

BASS

YOU'D BE SO NICE TO COME HOME TO

Anita O'Day Swings Cole Porter with Billy May

arr. by HERO

The image shows a bass line for the song "You'd Be So Nice to Come Home to" in B-flat major. The key signature has two flats (B-flat and E-flat). The music is written on a single staff with a bass clef and a 4/4 time signature. The piece is divided into three sections: Section A (measures 1-12), Section B (measures 13-24), and Section C (measures 25-32). Each section is marked with a circled letter (A, B, C) at the beginning. The bass line consists of eighth and quarter notes, often with a syncopated feel. Chord symbols are placed above the staff, indicating the harmonic structure. The chords include triads, dyads, and more complex structures like sus4, m7(b5), and 9th chords. The piece ends with a double bar line.

Chord symbols: C7sus4, Cm6, Bdim, Cm7, F6, Cm7, Gm7(#5), Cm, Fm6, Dm7(b5), G7, Cm, Dm7(b5), Cm, Bb7sus4, Eb7, Ab, Dm7(b5), Dm7(b5)/G, G7, Cm6, Am7(b5), D7(b5), Fm6, G7, Cm, Fm6, G7sus4, Cm, Dm7(b5), G7, Cm6, Bbm7, Eb7, Ab, Eb7, Ab, Ebdim, Eb, Ab6, Cm7/Bb, B7sus4, Fm7(b5)/Bb, Ebdim, Fm7(b5)/Eb, Eb, Dm7(b5), G7, Cm6, Fm6, F#dim, Bbm7(b5), Eb7, Bbm7(b5), Eb7, Ab, Cdim, Eb, Ab6, F7/Ab, B7(#5), Ab9, Bb7, Eb.