fl. 1 *dim.*

Fl. 2 *straight*

Ob. 1 *dim.*

Ob. 2 *straight*

Cl. 1 *dim.*

Cl. 2 *straight*

Bsn. 1 *dim.*

Bsn. 2 *dim.*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *mf*

Dr. *f*

Glock. *f*

Pno.

B. C. give us a brand-new thrill... So why don't we try stay - ing home?

Vln. I *dim.*

Vln. II *straight*

Via. *dim.*

Vc. *dim.*

Cb. *dim.*