

# **Autumn Leaves**

by

JOSEPH KOSMA

Lyrics by: JACQUES PRÉVERT and JOHNNY MERCER

Arranged by: PARIS RUTHERFORD

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# Autumn Leaves

For SSA and Piano

Duration: ca. 3:05

Arranged by  
PARIS RUTHERFORD

English Lyrics by JOHNNY MERCER  
French Lyrics by JACQUES PREVERT  
Music by JOSEPH KOSMA

Swing feel ( $\text{♩} = \text{ca. } 160$ ) ( $\text{♪} \text{ ♪} = \text{♪}^3 \text{ ♪}$ )

B7sus Bbm7(b5)

Am7

G#m7(#5)

*mf Stop-time rhythm*

G13 F#7(#5)

Soprano I

*unis. mf*

9

Soprano II

The fall - ing leaves \_\_\_\_\_

Alto

*mf*

Cmaj7(b5)

Am7

D7

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drift by my win - dow, the au - tumn leaves \_

Gmaj7 Cmaj7

10

unis.

of red and gold, \_

F#m7(b5) B7 Em

13

unis. [17]

I see your lips, the sum - mer kiss -

Am D7sus A♭7 Gmaj7

16

the sun - burned hands —  
- es, — the sun - burned hands —

Cmaj7 F#m7(♭5)

19

I used to hold. ————— unis.  
— to hold. ————— Since you

B7 Em

22

25

went a - way ————— the days — grow long, —————

Am6/B Gmaj7/B

25

— and soon I'll hear old win - ter's song. —

B♭dim7                    Am7                    Gm7                    Fm7                    Em7

28

3                            33  
unis.

But I miss you most of all, —

G7                            F♯m7(♭5)

31

— my dar - ling, — when

B7(♯5)                    Em7

34

unis.

-4

au - tumn leaves start to fall. \_\_\_\_\_

-4

A2/C# C7 B7 B7(♯5) Fmaj7 F♯7

37

43

Buh buh do ae oo way — oh way —

G7 A♭7(♯5) Am7

41

shu doo dut day — doo bu doo ay — buh dut dut

D7sus Gmaj7 Cmaj7

44

doo ee ae \_\_\_      dat      dat      vuuh doo dut      duh \_\_\_      duh \_\_\_\_\_  
 F#m7(b9)      B7(#5)      Em7  
 47

*unis.*      51  
 duh bu doo duh \_\_\_      oo ae \_\_\_      dat      dat      doo duh dut day -  
 Am7      D7sus      D9  
 50

*unis.*  
 oo ae \_\_\_      day ooh \_\_\_      vuuh doo ae oo ae \_\_\_      day oh \_\_\_  
 Gmaj7      C9      F#m7(b5)  
 53

Solo

dut doo day day oh. Since you

Am/B      B7(5)      Em7

56

59

went a - way the days grow long

Am6/B      C13      Am6/B      Bm7

59

duh boo duh duh duh duh da duh duh duh duh duh duh dut dut

B7      Am7      D13      A♭maj7

62

67

boo buh duh  
But, \_\_ I miss you most of all, \_\_

Gmaj7      Cmaj7      F#m7(b5)

65

my darling. \_\_ Buh duh duh duh duh doo 'n

Am      F#dim7      Em7      B/D#      Dm7      G13

68

duh \_\_ 'n oo dut duh buh \_\_ buh duh \_\_

A2/C#      C7      B7      Bb7(b5)      A7

71

end Solo

(th) start t' fall.

F#7 Fmaj7 E

Piano solo

74

77 Am7 D7 Gmaj7 C/E

77

F#m7(b5) B7 Em7

81

85 Am7 D7sus D7 Gmaj7 C

p

85

F#m7(b5) B7 Em C/E

89

**Soprano I**

**Soprano II**

**Alto**

Since you went a - way \_\_\_\_\_

Em6                    E7(#5)                    B♭m6/C

rhythm in

93

— the days — grow long, — and soon I'll hear —

A♭2/C                    C♭dim

96

old win - ter's song.

B♭m7                    A♭m7                    F♯m7                    Fm7

99

3  
unis.

103

— But I miss you most of all, — my

A♭7                    Gm7(♭5)                    C7                    C7(♯5)

102

dar - ling, — when au - tumn

Fm7                    B♭2/D                    D♭7

105

unis.

leaves start — to fall, — start to fall, —

C7                    C7(♯5)                    B7(♭5)                    B19

108

and I see your lips,

Bbm7      Eb9      Ab13

111

the fall - ing leaves, \_\_\_\_\_ the fall - ing

D♭maj7 B♭m7 E♭9sus

*slight rit.*

leaves of red and gold.

*slight rit.*

Gm7(b5)      Gmaj7      C7(#5)      F5

*slight rit.*

117

## PERFORMANCE NOTES

“Autumn Leaves” is a favorite among the standard jazz repertoire, one that most audiences will relate to strongly. Singers should make the most of the lyrics and should sing without vibrato.

This arrangement is a great tool for teaching the swing feel. The group soli section (bars 42–58) has a concentration of swung eighth notes that tie across the barline or across beat three. In groups of two eighth notes (tied), there should be a sense of triplet to the motion. In groups of four eighth notes, the triplet should be more pronounced on the third and fourth eighths than on the first and second. All sustained notes should be sung with a slight crescendo, except for final cadences.

The vocal solo may be sung either with the whole group or with fewer voices for special effect. Both solos (vocal and piano) may be performed entirely *ad lib.*, at the director’s discretion.

Paris Rutherford