

LES FEUILLES MORTES

(AUTUMN LEAVES)

MUSIC BY JOSEPH KOSMA
ARRANGED FOR STRINGS BY CHRISTOPHER WENGER

INSTRUMENTATION

VIOLIN I - 8

VIOLIN II - 8

VIOLA - 5

CELLO - 5

BASS - 5

About the Arranger



Christopher M. Wenger is a professional music educator and string specialist. He holds a B.A. in Music with a Concentration in Cello Performance from Messiah College, Grantham, PA. An avid composer and arranger, Mr. Wenger has written in a wide variety of styles for groups of all ages, though primarily for the high school level.

He currently resides in Pennsylvania with his wife Angela and two boys.

About the Piece

Les Feuilles Mortes, translated *Autumn Leaves* was written in 1945 and premiered in 1946 in the French film *Les Portes de la Nuit*. The original French text was written by Jacques Prévert, with original music composed by Joseph Kosma. English lyrics were written in 1947 by Johnny Mercer.

Autumn Leaves is one of the most recorded jazz standards in the repertoire, and this is a medium-swing version in E minor, to make it more playable for strings. The arrangement allows for both reading and improvisation, with chords in players' parts during extended solo sections, which are also written out. Syncopated accompaniments mainly in the inner voices and rich chordal backgrounds capture the melancholy nature of the tune.

LES FEUILLES MORTES (AUTUMN LEAVES)

CONDUCTOR

KOSMA/WENGER

MED. SWING ♩=170

Musical score for the first system, featuring Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'MED. SWING' with a quarter note equal to 170 beats per minute. The Violin II part begins with a dynamic marking of *mf*. The Double Bass part includes the following chord changes: A^{MIN7}, D⁷, G^{MAJ7}, and C^{MAJ7}. The overall dynamic for the Double Bass part is *mf*.

Musical score for the second system, featuring Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is common time (C). The Violin I part begins with a dynamic marking of *5*. The Double Bass part includes the following chord changes: F#^{M7(b5)}, B⁷, E^{MIN}, A^{MIN7}, D⁷, G^{MAJ7}, C^{MAJ7}, and F#^{M7(b5)}.

A

VLN. I
14

VLN. II

VLA.

Vc.

D.B.

B7 EMIN m^p F#M7(b5) B7 EMIN

VLN. I
21

VLN. II

VLA.

Vc.

D.B.

Amin7 D7 GMA7 CMA7 F#M7(b5) B7 EMIN A9 DMIN7 G7

8

VLN. I
29

VLN. II

VLA.

Vc.

D.B.

CMA7 F#M7(b5) B7 EMIN ± A MIN7 D7

VLN. I
35

VLN. II

VLA.

Vc.

D.B.

GMA7 CMA7 F#M7(b5) B7 EMIN A MIN7

VLN. I
42

VLN. II

VLA.

Vc.

D.B.

D7 GMA7 CMA7 F#M7(b5) B7 EMIN

VLN. I
49

VLN. II

VLA.

Vc.

D.B.

F#M7(b5) B7 EMIN A MIN D7 GMA7 CMA7

VLN. I
57

VLN. II

VLA.

Vc.

D.B.

F#M7(b5) B7 EMIN A9 DMIN7 CMA7 F#M7(b5) B7 EMIN

SOLO

VLN. I
65

VLN. II

VLA.

Vc.

D.B.

A MIN7 D7 G MA7 C MA7 F#M7(b5)

VLN. I
70

VLN. II

VLA.

Vc.

D.B. 87 E MIN A MIN7

VLN. I
74

VLN. II

VLA.

Vc.

D.B. D7 G MA7 C MA7 F#M7(b5)

78

VLN. I

VLN. II

VLA.

Vc.

D.B.

87 E MIN F#M7(b5) 87

83

VLN. I

VLN. II

VLA.

Vc.

D.B.

E MIN A MIN7 D7 G MA7

VLN. I

VLN. II

VLA.

Vc.

D.B.

88

CMA7 F#M7(b5) B7 Emin A9 DMIN7 G7

VLN. I

VLN. II

VLA.

Vc.

D.B.

93

CMA7 F#M7(b5) B7 Emin

VLN. I
97) *f* **TUTTI** **F**

VLN. II
mf

VLA.

Vc.

D.B.
p **A MIN7** **D7** **G MA7** **C MA7**

VLN. I
102) *f* **5**

VLN. II

VLA.

Vc.

D.B.
F#M7(b5) **B7** **E MIN**

VLN. I *106f*

VLN. II

VLA.

Vc.

D.B. *Amin7 D7 GMA7 CMA7 F#M7(b5)*

VLN. I *111f*

VLN. II

VLA.

Vc.

D.B. *B7 Emin F#M7(b5) B7 Emin*

VLN. I
117

VLN. II

VLA.

Vc.

D.B.

A MIN7 D7 G MA7 C MA7 F#M7(b5)

VLN. I
123

VLN. II

VLA.

Vc.

D.B.

B7 E MIN A9 D MIN7 G7 C MA7 F#M7(b5) B7

VLN. I
128

VLN. II

VLA.

Vc.

D.B. E MIN F#M7(b5) B7 E MIN A9

VLN. I
132

VLN. II

VLA.

Vc.

D.B. D MIN7 G7 CMa7 F#M7(b5) B7 E MIN