

Cole Porter

Where Have You Been?

Meno mosso, sempre rubato $\text{♩} = 60$

Fl. *mp*

Cl. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3

Hp. *mp*

Dr.

A. Gtr.

B. C.

If ev-er you love a- gain, If such luck could be, You must fall in love a- gain With no - bod-y but me; For

Vln. I *mp sotto voce, ma sempre cantabile* unis.

Vln. II *mp sotto voce, ma sempre cantabile* div. unis. div. unis.

Vla. *mp sotto voce, ma sempre cantabile*

Vc. *mp sotto voce, ma sempre cantabile* unis. div. unis.

Cb. *mp sotto voce, ma sempre cantabile*

rall.

Fl. *mf*

Cl. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hp. *p* *mf*

Dr. $\overbrace{7}^3$ $\overbrace{7}^3$

A. Gtr.

B. C. now that I see you, I know that we should have met long a - go.

Vln. I *dim. poco a poco*

Vln. II *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *div.* *dim. poco a poco*

Cb. *pizz.* *dim. poco a poco*

Fl. *mf* 3

Cl. *mf*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hp.

Dr. 3

A. Gtr. Cm7(omits) Cbm7(omits) Bbm7(omits) C7/E Fm/Eb Bb7/F Gm7(omits) Eb/G G/F Cm F9(omits)

B. C. luck-y night, Ba-by, you hap-pened in. From what I had heard a-bout love, I thought it was

Vln. I *mp*

Vln. II *mp*

Vla. *mp* 3

Vc. *div.*

Cb.

Fl. *mf* *mf* *mf*

Cl. *mf* *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hp.

Dr. (4)

A. Gtr. Cm F9(omit5) Gm/Bb Gbm/A D° Cm7(omit5) Cbm7(omit5) Bbm7(omit5) C7/E Fm/Eb Bb7/F F°7

B. C. all sor-row and sin, But now that we meet at last, I for-get what's past, Ba-by, where have you

Vln. I *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

Cb.

div. non div. div. unis. div. unis.

Fl. *mf espr.* *più f*

Cl. *mf espr.* *più f*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hp. *mp*

Dr.

A. Gtr. *D/Eb Eb Ebm(maj7) Eb*

B. C. *3* *3*

been? I was a fool un - be - friend - ed, In the depths of des - pair. When out of the blue you des -

Vln. I *unis.* *pizz.* *p* *arco* *3* *pizz.* *mp*

Vln. II *unis.* *pizz.* *p* *arco* *3* *pizz.* *mp*

Vla. *unis.* *pizz.* *p* *arco* *3* *pizz.* *mp*

Vc. *pizz.* *p* *arco* *mp*

Cb. *p* *mp*

Fl. *mf* *mf* *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mf* *mf*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hp.

Dr. *mf* *mf* *mf* *mf* *mf*

A. Gtr. *mf* *mf* *mf* *mf* *mf*

B. C. *mf* *mf* *mf* *mf* *mf*

Vln. I *arco* *en dehors* *mp*

Vln. II *div.* *arco unis.* *div.* *mp*

Vla. *arco* *mp*

Vc. *div.* *mp*

Cb. *mp*

cen - ded. And some-how end - ed ev - 'ry care. So if you will give me a break, And or-der the

G/F Cm F9(omits)

Fl. *mf* *mf*

Cl. *mf* *mf*

Hn. 1

Hn. 2

Hn. 3

Hp.

Dr. (4)

A. Gtr.

Cm F9(omit5) Gm/Bb Gbm/A D° Cm7(omit5) Cbm7(omit5) Bbm7(omit5) C7/E Fm/Eb Fm7/Bb Ab7/Bb

B. C.

love scene to be - gin, So close to your side I'll stay, You can nev - er say, Ba - by where have you

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp*

Cb.

div. unis. unis. div.

Fl.
 Cl.

Hn. 1
 Hn. 2
 Hn. 3

Hp.

Dr.

A. Gtr.
 Eb G/F Cm SOLO F⁹ Cm F⁹ Gm/B^b G^bm/A B^b7 Cm⁷ C^bm⁷ B^bm⁷ C⁷ Fm B^b7

B. C.

Vln. I

Vln. II

Vla.

Vc.

Cb. Cm F⁹ Cm F⁹ Gm/B^b G^bm/A B^b7 Cm⁷ C^bm⁷ B^bm⁷ C⁷ Fm B^b7

Fl. *mf* $\underline{3}$ *mf* $\underline{3}$ *mf*

Cl. *mf* *mf* *mf*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hp.

Dr. (8) (12)

A. Gtr. E^b $Dm^{7(b5)}$ G^7 Cm F^9 Cm F^9 Gm/B^b $G^b m/A$ B^b7 Cm^7 $C^b m^7$ $B^b m^7$ C^7

B. C.

Vln. I *mp* *mp*

Vln. II *mp* *mp* unis. non div.

Vla. *mp* *mp*

Vc. *mp* unis. div.

Cb. E^b $Dm^{7(b5)}$ G^7 Cm F^9 Cm F^9 Gm/B^b $G^b m/A$ B^b7 Cm^7 $C^b m^7$ $B^b m^7$ C^7

Detailed description of the musical score: The score is for measures 58 through 64. It features a woodwind section with Flute (Fl.) and Clarinet (Cl.) playing melodic lines with triplets and accents, marked *mf*. The brass section consists of three Horns (Hn. 1, 2, 3) playing sustained notes, marked *p*. The piano (Hp.) and drums (Dr.) are present but have minimal activity. The rhythm section includes an Acoustic Guitar (A. Gtr.) with a steady strumming pattern and a Bass (Cb.) with a walking bass line. The string section (Vln. I, Vln. II, Vla., Vc.) enters in measure 62, playing a melodic line with accents and dynamics of *mp*. The key signature has two flats, and the time signature is 4/4.

Fl. *mf espr.*

Cl. *mf espr.*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Hp. *mp*

Dr.

A. Gtr. *Fm* *Bb7* *Eb*

B. C.

I was a fool un - be - friend - ed, In the depths of des -

Vln. I *unis.* *pizz.* *p*

Vln. II *div.* *unis.* *pizz.* *p*

Vla. *div.* *unis.* *pizz.* *p*

Vc. *unis.* *pizz.* *p*

Cb. *Fm* *Bb7* *Eb* *p*

Fl. *più f*

Cl. *più f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hp.

Dr.

A. Gtr. *G/F*

B. C.

pair. When out of the blue you des - cen - ded. And some-how end - ed ev - 'ry care. So if you will

Vln. I *arco* *pizz.* *arco* *en dehors*

Vln. II *arco* *pizz.* *div.* *arco unis.* *div.*

Vla. *arco* *pizz.* *arco*

Vc. *arco* *mp*

Cb. *mp*

Fl. *mf* $\underline{3}$

Cl. *mf*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hp.

Dr. $\text{○○○○ ○○○○ ○○○○ ○○○○}$ ○○○○ ○○○○ ○○○○ ○○○○ (4)

A. Gtr. Cm F9(omits) Cm F9(omits) Gm/Bb Gbm/A D°

B. C. give me a break, And or-der the love scene to be - gin, So close to your side I'll stay, You can

Vln. I *mp* div.

Vln. II *mp* *mp*

Vla. *mp* $\underline{3}$ $\underline{3}$ *mp*

Vc. *mp* div. *mp* unis.

Cb. *mp*

Fl. *mf*

Cl. *mf*

Hn. 1

Hn. 2

Hn. 3

Hp.

Dr. /

A. Gtr. Cm7(omits) Cbm7(omits) Bbm7(omits) C7/E Fm/Eb Fm7/Bb Ab7/Bb Eb

B. C. nev - er say, Ba - by where have you been?

Vln. I *mp* *senza cresc.* unis.

Vln. II *mp* *senza cresc.* unis.

Vla. *mp* *senza cresc.*

Vc. *mp* *senza cresc.* div.

Cb. *senza cresc.*

Detailed description: This page of a musical score covers measures 80, 81, and 82. The key signature is B-flat major (two flats). The woodwind section includes Flute (Fl.) and Clarinet (Cl.), both marked *mf*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all marked *mp*. The guitar part (A. Gtr.) provides harmonic support with chords: Cm7(omits), Cbm7(omits), Bbm7(omits), C7/E, Fm/Eb, Fm7/Bb, Ab7/Bb, and Eb. The vocal line (B. C.) has lyrics: "nev - er say, Ba - by where have you been?". Performance directions include *senza cresc.* for the strings and *div.* for the cello. The score is written in a standard orchestral layout with multiple staves.

poco rit.

Fl.

Cl.

Hn. 1

Hn. 2

Hn. 3

Hp.

Dr.

A. Gtr.

B. C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

(8)

Ab/Eb

Abm/Eb

Eb

Fb7

Eb

unis.

div.

div.

div.