

COLE PORTER MEDLEY - PART I

Orchestra/Vocal

OPTIONAL VOCAL

Arr. by Bill Holcombe

Musical notation for measures 8, 9, 8, 17, and 7. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measures 8, 9, and 8 contain a single eighth note. Measure 17 contains a single quarter note. Measure 7 contains a single eighth note.

24

(25) "Night and Day"

Musical notation for measures 24-28. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measure 24 is a whole rest. Measures 25-28 contain eighth and quarter notes.

Like the beat, beat, beat, of the tom-tom, when the jun-gle sha-dows fall; Like the

29

(33)

Musical notation for measures 29-32. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measures 29-32 contain eighth and quarter notes.

tick, tick, tock of the state-ly clock as it stands a-gainst the wall; Like the drip, drip, drop of the

34

Musical notation for measures 34-38. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measures 34-38 contain eighth and quarter notes.

rain-drops when the sum-mer's show'r is through; So a voice with-in me keeps re-peat-ing

39

(41)

Musical notation for measures 39-43. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measures 39-41 contain eighth notes. Measure 42 contains a half note. Measure 43 contains a quarter note.

you, you, you. Night and day _____ you are the one _____

44

Musical notation for measures 44-48. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measures 44-48 contain eighth and quarter notes.

On - ly you be-neath the moon _____ and un-der the sun _____ Wheth - er

(49)

Musical notation for measures 49-53. The notation is on a single staff in treble clef with a key signature of two flats and a common time signature. Measures 49-53 contain eighth and quarter notes.

near to me or far _____ It's no mat-ter dar-ling where you are I think of you,

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54 (57)




night and day _____ Day and night _____ why is it so _____

60




_____ that this lon-ing for you fol - lows where-ev-er I go? _____ In the

(65)



roar-ing traf-fic's boom, _____ in the si-lence of my love-ly room I think of you _____

70 (73)



Night and day _____ night and day _____ un - der the hide _____ of me _____

76



_____ There's an oh such a hun - gry yearn - ing bur - ing in - side of me _____

80 (81)



_____ and it's tor-ment won't be through till you let me spend my life mak-ing love to you

85 2



day and night _____ night and day _____

(91) "I Concentrate On You"



When-ev-er skies look grey to me, _____ and trou-ble be-gins to

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97 99

brew, _____ when-ev-er thr win-ter winds be-come too strong,

103 107

I con-cen - trate on you _____ Oh your smile so sweet, so ten - der

110 115

— when at first my kiss you de - clined _____ on the light in your

116

eyes when you sur - ren - der _____ and once a - gain our arms in-ter - twine _____

123

And so when wise men say to me, _____ that love's young dream ne-ver chimes

129 131

true _____ to prove that e - ven wise men can be wrong,

135 137

I con-cen - trate on _____ you _____ do _____ some - thing to me,

140

— some - thing that sim - ly mys - ti - fies me

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145 "You're the Top"



You're the top!
You're the Nile!

You're the col - os - se - um
You're the tow'r of Pi - sa

You're the top!
You're the smile



1. You're the Louvr mu se um

153 You're a mel o dy from a sym pho ny by Strauss



156 you're a ben del bon net, a Shake - speare son - net, you're Mick - ey Mouse.



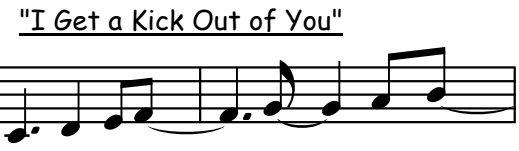
161 2. on the Mo - na Li - sa

I'm a worth - less check, a to - tal wreck, a flop



166 But if Ba - by I'm the bot - tom, You're the top!

169 "I Get a Kick Out of You"



I get a kick from cham - pagne



171 Mere al - co - hol does - n't thrill me at all, so



177 tell me why should I be true

That I get a kick out of you.



183 185 Some like a bop type re - frain

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189

I'm sure that if I heard e - ven one riff that would bore me - ter -

194

rif - ic - 'ly too, yet, I get a kick out of you.

201

I get a kick ev - 'ry-time I see you stand - ing there be -

207

209

fore me I get a kick 'tho it's clear to me you

213

217

ob - vious - ly don't a - dore me. I get a kick in a

219

plane fly - ing too high with some gal in the sky is my

225

2

i - dea of noth - ing to do yet, I get a kick out of,

233

Fine ending **2** *To continue* **2**

I get a kick, out of you! I get a kick, out of you!