

# "YOU'D BE SO NICE TO COME"

As recorded by Etude, solo study

Transcribed by Barry Wahrhaftig

Words and  
Arranged

## Performance Notes

This Cole Porter is a favorite of Gypsy Jazzers and straight-ahead players alike, and it can be a bit tricky. Hopefully this etude will help you get a handle on the piece.

Going into this, it's good to know that most players use slightly different changes for the melody and for soloing, which I'll cover in a separate file. For a piece like this, you should memorize the melody and the chords, and for the matter learn the lyrics too, it helps! I started the solo with a typical bop style cadenza or break played after the melody going into the 1st chorus. It's most effective when the rhythm players just play the 'C' chord on one, then lay out until the Ami at letter A, [the usual deal]. It's really essential to work out a few of these breaks so that you have a good start to set up your solo. I used here a break that I heard sax player Larry McKenna play on his CD 'Profile.' I also used some of what I heard him do at the end of the chorus, on D7 and Dmi-G7, [I don't think, that he'll mind!] The cadenza outlines changes leading to the V7 -

i cadence. I mixed some bop ideas with some chordal passages,

[this helps to give the solo balance and keeps it from getting too busy]. I used some 'call & response,' in bars 6 and 11, [Stephane Wrembel would approve!] The 4 bar change-running phrase [bars 12-14], might be something that Pat Martino or George Benson might do. Typical use of enclosure end of bar 13, [f-d-e-b-e], leading to the 'E' natural target at the beginning of bar 14, the trill helps to emphasize the V of the key. I tried to channel Wes with the chords and octave bit bar-16-18. Followed by typical 'Gypsy Dominant' chordal idea, either inversions of E7 b9, or think F dim. inversions over E, [typical Djangoism, of course]. Use of minor 6th cliché at bars 21-24, followed by a bop ii-V7-I Gmi7-C7 -Fma7, meas. 25-27.

Bars 28-29-30 can be thought of as either B7b9-Emi, or F# dim-Emi,

31-32 E7-Ami. The last bit is basically change running. meas 33-35, cadences in 'C' continued to the turnaround Bmi7b5-E7 to next chorus.

**A Chorus**

1 Gtr I fig 1. solo break [cadenza] [chords can be left out here] rhythm section plays

6 Am Gm7 C13 C9b13 F6add9

12 Bm7b5 E7 Bm7b5 E7 Am

**B Chorus**

Am6add9 F13 F9 Bm7<sup>b</sup>5 E7<sup>b</sup>9 E7<sup>b</sup>9 E7<sup>b</sup>9 Am6 Am6

16

sl. sl. sl.

E7<sup>b</sup>9 E7<sup>b</sup>9 A<sup>b</sup>m6 Am6 A<sup>b</sup>m6 Am6 Gm7 C7

21

Fmaj7 F<sup>#</sup>° Em

26

sl.

Bm7<sup>b</sup>5 E7 Am D9 Dm7 G7

30

Cmaj7 Bm7<sup>b</sup>5 E7<sup>b</sup>9 Am

34

etc.

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