

279

# NIGHT AND DAY

3829

Arranged for Orchestra by  
Jimmy Lally

1st E<sup>b</sup> Alto Saxophone

Words and Music by  
COLE PORTER

Moderato

Soli

Refrain

Soli

Unis

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C. RAY  
209, Kensington Crescent,  
SWANSEA.

279

1st E<sup>b</sup> Alto Saxophone

The musical score is written for the 1st E<sup>b</sup> Alto Saxophone. It consists of eight staves of music. The notation includes various note values, rests, and articulation marks. Performance markings are placed throughout the score, including 'Soli' (top staff), 'No Soli' (second staff), 'unis.' (third staff), 'mp' (fourth staff), 'mf' (fifth staff), and '2°' (sixth staff). The score is densely written with many notes and slurs, indicating a complex and technically demanding piece.

279

# NIGHT AND DAY

C. RAY  
209, Kensington

302  
Words and Music by  
GUS PORTER

Arranged for Orchestra by  
Jimmy Lally

2nd E<sup>b</sup> Alto Saxophone

SWANSEA

Moderato

Soli *mf* *p* *mf* No Soli

Refrain Soli

*mf* *p* *mf* *mf*

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2nd E<sup>b</sup> Alto Saxophone

Saxophone staff 1: *Soli*, *mf*, *No Soli*, *mp*, *unis*

Saxophone staff 2: *No Soli*, *Soli*, *mf*

Saxophone staff 3: *Soli*, *mf*

Saxophone staff 4: *Soli*, *mf*, *2<sup>o</sup>*, *5*, *6<sup>o</sup>*

Saxophone staff 5: *mp*

Saxophone staff 6: *mf*

Saxophone staff 7: *mp*, *mf*

Saxophone staff 8: *mp*

279

# C. RAY NIGHT AND DAY

302

Arranged for Orchestra by Jimmy Lally

1st B<sup>b</sup> Tenor Saxophone

SWANSEA

Words and Music by COLE PORTER

*Modérato*

Soli *mf*

Refrain

Soli

*unis*

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1st B<sup>b</sup> Tenor Saxophone

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a *Soli* marking and contains melodic lines with slurs and ties. The bass staff contains a long, sustained note with a *mp* dynamic marking. A *No Soli* marking is placed above the bass staff. The system concludes with a *mf* dynamic marking.

Musical notation for the second system. The treble staff continues with melodic lines, marked *No Soli*. The bass staff features a long note, then a *Soli* marking above it, and finally a *mf (Melody)* marking below it.

Musical notation for the third system, consisting of two staves with intricate melodic and harmonic lines, including slurs and ties.

Musical notation for the fourth system, starting with a first ending bracket labeled *1<sup>o</sup>* and a *Soli* marking. It includes a *mf (Small notes Melody)* marking and a second ending bracket labeled *2<sup>o</sup>*.

Musical notation for the fifth system, featuring a single staff with a melodic line and a *mp* dynamic marking.

Musical notation for the sixth system, featuring a single staff with a melodic line and *mf* and *mp* dynamic markings.

Musical notation for the seventh system, featuring a single staff with a melodic line and a *mf* dynamic marking.

Musical notation for the eighth system, featuring a single staff with a melodic line and a *mf* dynamic marking.

279

# NIGHT AND DAY

JOHN LEWIS  
20, Kensington

302  
Words and Music  
—COLE PORTER

Arranged for Orchestra by  
Jimmy Lally

2nd B<sup>b</sup> Tenor Saxophone

Moderato

Soli

No Soli

Refrain

Soli

Soli

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2nd B<sup>b</sup> Tenor Saxophone

Musical notation for the first system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves. The top staff has a "Soli" marking above it. The bottom staff has "No Soli" and "anis." markings. Dynamics include "mf" and "mp". There are slurs and a triplet of eighth notes in the top staff.

Musical notation for the second system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves. The top staff has a "No Soli" marking above it. The bottom staff has a "Soli." marking. Dynamics include "mf".

Musical notation for the third system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves with various notes, slurs, and dynamics.

Musical notation for the fourth system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves. The first measure has a "1<sup>o</sup>" marking and a "Soli" marking above it. The second measure has a "2<sup>o</sup>" marking. Dynamics include "mf", "f", and "sp".

Musical notation for the fifth system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves with various notes, slurs, and dynamics.

Musical notation for the sixth system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves with various notes, slurs, and dynamics.

Musical notation for the seventh system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves with various notes, slurs, and dynamics.

Musical notation for the eighth system of the 2nd B<sup>b</sup> Tenor Saxophone part. It consists of two staves with various notes, slurs, and dynamics.



279

NIGHT AND DAY

C. RAI  
 209, Kensington

302

Arranged for Orchestra by  
 Jimmy Lally

*S. ANSEA.*  
**E♭ Baritone Saxophone**

Words and Music by  
 COLE PORTER

*Modenato*  
*Soli*

*Refrain*  
*Soli*

*unis*

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E<sup>7</sup> Baritone Saxophone

First system of musical notation for E<sup>7</sup> Baritone Saxophone. The top staff features a melodic line with a 'Soli' marking and a dynamic of *mf*. The bottom staff provides harmonic accompaniment with a 'No Soli' marking and a dynamic of *mp*. The system concludes with a double bar line.

Second system of musical notation. The top staff continues the melodic line with a 'No Soli' marking and a dynamic of *mf*. The bottom staff continues the accompaniment with a 'Soli' marking and a dynamic of *mf*. The system concludes with a double bar line.

Third system of musical notation. The top staff features a melodic line with a dynamic of *mf*. The bottom staff continues the accompaniment with a dynamic of *mf*. The system concludes with a double bar line.

Fourth system of musical notation, consisting of a single staff with a dynamic of *mf*. The system concludes with a double bar line.

Fifth system of musical notation, consisting of a single staff with a dynamic of *mf*. The system concludes with a double bar line.

Sixth system of musical notation, consisting of a single staff with a dynamic of *mf*. The system concludes with a double bar line.

Seventh system of musical notation, consisting of a single staff with a dynamic of *mf*. The system concludes with a double bar line.

279

C. RAY

# NIGHT AND DAY

Keppington Crescendo  
S. WAINMAN

3029

Arranged for Orchestra by  
Jimmy Lally

1st Trumpet in B<sup>b</sup>

Words and Music by  
COLE PORTER

Modenato

Trumpet  
8va bassa

Refrain

Hammer mute

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1st Trumpet in B $\flat$

Inhalt *unis.* > > >  
Soli  
*mf*

Open  
*mf*

Open  
*mf*

2 $^{\circ}$   
Szmp  
*mf*

*mp* *sf*

4  
*mf*

C. RAY  
NIGHT AND DAY

09 Kensington  
SWANSEA.

302

Arranged for Orchestra by  
Jimmy Lally

2nd Trumpet in B<sup>b</sup>

Words and Music by  
COLE PORTER

Moderato

5

mf

Refrain

Hammond mute

mf

The musical score consists of five systems of notation. The first system is a single staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a '5' above the staff and a 'mf' dynamic marking. The second system is a grand staff (treble and bass clefs) with a 'Refrain' label and a 'Hammond mute' instruction. It starts with a 'mf' dynamic. The third system is a grand staff with various musical notations including slurs and accents. The fourth system is a grand staff with triplets and slurs. The fifth system is a grand staff with various musical notations including slurs and accents.

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2nd Trumpet in B<sup>b</sup>

In hat <sup>unis</sup>  
mp  
Soli  
mf

Open  
mf

open  
mf

1<sup>o</sup> 2<sup>o</sup>  
mf sf

mf sf

4  
mf

mf sf

C. RAY

# NIGHT AND DAY

209 Kensington Palace Gate, SWANSEA.

# 302

Arranged for Orchestra by  
Jimmy Lally

3rd Trumpet in B $\flat$

Words and Music by  
COLE PORTER

Modemato

Refrain

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3rd Trumpet in B<sup>b</sup>

In hat *mf* *mf* *mf*

Soli *mf*

Open *mf*

Open *mf*

10

20 *sfz* *mp* *sfz* *mp* *sfz* *mp*

*mp* *sfz*

4 *mf* *sfz*



209, Kensington Crescent,  
**NIGHT AND DAY** SWANSEA. **302**  
Words and music by  
**COLE PORTER**

Arranged for Orchestra by  
Jimmy Lally

**1st Trombone**

Moderato

Refrain

Harmon mute

The musical score is written for a single 1st Trombone part. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into a main section and a 'Refrain' section. The main section consists of five systems of music, each with a single staff. The first system includes a 'Harmon mute' instruction. The notation features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs and accents are used throughout. The key signature changes to two flats (Bb and Eb) in the final system. The score concludes with a double bar line.

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Ist Trombone

Inhat

Soli

mf

mp

mf

Open

mf

Open

mp

mp

mp

mp

mp

C. RAY  
NIGHT AND DAY

Arranged for Orchestra by  
Jimmy Lally

2nd Trombone

Words and Music by  
COLE PORTER  
302

Modenato

mp Ped. mf

Refrain

Horn mute mf

mf

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2nd Trombone

In hat

mf

f

Open

mf

Open

mf

f

1<sup>o</sup> 2<sup>o</sup>

mf

f

mf

f

4

mf

f

mf

f

Tuba

7

Refrain

mp

13

19

25

31

37

43

49

55

2.

61

67

73

Minim ARR<sup>GTS</sup> © 1995

279

# NIGHT AND DAY

C. RAY

302

Arranged for Orchestra by  
Jimmy Lally

Swansea, Words and Music by  
COLE PORTER

Moderato  
Solo

Piano

Saxes. *mf* *p* Night and day  
*mp* Eb6

## REFRAIN

*mf* you are the one, On - ly you  
Cb maj 7 Eb7 Bb9 Ebmaj7 Eb6

be - neath the moon and un - der the sun. Wheth - er  
Cb maj 7 Bb7 Bb9 Ebmaj7 Eb6

near to me or far, It's no mat - ter, dar - ling, where you are I  
Cb6 Abm7 Bb6 Gbdim

think of you night and day. Day and night  
Fm7 Fm7-5 Eb7 sus Eb Bb7 Eb6

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*mf* Why is it so, That this long - ing for you

*C* maj7 *Bb*7 *Bb*9 *Eb* maj7 *Eb*6 *C* maj7

fol-lows wher-ev - er I go? In the roar-ing traf-fic's

*Bb*7-9 *Bb*6 *Bb*9 *Eb* maj7 *Eb*6 *C* m6

boom In the si-lence of my lone-ly room, I think of you,

*A* pm7 *Bb*6 *G* dim *F* m7 *F* m7-5 *Bb*7 sus *Eb*

night and day. Night and day un-der the

*Bb*7 *Eb*6 *Gb*6

hide of me There's an Oh, such a hun - gry yearn - ing, burn-ing in -

*Eb* maj7 *Eb*6 *G*6

Piano

279 3

side of me. And its tor-ment won't be through Till you let me spend my

E $\flat$  maj7 E $\flat$ 6 Cm6 A $\flat$ m7 B $\flat$ 6

life making love to you, day and night night and day. Night and day

G $\flat$ dim B $\flat$  sus E $\flat$  B $\flat$  sus E $\flat$  E $\flat$ 6 G $\flat$ m6 C $\flat$ 7 B $\flat$

2

E $\flat$ 6 E $\flat$ 7 E $\flat$  maj7 E $\flat$ 7 E $\flat$ 9 E $\flat$ +9 A $\flat$ 6 A $\flat$  maj7 A $\flat$ 6 E $\flat$  maj7

mf mp

E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ 6 A $\flat$  maj7 A $\flat$  maj7 A $\flat$ 6 Fm6 D $\flat$ m7 E $\flat$ 6

mf

C $\flat$ dim E $\flat$ 7 sus A $\flat$  E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ 6 D $\flat$ 9 A $\flat$ 6 B $\flat$ m7 A $\flat$ 6

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# C. RAY NIGHT AND DAY

302

Arranged for Orchestra by  
Jimmy Lally

Guitar

SWANSEA.

Words and Music by  
COLE PORTER

Moderato

4

Refrain

Chords and dynamics markings include:  $E^b6$ ,  $E^b\text{maj}7$ ,  $C^b\text{maj}7$ ,  $B^b7$ ,  $B^b9$ ,  $C^m6$ ,  $A^b\text{m}7$ ,  $B^b6$ ,  $G^b\text{dim}$ ,  $F^m7$ ,  $F^m7-5$ ,  $\text{Sus } E^b$ ,  $B^b7$ ,  $E^b6$ ,  $G^b6$ ,  $E^b\text{maj}7$ ,  $E^b7$ ,  $E^b9$ ,  $E^b7$ ,  $A^b6$ ,  $A^b\text{maj}7$ ,  $A^b6$ ,  $E^b\text{maj}7$ ,  $E^b7$ ,  $B^b\text{m}7-5$ ,  $E^b7$ ,  $E^b7$ ,  $\text{Sus } A^b$ ,  $E^b7$ ,  $B^b\text{m}7$ ,  $E^b7$ ,  $A^b6$ ,  $D^b\text{m}7$ ,  $E^b6$ ,  $C^b\text{dim}$ ,  $E^b7$ ,  $\text{Sus } A^b$ ,  $E^b7$ ,  $B^b\text{m}7$ ,  $E^b7$ ,  $A^b6$ ,  $D^b\text{m}7$ ,  $A^b6$ ,  $B^b\text{m}7$ ,  $A^b6$ ,  $E^b7$ .

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279

302

# NIGHT AND DAY

209 Kensington Crescent,

Arranged for Orchestra by  
Jimmy Lally

Bass

SWANSEA.

Words and Music by  
COLE PORTER

Modenato

Arco = Pizz Refrain

The musical score is written for bassoon on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a tempo marking of 'Modenato'. The score is divided into sections: an initial section marked 'Arco =', a section marked 'Pizz' (pizzicato), and a 'Refrain' section. The piece includes various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and features several trills and slurs. The score concludes with a double bar line.

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C. RAY

NIGHT AND DAY

109, Kensington Crescent,  
S.W. ANSEA.

Arranged for Orchestra by  
Jimmy Lally

Drums

Words and Music by  
COLE PORTER

Modexato

Refrain

The musical score for drums is written on a single bass clef staff. It begins with a 4-measure introduction marked 'Modexato'. The main piece starts at measure 4 and is divided into measures 4 through 31. A 'Refrain' section is indicated above measures 2, 4, 6, and 8. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include piano (p), mezzo-forte (mf), mezzo-piano (mp), and mezzo-forte (mf) again. There are also accents (>) and slurs. The piece concludes with a double bar line at measure 31.

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