

SHAB

J=112

IN THE STILL OF THE NIGHT Cole PORTER
arr. M. Weir

ARRANGED FOR CAMPBELL COLLEGIATE / STEWART WILKINSON

Bossa

BbC

I

8

— — — — |

F#C

1. - 8.

9. 10. 11. 12. 13.

IN THE STILL OF THE NIGHT AS I GAZE

14. 15. 16. 17.

FROM MY WINDOW AT THE MOON

18. 19. 20. 21. mp

IN IT'S FLIGHT MY THOUGHTS ALL STRAY TO YOU

22. 23. 24.

STRAY TO YOU

-2-

(DUET) (ADD BARITONE 8 VB)

mf + IN THE STILL OF THE NIGHT WHILE THE WORLD

25. 26. 27. 28. 29.

(END DUET)

IS IN SLUM BER OH THE TIMES

30. 31. 32. 33. mf

WITH-OUT NUM BER DAR-LING WITEN I

34. 35. 36.

You

SAY TO You SAY TO You

37. f 38. 39. 40.

DO YOU LOVE ME AS

41. 42. p 43. 44. 45. mp

46. I LOVE YOU + 47. ARE YOU MY
 48. 49. 50. P

LIFE TO BE MP MY DREAM COME TRUE?
 51. 52. 53. mp 54. 55. 56.

Mf OR WILL THIS DREAM— OF MINE
 57. Mf 58. P #P 59. 60.

(DUET) (AHO BARI
8 vb)

SIGHT LIKE THE
 61. FADE OUT b8 62. b8 OF SIGHT 63. 64.

MOON GROW-ING DIM ON THE
 65. mp DOO 66. 67. 68.

DOO DOO DOO DOO

RIM ————— OF THE HILL ————— IN THE
 DOO ————— 70.
 69. 71. 72.

(END DUET)

CHILL ————— STILL —————
 CHILL ————— STILL ————— OF THE
 73. 74. 75. 76. 77. 78. 79.

NIGHT ————— ————— 4 —————
 79. 80. 81. 82. 83. - 86.

(SOLO)
 87. mf IN THE STILL — OF THE NIGHT ————— 90.
 88. + 89. + 90.

91. ————— 92. + 93. + 94.
 AS I GAZE — FROM MY WIN-DOW —————

95. ————— 96. + 97. + 98.
 AT THE MOON — IN IT'S FLIGHT — MY THOUGHTS ALL STRAY —

99. ————— 100. ————— 101. (end solo) 102.

(SOP. / ALTO)

103. *mf* 104. 105. 106.

IN THE STILL OF THE NIGHT

107. 108. 109. 110.

WHILE THE WORLD IS IN SLEUM-BER

111. 112. 113.

OH THE TIMES WITH-OUT NUM-BER

114. 115. 116.

DAR-LING WHEN I SAY TO YOU

117. 118. 119. 120.

SAY TO YOU DO YOU

121. 122. 123. *mf* 124. 125. 126.

LOVE AS I LOVE YOU

127. 128. 129. 130.

ARE YOU MY LIFE TO BE

b)
 mf o
 NY
 DREAM COME TRUE?
 OR WILL THIS

131. mf 132. 133. 134. 135. 136.

(end solo)
 DREAM OF MINE FADE OUT OF SIGHT MP
 LIKE THE +

137. 138. 139. 140. 141. 142. mp

MOON DRAWING DIM ON THE +
 RIM OF THE HILL IN THE +

143. 144. 145. 146.

RIM OF THE HILL IN THE +

147. 148. 149. 150.

CHILL STILL mf OF THE
 151. 152. 153. 154. 155. 156. mf

NIGHT

157. 158. 159. 160.

(OPEN) Duet

161.

162. (START HERE!) *m f* STILL OF THE NIGHT *mf*

163.

164. (REPEAT TILL CUE)

(On Cue:)

(Sudden Pause!)

165.

166. STILL OF THE NIGHT *m f*

167. *mp*

Werk 10 | 90

PIANO

IN THE STILL OF THE NIGHT

- COLE PORTER
- AAR M. WEIR

$\text{J} = 112$

BASS

Handwritten piano sheet music for "In the Still of the Night". The music is written on five staves, each with a bass clef and a common time signature. The first staff (Bass) has a tempo of J = 112 and dynamic BASS. The second staff (Treble) starts with Eb9sus chords. The third staff (Treble) follows with Fmaj7/C, F-b7/C, and Fb/C chords. The fourth staff (Treble) includes G7/C and C7(13) chords. The fifth staff (Treble) features F6/9/C, Dbmaj9, and Gb9(#11) chords. The sixth staff (Treble) contains Fmaj7, Bb9, and G7 chords. The seventh staff (Treble) includes Fmaj7, B-7b5, F9, and G7 alt. chords. The eighth staff (Treble) shows A-7, F#7(#9), B-7, and G7 alt. chords. The ninth staff (Treble) features A-7(11), C7(13), and C7(b13) chords. The tenth staff (Treble) includes Fmaj7/C, Bb/C, C9, C9, and Dmaj9 chords. The eleventh staff (Treble) shows Dbmaj7, Gbmaj7, Fmaj7/C, Bb/C, and G/B chords. The twelfth staff (Treble) concludes with Bbmaj7, A-7b5, Bb-9(11), and Bbmaj7 chords.

Eb9(II) D7sus D7(b9) D7^{b9}/G G-F
 57. *mf*
 Eb9sus Eb9sus Eb7/D**b** Fmaj7/C
 61.
 F07/C *v.* G7/C *v.* F6/C *v.*
 65. *mp*
 F07/C *v.* G-9 *v.* C7sus(b9) *v.*
 71.
 Eb-9(II) *v.* Eb-9(II) *v.* Eb-9(II)
 77. *mf*
 Eb-9(II) *v.* *v.* *v.*
 83.
 Ebmaj7 *v.* Ab9 *v.* Ebmaj9 *v.*
 87.
 Ab9 *v.* F-7 *v.* Bb7 *v.*
 93.
 Ebmaj7/Bb *v.* F-7/Bb Bb-9 Ebmaj7 *v.*
 99.
 Ab9 *v.* Ebmaj9 *v.* D7sus D7
 105.
 G- E7(#9) A-7 D7alt.
 111. *mf*
 G-7 *v.* Bb7(13) Bb7(b13)
 115. *f* G-7 Bb7(13)

119. E^{b6}/B^b A⁹($\sharp\sharp$) Ab⁹($\sharp\sharp$) G⁹($\sharp\sharp$) G^{b9}($\sharp\sharp$)

123. F-7 B^{b9} B^{maj9} E^{maj9}($\sharp\sharp$)

127. $E^{b6/9}$ A-7b5 Ab^{maj9} G-7($\sharp\sharp$) G^{b9}($\sharp\sharp$)

131. F-7 B^{b9} Db9sus Db9sus B^{maj7}

135. E^b/B^b C^{7/B^b} F-7/ B^b ".

139. Ab-6 " E^b/B^b ".

143. E^{b07}/B^b " F-7/ B^b " E^{bmaj7}/B^b "

149. E^{b07}/B^b " F-9 " D7($\sharp\sharp$) "

155. D7($\sharp\sharp$) " Db9sus " ".

(OPEN) D^{b9sus} (REPEAT TILL LUE)

161. D^b9sus " ".

(ON LUE:) D^{b9sus} " ".

165. Mf " ".

- Weir 10/96

(BASS)

IN THE STILL OF THE NIGHT

-COLE PORTER
-ARR. WEIR

1 = 112, 5a
Bossa

9. Eb9sus 1, 2, 3.
G/B/C 1, 1 mf VI D/F D/F b± 4. Eb9sus Db9
F/C F/C + F/B/C 2. F/C 2. x.
b. p
15. F/C D/F D/F + G/C 2. 2. C
b. mp
21. F/G D/F D/F + D/bmaj9 b - G/b9
b. mf
25. Fmaj7 + + Bb9
b. mf D/F D/F + + D/F D/F D/F
29. Fmaj7 + + Bb7-7bs F9 E7 alt.
b. D/F D/F D/F D/F D/F D/F
33. A-7 F#7 B-7 E7
b. A-7 D/F D/F D/F D/F D/F
37. F/C D/F D/F + Bb/C 2. x.
b. p
41. C9 D/F D/F D/F D/F D/F D/bmaj9 b - G/bmaj9
b. 45. F/C D/F D/F + Bb/C 2. x. G/B (b) Bbmaj7
b. 49.

(DASS)

-2-

A-7b5 Bb-9 Eb9 b7. D7sus D7

55. ss. b9 mf b7. D7sus D7

59. 0/G G/F Eb9sus Eb9sus Eb7/b6

63. F/c D1 D1 + F9/c 2 G/c 2

69. 65. mp F/c D1 D1 + F9/c 2 G-9

75. C7sus(b9) mf - - - - bb

79. Eb-9 + - - - - -

87. Ebmaj7 - - - Ab7 -

91. - - - F7 + - +

97. Bb7 - - - Eb/Bb7 - -

101. F-7/Bb Bb-9 Ebmaj7 - -

103. - - - - - -

105. Ab9 - - Ebmaj9 - -

109. D7sus D7 G- E7 - -

(BASS)

- 3 -

113. A^7 D^7 G^7 E^b/B^b A^9 A^{b9}

117. B^{b7} E^b/B^b A^9 A^{b9}

119. F^7 $+ +$ B^{b9} B^{maj}^9

121. G^7 G^{b9} F^7 $+ +$ B^{b9} B^{maj}^9

125. E^{maj}^9 E^b/B^b A^{7b5} $A^{b\text{maj}}^9$

129. G^7 G^{b9} F^7 $+ +$ B^{b9}

133. $D^{b9\text{sus}}$ $D^{b9\text{sus}}$ B^{maj}^7 E^b/B^b C^7/B^b

137. F^7/B^b A^{b6}

141. E^b/B^b E^b/B^b F/B^b

143. E^{b7}/B^b Z Z F/B^b Z Z

147. E^{b7}/B^b Z Z E^{b7}/B^b Z Z

151. F^9 $+ +$ $D^7(\#9)$ mf

157. $D^{b9\text{sus}}$ Z Z Z

(OPEN) $D^{b9\text{sus}}$ Z (REPEAT TILL CUE) (ON b^{cue}) $E^{b9(11)}$

161. mf mf mf mp

(DRUMS) IN THE STILL OF THE NIGHT - COLE PORTER
- ARR. M. WEIR

-COLE PORTER
-ARR. H. WEIR

$$l = \underline{112}$$

~~Boys~~

mf (STICKS)

1, 2, 3.

4

1. (Bass) F D G-F D F / 8

15. (simile....) : *mp*

1997-1998

(PLAY TIME.) (Bossa)

FILLS
23. 17" 7 8

25. Mf

(MORE RHYTHMIC)

Handwritten musical score for bassoon part 33. The score consists of a single staff with five measures. Each measure contains a vertical bar line followed by a note head and a vertical stem. The stems all point upwards. Below the staff, the text "33. (BASS)" is written, followed by a vertical bar and a series of sixteenth-note patterns: **Tí Úí Úí Tí Úí Úí**.

(LESS RHYTHMIC)

A handwritten musical staff on a single-line grid. It starts with a bass clef, followed by a key signature of one sharp. The time signature is common time. The notes are primarily quarter notes, with some eighth notes and sixteenth notes indicated by vertical stems and horizontal dashes. There are also two slurs: one from the first note to the second, and another from the fifth note to the sixth.

(LIKE THE BEGINNING)

A handwritten musical score for a single instrument, likely a flute or oboe, featuring a treble clef, a common time signature, and a key signature of one sharp. The score consists of two systems of music. The first system contains measures 41 through 46, with lyrics in French: 'J'irai à la rivière'. The second system begins with measure 47 and includes a dynamic instruction 'fortissimo' (ff). The handwriting is in black ink on white paper.

A handwritten musical score for a single melodic line. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures, each with a vertical bar line. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains six measures, each with a vertical bar line. The notes are represented by vertical strokes of varying heights on the staff lines.

五

A musical staff consisting of five horizontal lines. The first line from the bottom is labeled 'G' with a small '4' superscript. The notes are quarter notes. The first four notes are grouped by a vertical bar line, and the last three notes are grouped by another vertical bar line.

2

A handwritten musical score consisting of a single melodic line on a five-line staff. The notes are represented by vertical strokes of varying heights. Above the staff, the following Roman numerals are written vertically: I, V, V-I, VI, and V.

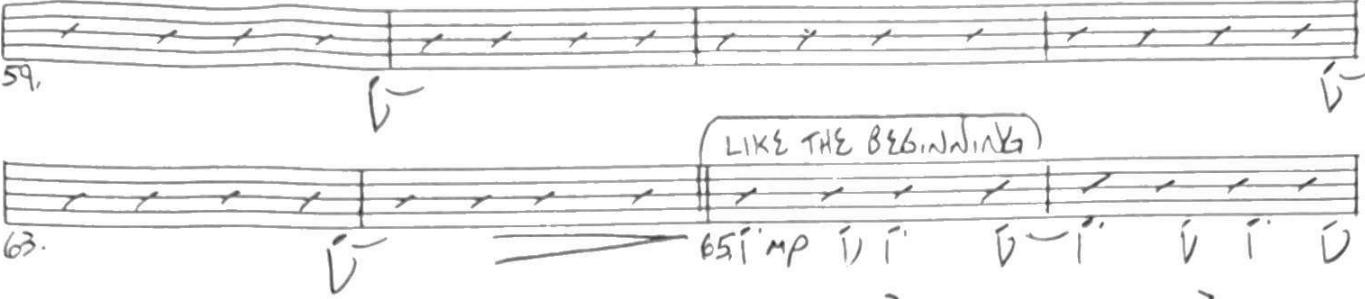
53-1 1 1 1

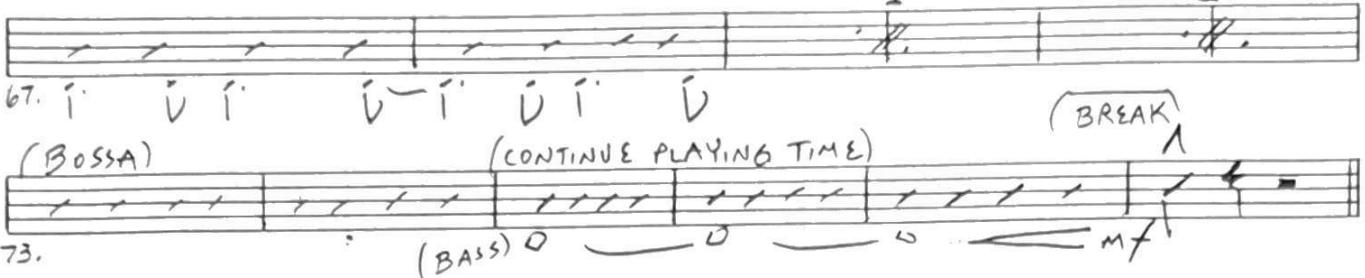
m f

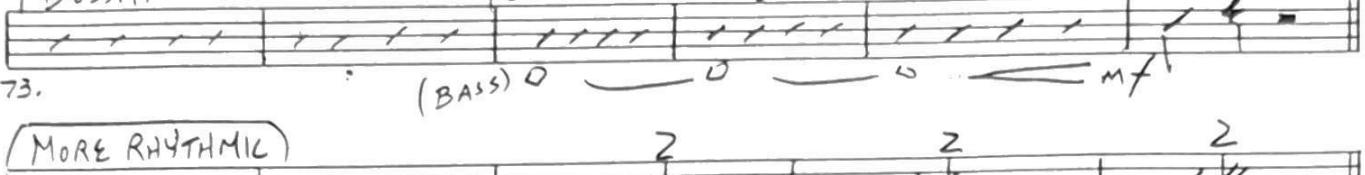
(DRUMS)

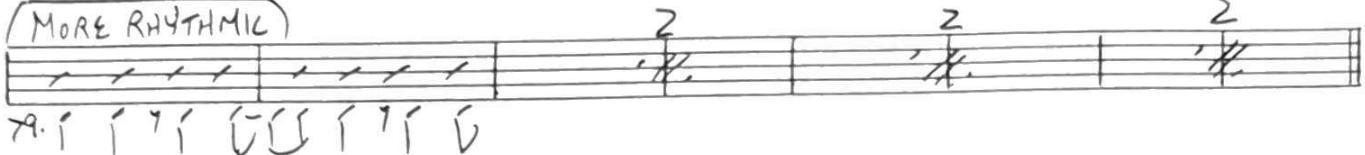
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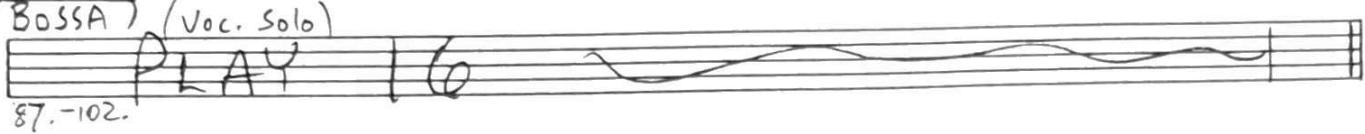
59.

63. 

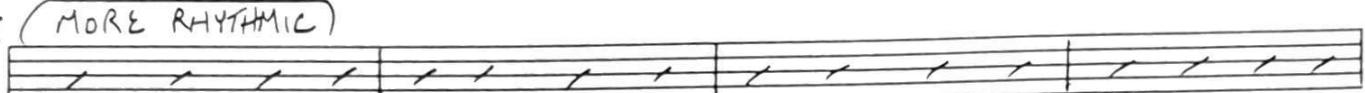
67. 

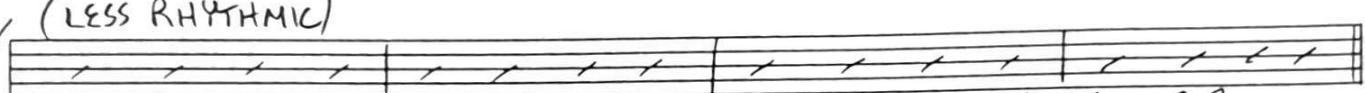
73. 

mf 

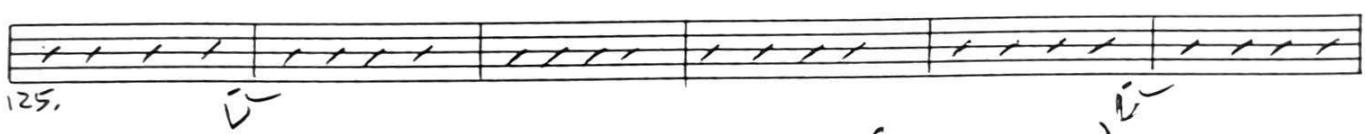
87.-102. 

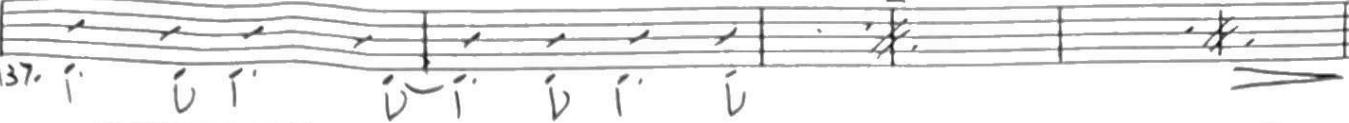
f 

mf 

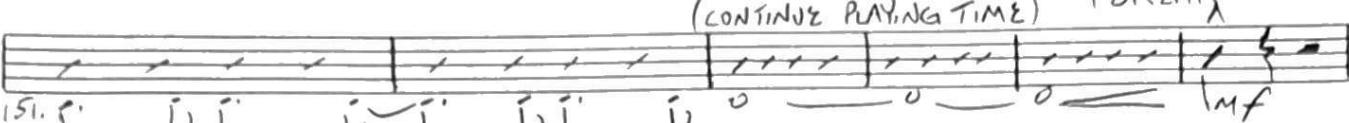
f 

119. 

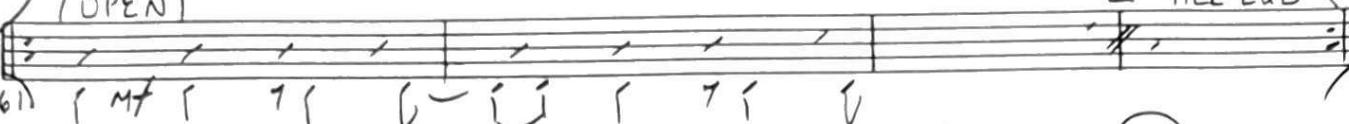
125. 

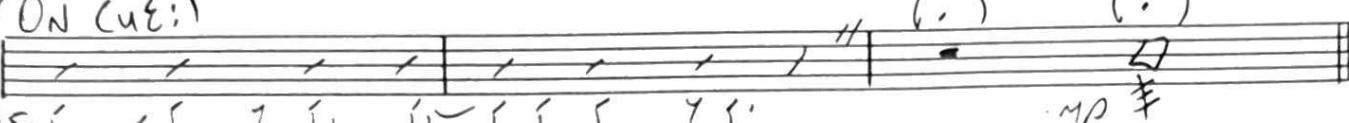
137. 
MP (LIKE THE BEGINNING)

143. 
(CONTINUE PLAYING TIME) (BREAK)

151. 
MF (MORE RHYTHMIC)

157. 
(OPEN)

161. 
(ON CUE:)

165. 

-Weir 10/96