

**Bourée 1**

# Bourée 2

Staff 1: Bass clef, key signature of one flat, common time signature. Measures 1-4.

5

Staff 2: Bass clef, key signature of one flat, common time signature. Measures 5-8.

9

Staff 3: Bass clef, key signature of one flat, common time signature. Measures 9-12.

13

Staff 4: Bass clef, key signature of one flat, common time signature. Measures 13-16.

17

Staff 5: Bass clef, key signature of one flat, common time signature. Measures 17-20.

21

Staff 6: Bass clef, key signature of one flat, common time signature. Measures 21-24.

*Bourée I da Capo*

Beethoven 5, mvt. III, m. 1-100

Allegro  $\text{♩} = 96$   
unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *f* *Corni*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc. -*

68 *f*

82 *sf* *sf* *sf* *sf*

96 **A** *dimin. pp* *Vcllo* *Cb.*

Beethoven 5, mvt. III, m. 141-218

The image shows a page of musical notation for the third movement of Beethoven's Symphony No. 5. The score is arranged in several systems. The first system (measures 141-146) features a treble clef staff with a forte (*f*) dynamic. The second system (measures 147-155) is in bass clef and includes a first and second ending. The third system (measures 156-165) continues in bass clef. The fourth system (measures 166-174) is in bass clef and includes six numbered fingerings (1-6) for a melodic line. The fifth system (measures 175-187) is for piano, with the right hand labeled 'Vcllo' and the left hand 'Cb.'. It includes a section marked 'B' and a forte (*f*) dynamic. The sixth system (measures 188-196) is in bass clef, marked 'unis.', and includes dynamics 'dimin.' and 'p'. The seventh system (measures 197-206) is in bass clef and includes the dynamic 'sempre più p'. The eighth system (measures 207-218) is in bass clef and includes a forte (*f*) dynamic.

Beethoven 9, mvt. IV, m. 1-90

**Presto**  $\text{♩} = 96$

Legni *f*

11 *dim.* *p* Fag. 2

22 Fag. *f*

38 **Tempo I**  
unis. *f* *ff* *dim.* *ritard.*

45 **poco Adagio** **Vivace**  
Vello. *p* pizz.

56 **Tempo I**  
Vello. arco *f* *dim.* **Adagio cantabile** Fag. I

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 Fag. I **Allegro assai**  $\text{♩} = 80$  **Tempo I Allegro** *f* *f*

84 *f* Fag.

Mozart 40, mvt. I, m. 111-138

This image shows a page of musical notation for the first movement of Mozart's Piano Concerto No. 40, measures 111 through 138. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The music is divided into five systems. The first system (measures 111-113) features a treble clef staff with a few notes and rests. The second system (measures 114-119) begins with a forte dynamic marking (*f*) and contains a complex melodic line with many slurs and ties. The third system (measures 120-125) continues the melodic development with various rhythmic patterns. The fourth system (measures 126-130) shows a change in texture with more rhythmic accompaniment. The fifth system (measures 131-135) includes a section marked with a 'C' in a box, indicating a C-clef (soprano clef) for the right hand, though the notation shown is in bass clef. The final system (measures 136-138) concludes with a series of sixteenth-note runs.

# Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma  
English Lyric by Johnny Mercer

Med. Swing

**A**  $C_{MI}^7$   $F^7$   $(B_{MI}^7 E^7 B^b_{MI}^7 E^b_7)$

The fall - ing leaves \_\_\_\_\_ drift by my win - dow, \_\_\_\_\_ The au - tumn

$A_{MI}^7(b5)$   $D^7$   $G_{MI}$

leaves \_\_\_\_\_ of red and gold; I see your

$C_{MI}^7$   $F^7$   $(B_{MI}^7 E^7 B^b_{MI}^7 E^b_7)$

lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ The sun - burned

$A_{MI}^7(b5)$   $D^7$   $G_{MI}$

hands \_\_\_\_\_ I used to hold. Since you

**B**  $A_{MI}^7(b5)$   $D^7$   $G_{MI}$

went a - way \_\_\_\_\_ the days grow long, \_\_\_\_\_ And soon I'll

$C_{MI}^7$   $F^7$   $(B_{MI}^7 E^7)$   $E^b_{MA}^7$

hear \_\_\_\_\_ old win - ter's song, \_\_\_\_\_ But I

$A_{MI}^7(b5)$   $D^7$   $G_{MI}$   $(D^7/F\#)$   $C^9$   $F_{MI}^7$   $B^b_7$

miss you most of all, my dar - ling, \_\_\_\_\_ When

$(A_{MI}^7(b5) E^b_{MA}^7)$   $(D^7)$   $(A_{MI}^7(b5) D^7(\#5))$   $G_{MI}$   $(G^7)$

au - tumn leaves start to fall.

Melody is freely interpreted rhythmically.

# Cherokee

Ray Noble

Fast Swing

**A** B<sup>b6</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup> A<sup>b9</sup> B<sup>b6</sup> (Dmi<sup>7</sup> G<sup>7</sup>)

C<sup>9</sup> Cmi<sup>7</sup> G<sup>7(b9)</sup> Cmi<sup>7</sup> F<sup>7(+5)</sup>

<sup>1.</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b6</sup>

**B** C<sup>#</sup>mi<sup>7</sup> F<sup>#7</sup> BMA<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

AMA<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Cmi<sup>7</sup> F<sup>7(+5)</sup>

**C** B<sup>b6</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup> A<sup>b9</sup> B<sup>b6</sup> (Dmi<sup>7</sup> G<sup>7</sup>)

C<sup>9</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b6</sup> (Cmi<sup>7</sup> F<sup>7</sup>)

solo break

Cmi<sup>7</sup> break B<sup>b6</sup> (bass walks) B<sup>b13(+11)</sup> (trp. ten.)

Chords in parentheses are optional



BASS

1971-ISH ROCK

# THIS CHRISTMAS

DONNY HATHAWAY

ARR. ARCANGEL

INTRO

VERSE

F Maj7                      D m7                      E<sup>b</sup> Maj7                      E<sup>b</sup> Maj7 D m7 B<sup>b</sup> /C

F Maj7                      D m7                      E<sup>b</sup> Maj7                      E<sup>b</sup> Maj7 D m7 B<sup>b</sup> /C

A m7                      D 7sus4      D 7                      G m7                      C 7sus4

CHORUS

F Maj7                      B 7                      B<sup>b</sup> Maj7                      E<sup>b</sup> 7                      A m7                      D m7                      B m7b5                      B<sup>b</sup> m6

VERSE

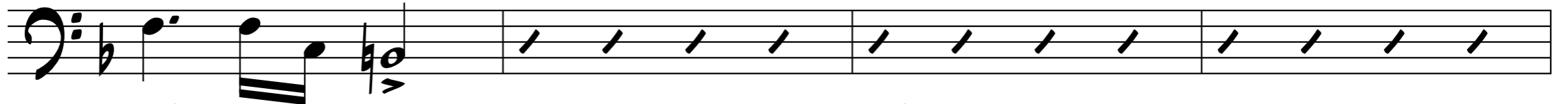
F Maj7                      D m7                      E<sup>b</sup> Maj7                      E<sup>b</sup> Maj7 D m7 B<sup>b</sup> /C

F Maj7                      D m7                      E<sup>b</sup> Maj7                      E<sup>b</sup> Maj7 D m7 B<sup>b</sup> /C

A m7                      D 7sus4      D 7                      G m7                      C 7sus4

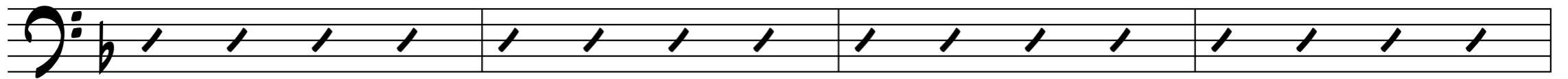
CHORUS

F Maj7 B7 B<sup>b</sup> Maj7 E<sup>b</sup>7 Am7 Dm7 Bm7b5 B<sup>b</sup>m6

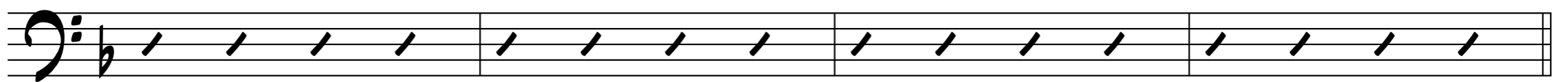


ALTO SOLO

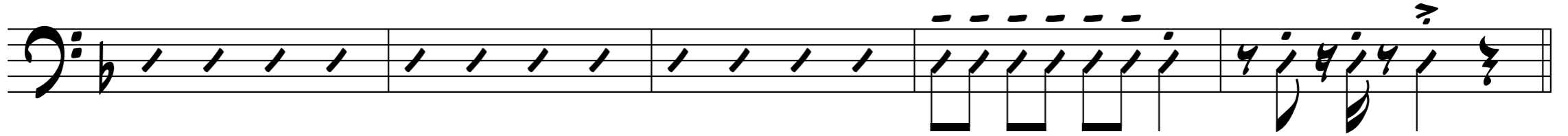
F Maj7 Dm7 E<sup>b</sup> Maj7 E<sup>b</sup> Maj7 Dm7 Gm7 C7



F Maj7 Dm7 E<sup>b</sup> Maj7 E<sup>b</sup> Maj7 Dm7 Gm7 C7

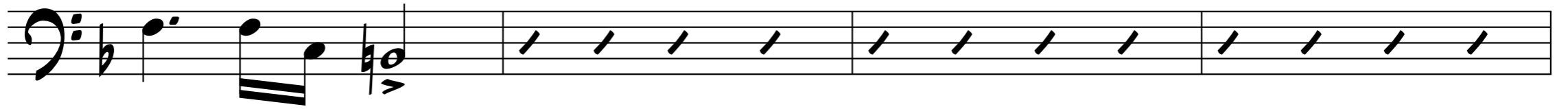


Am7 D7sus4 D7 Gm7 C7sus4 C7sus4

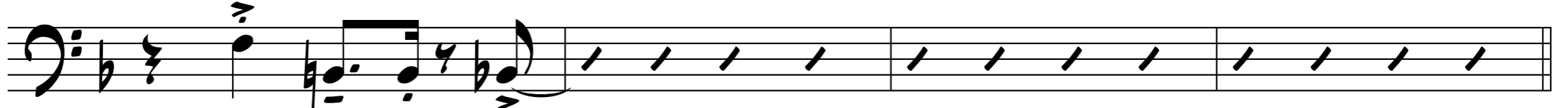


CHORUS

F Maj7 B7 B<sup>b</sup> Maj7 Gm7 G<sup>#</sup>dim Am7 Dm7 Bm7b5 B<sup>b</sup>m6



F B7 B<sup>b</sup> Maj7 Gm7 G<sup>#</sup>dim Am7 Dm7 Bm7b5 B<sup>b</sup>m6



OUTRO

Handwritten text: 3 X'S



# BASS

# SIR DUKE

27

$\bullet = 104$

3

1.

2.

A

7

11

B

15

CHOKE

19

23

C HORNS SOLI / UNISON

27

30

Detailed description: This is a musical score for the bass part of the piece 'Sir Duke'. The score is written on a single staff in bass clef, with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as 104 beats per minute. The score begins with a 3-measure rest, followed by a first ending (1.) and a second ending (2.). A circled 'A' is placed above the staff at the end of the first ending. The music consists of eighth and sixteenth notes, with some triplets and slurs. There are several dynamic markings, including accents and a 'CHOKE' instruction at measure 15. A circled 'B' is placed above the staff at measure 11, and a circled 'C' is placed above the staff at measure 23, with the text 'HORNS SOLI / UNISON' written below it. Measure numbers 7, 11, 15, 19, 23, 27, and 30 are indicated on the left side of the staff.



*Vamp*

ON CUE *Backgrounds*

69 **C<sub>M</sub> IN7** **F<sub>11</sub>** **(G) B<sub>b</sub>** **E<sub>M</sub> IN** **E<sub>b</sub>MA<sub>7</sub>**

73 **C<sub>M</sub> IN7** **F<sub>11</sub>** **B<sub>b</sub>** **E<sub>M</sub> IN** **E<sub>b</sub>MA<sub>7</sub>**

77 **C<sub>M</sub> IN7** **F<sub>11</sub>** **(H) HORNS SOLI / UNISON**

80

84