

Nat`King` Cole - When I Fall In Love

♩ = 200,000000 ♩ = 74,000076
0195FALL

Alto Saxophone

Percussion

Harp

Kora

Acoustic Bass

Synth Brass

Violin

Viola

Violoncello



5

Hp.

Vla.

Vc.

8

Alto Sax.

Hp.

Vln.

Vla.

Vc.



11

Alto Sax.

Hp.

Vln.

Vla.

Vc.



13

Alto Sax.

Hp.

Vln.

Vla.

Vc.

15

Alto Sax.

Hp.

Vln.

Vla.

Vc.

16

Alto Sax.

Hp.

Vln.

Vla.

Vc.

17

Alto Sax.

Perc.

Hp.

Kora

A. Bass

Vc.

♩ = 76,000351

19

Alto Sax. Perc. Kora A. Bass Vla. Vc.

This musical system covers measures 19 and 20. The Alto Saxophone part features a melodic line with two triplet markings. The Percussion part has a consistent rhythmic pattern of eighth notes. The Kora part consists of a steady eighth-note accompaniment. The A. Bass part provides a simple harmonic foundation with quarter notes. The Viola and Violin parts have long, sustained notes, with the Viola part including a dynamic marking of *mf*.



21

Alto Sax. Perc. Hp. Kora A. Bass Vla. Vc.

This musical system covers measures 21 and 22. The Alto Saxophone part continues with a melodic line, including a triplet. The Percussion part maintains its rhythmic pattern. The Harp part has a melodic line starting in measure 22. The Kora part continues with its eighth-note accompaniment. The A. Bass part has a simple harmonic line. The Viola part has a long, sustained note with a dynamic marking of *mf*. The Violin part has a long, sustained note with a dynamic marking of *mf*.

23

Alto Sax. Perc. Hp. Kora A. Bass Vla. Vc.

This musical system covers measures 23 and 24. The Alto Saxophone part features a melodic line with a triplet of eighth notes in measure 23. The Percussion part has a consistent rhythmic pattern of eighth notes. The Harp part is mostly silent, with a melodic flourish in measure 24 including a sextuplet and a triplet. The Kora part plays a steady eighth-note accompaniment. The Alto Bass part has a simple bass line. The Viola and Violin parts have long notes in measure 23 and a triplet in measure 24.



25

Alto Sax. Perc. Hp. Kora A. Bass Vla. Vc.

This musical system covers measures 25 and 26. The Alto Saxophone part has a melodic line with a triplet in measure 25. The Percussion part continues with eighth notes. The Harp part has a melodic line in measure 26 with a sextuplet and a triplet. The Kora part continues with eighth notes. The Alto Bass part has a simple bass line. The Viola and Violin parts have long notes in measure 25 and a melodic line in measure 26.

27

Alto Sax. Perc. Hp. Kora. A. Bass. Vla. Vc.



29

Alto Sax. Perc. Hp. Kora. A. Bass. Vla. Vc.

31

Alto Sax. Perc. Hp. Kora. A. Bass. Vla. Vc.

This musical system covers measures 31 and 32. The Alto Saxophone part begins with a melodic line in measure 31, followed by a rest in measure 32. The Percussion part features a consistent rhythmic pattern of eighth notes with 'x' marks. The Harp part has a rest in measure 31 and a sixteenth-note arpeggiated figure in measure 32, marked with a '6' and a triplet '3'. The Kora part plays a steady eighth-note accompaniment. The Alto Bass part has a simple bass line. The Viola part has a melodic line with slurs. The Violoncello part has a long, sustained chordal figure.



33

Alto Sax. Perc. Kora. A. Bass. Vla. Vc.

This musical system covers measures 33 and 34. The Alto Saxophone part has a melodic line in measure 33 with a triplet '3' and a rest in measure 34. The Percussion part continues with its eighth-note pattern. The Kora part maintains its eighth-note accompaniment. The Alto Bass part has a simple bass line. The Viola part has a melodic line with slurs. The Violoncello part has a long, sustained chordal figure.

35

Alto Sax.
Perc.
Kora
A. Bass
Vla.
Vc.

Detailed description: This musical system covers measures 35 and 36. The Alto Saxophone part features a melodic line with a sharp sign and a slur. The Percussion part has a rhythmic pattern with 'x' marks. The Kora part consists of eighth-note chords with a sharp sign. The A. Bass part has a bass line with a slur and a triplet of eighth notes. The Viola part has a long, sustained note with a sharp sign. The Violoncello part has a bass line with a sharp sign and a slur.



37

Alto Sax.
Perc.
Hp.
Kora
A. Bass
Vla.
Vc.

Detailed description: This musical system covers measures 37 and 38. The Alto Saxophone part continues the melodic line. The Percussion part has a rhythmic pattern with 'x' marks. The Harp part has a sixteenth-note arpeggiated figure with a slur and a sharp sign. The Kora part consists of eighth-note chords with a sharp sign. The A. Bass part has a bass line with a sharp sign. The Viola part has a long, sustained note with a sharp sign. The Violoncello part has a bass line with a sharp sign and a slur.

39 $\text{♩} = 78,000076$

Alto Sax.

Perc.

Hp.

Kora

A. Bass

$\text{♩} = 78,000076$

Syn. Br.

Vla.

Vc.



41

Perc.

Hp.

Kora

A. Bass

Syn. Br.

Vla.

Vc.

43

Perc. Kora A. Bass Syn. Br. Vla. Vc.

Detailed description: This system of music covers measures 43 and 44. The Percussion part features a steady eighth-note pattern with 'x' marks indicating muffled hits. The Kora part consists of a rhythmic accompaniment of eighth notes. The A. Bass part has a simple bass line with quarter notes. The Syn. Br., Vla., and Vc. parts are grouped together and feature complex chordal textures with various accidentals and dynamics.



45

Alto Sax. Perc. Hp. Kora A. Bass Syn. Br. Vla. Vc.

Detailed description: This system of music covers measures 45 and 46. The Alto Sax part has a melodic line with a triplet in measure 46. The Percussion part continues with eighth notes. The Hp. part has a melodic line with a sextuplet in measure 46. The Kora part continues with its rhythmic accompaniment. The A. Bass part has a simple bass line. The Syn. Br., Vla., and Vc. parts are grouped together and feature complex chordal textures with various accidentals and dynamics.

47 $\text{♩} = 76,000351$

Alto Sax.
Perc.
Hp.
Kora
A. Bass
Vla.
Vc.

6

$\text{♩} = 76,000351$

Detailed description: This system contains measures 47 and 48. The tempo is marked as quarter note = 76,000351. The Alto Saxophone part features a melodic line with slurs and accents. The Percussion part has a steady eighth-note pattern. The Harp part has a sixteenth-note arpeggiated figure starting in measure 47. The Kora part plays a rhythmic pattern of eighth notes. The Alto Bass part has a simple bass line. The Viola and Violin parts have sustained chords and a long note in measure 48. A double bar line is present between measures 47 and 48.



49

Alto Sax.
Perc.
Hp.
Kora
A. Bass
Vla.
Vc.

3

3

6

6

Detailed description: This system contains measures 49 and 50. The tempo remains quarter note = 76,000351. The Alto Saxophone part has a melodic line with a triplet in measure 49. The Percussion part continues with eighth notes and has a triplet in measure 50. The Harp part has a sixteenth-note arpeggiated figure starting in measure 50. The Kora part plays a rhythmic pattern of eighth notes. The Alto Bass part has a simple bass line. The Viola and Violin parts have sustained chords and a long note in measure 50.

51 $\text{♩} = 74,000076$ $\text{♩} = 78,000076$

Alto Sax.

Hp.

Kora

Vla.

Vc.



53 $\text{♩} = 70,000237$ $\text{♩} = 63,000065$ $\text{♩} = 58,000156$

Alto Sax.

Hp.

Syn. Br.

Vla.

Vc.



57 $\text{♩} = 80,000000$ $\text{♩} = 90,001709$ $\text{♩} = 98,001047$ $\text{♩} = 107,002052$ $\text{♩} = 122,001808$

Syn. Br.

Vla.

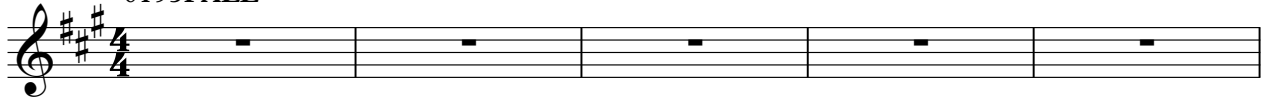
Vc.

Nat `King` Cole - When I Fall In Love

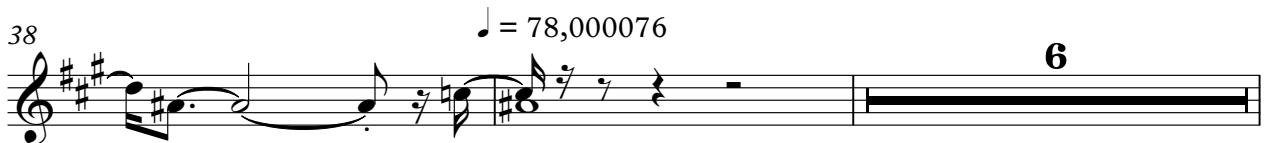
Alto Saxophone

♩ = 200,000000 ♩ = 74,000076

0195FALL



♩ = 76,000351



♩ = 78,000076

6

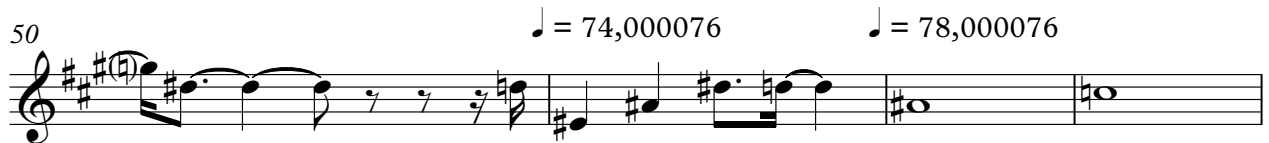
2

Alto Saxophone

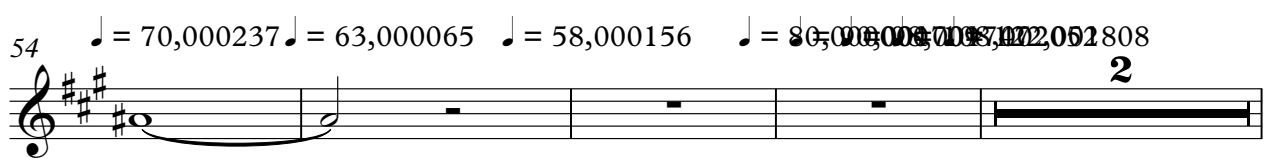
46 $\text{♩} = 76,000351$



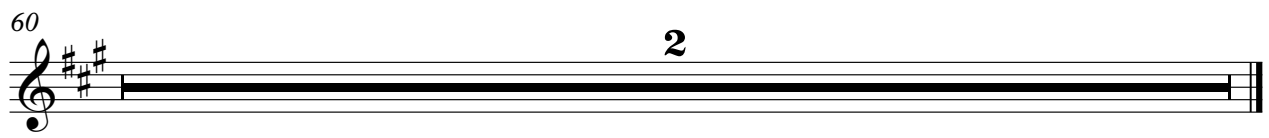
50 $\text{♩} = 74,000076$ $\text{♩} = 78,000076$



54 $\text{♩} = 70,000237$ $\text{♩} = 63,000065$ $\text{♩} = 58,000156$ $\text{♩} = 50,000000$ $\text{♩} = 45,000000$ $\text{♩} = 40,000000$ $\text{♩} = 35,000000$ $\text{♩} = 30,000000$ $\text{♩} = 25,000000$ $\text{♩} = 20,000000$ $\text{♩} = 15,000000$ $\text{♩} = 10,000000$ $\text{♩} = 5,000000$ $\text{♩} = 0,000000$



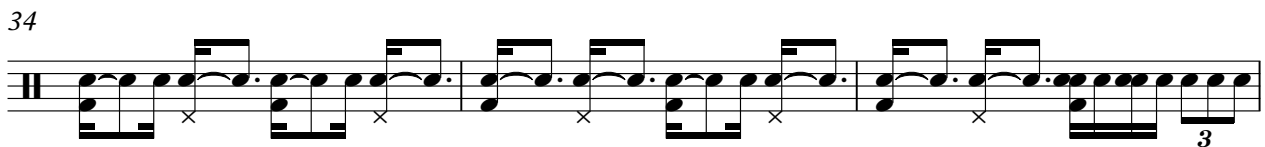
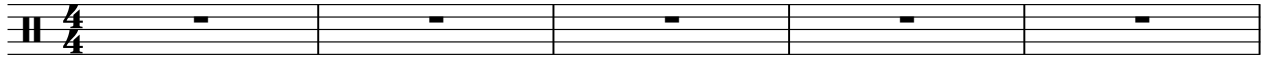
60 **2**



Nat`King` Cole - When I Fall In Love

Percussion

♩ = 200,000000 ♩ = 74,000076



V.S.

2

Percussion

43

Musical staff for measure 43. It contains a rhythmic pattern of eighth notes. There are 'x' marks below the staff at the end of each eighth note, indicating a specific percussive sound.

46

$\text{♩} = 76,000351$

Musical staff for measure 46. It contains a rhythmic pattern of eighth notes. There are 'x' marks below the staff at the end of each eighth note.

49

$\text{♩} = 74,000076$

Musical staff for measure 49. It contains a rhythmic pattern of eighth notes. There are 'x' marks below the staff at the end of each eighth note. A triplet of eighth notes is marked with a '3' above it.

52

$\text{♩} = 78,000076$ $\text{♩} = 70,000237$ $\text{♩} = 63,000065$ $\text{♩} = 58,000081$ $\text{♩} = 52,000108$ $\text{♩} = 47,000142$ $\text{♩} = 42,061808$

Musical staff for measure 52. It shows a series of rests. Below the staff, there are '2' marks under the first, third, and fifth rests, indicating a duration of two units.

60

2

Musical staff for measure 60. It shows a long rest. Below the staff, there is a '2' mark, indicating a duration of two units.

Harp

Nat`King` Cole - When I Fall In Love

♩ = 200,000000 ♩ = 74,000076

5

8

12

14

16

17 ♩ = 76,000351

Detailed description: This is a musical score for a harp in 4/4 time. The score is written on a grand staff with a treble clef. It begins with a tempo marking of ♩ = 200,000000 and a note value of ♩ = 74,000076. The music starts with a series of rests in the first four measures. The fifth measure begins with a triplet of eighth notes. The sixth measure contains a triplet of eighth notes followed by a quarter rest. The seventh measure has a quarter rest followed by a triplet of eighth notes. The eighth measure features a half note with a '2' above it, indicating a second ending. The ninth measure has a quarter rest followed by a triplet of eighth notes. The tenth measure contains a triplet of eighth notes followed by a quarter rest. The eleventh measure has a quarter rest followed by a triplet of eighth notes. The twelfth measure features a triplet of eighth notes followed by a quarter rest. The thirteenth measure has a quarter rest followed by a triplet of eighth notes. The fourteenth measure contains a triplet of eighth notes followed by a quarter rest. The fifteenth measure has a quarter rest followed by a triplet of eighth notes. The sixteenth measure features a triplet of eighth notes followed by a quarter rest. The seventeenth measure has a quarter rest followed by a triplet of eighth notes. The eighteenth measure contains a triplet of eighth notes followed by a quarter rest. The nineteenth measure has a quarter rest followed by a triplet of eighth notes. The twentieth measure features a triplet of eighth notes followed by a quarter rest. The twenty-first measure has a quarter rest followed by a triplet of eighth notes. The twenty-second measure contains a triplet of eighth notes followed by a quarter rest. The twenty-third measure has a quarter rest followed by a triplet of eighth notes. The twenty-fourth measure features a triplet of eighth notes followed by a quarter rest. The twenty-fifth measure has a quarter rest followed by a triplet of eighth notes. The twenty-sixth measure contains a triplet of eighth notes followed by a quarter rest. The twenty-seventh measure has a quarter rest followed by a triplet of eighth notes. The twenty-eighth measure features a triplet of eighth notes followed by a quarter rest. The twenty-ninth measure has a quarter rest followed by a triplet of eighth notes. The thirtieth measure contains a triplet of eighth notes followed by a quarter rest. The thirty-first measure has a quarter rest followed by a triplet of eighth notes. The thirty-second measure features a triplet of eighth notes followed by a quarter rest. The thirty-third measure has a quarter rest followed by a triplet of eighth notes. The thirty-fourth measure contains a triplet of eighth notes followed by a quarter rest. The thirty-fifth measure has a quarter rest followed by a triplet of eighth notes. The thirty-sixth measure features a triplet of eighth notes followed by a quarter rest. The thirty-seventh measure has a quarter rest followed by a triplet of eighth notes. The thirty-eighth measure contains a triplet of eighth notes followed by a quarter rest. The thirty-ninth measure has a quarter rest followed by a triplet of eighth notes. The fortieth measure features a triplet of eighth notes followed by a quarter rest. The forty-first measure has a quarter rest followed by a triplet of eighth notes. The forty-second measure contains a triplet of eighth notes followed by a quarter rest. The forty-third measure has a quarter rest followed by a triplet of eighth notes. The forty-fourth measure features a triplet of eighth notes followed by a quarter rest. The forty-fifth measure has a quarter rest followed by a triplet of eighth notes. The forty-sixth measure contains a triplet of eighth notes followed by a quarter rest. The forty-seventh measure has a quarter rest followed by a triplet of eighth notes. The forty-eighth measure features a triplet of eighth notes followed by a quarter rest. The forty-ninth measure has a quarter rest followed by a triplet of eighth notes. The fiftieth measure contains a triplet of eighth notes followed by a quarter rest. The fifty-first measure has a quarter rest followed by a triplet of eighth notes. The fifty-second measure features a triplet of eighth notes followed by a quarter rest. The fifty-third measure has a quarter rest followed by a triplet of eighth notes. The fifty-fourth measure contains a triplet of eighth notes followed by a quarter rest. The fifty-fifth measure has a quarter rest followed by a triplet of eighth notes. The fifty-sixth measure features a triplet of eighth notes followed by a quarter rest. The fifty-seventh measure has a quarter rest followed by a triplet of eighth notes. The fifty-eighth measure contains a triplet of eighth notes followed by a quarter rest. The fifty-ninth measure has a quarter rest followed by a triplet of eighth notes. The sixtieth measure features a triplet of eighth notes followed by a quarter rest. The sixty-first measure has a quarter rest followed by a triplet of eighth notes. The sixty-second measure contains a triplet of eighth notes followed by a quarter rest. The sixty-third measure has a quarter rest followed by a triplet of eighth notes. The sixty-fourth measure features a triplet of eighth notes followed by a quarter rest. The sixty-fifth measure has a quarter rest followed by a triplet of eighth notes. The sixty-sixth measure contains a triplet of eighth notes followed by a quarter rest. The sixty-seventh measure has a quarter rest followed by a triplet of eighth notes. The sixty-eighth measure features a triplet of eighth notes followed by a quarter rest. The sixty-ninth measure has a quarter rest followed by a triplet of eighth notes. The seventieth measure contains a triplet of eighth notes followed by a quarter rest. The seventy-first measure has a quarter rest followed by a triplet of eighth notes. The seventy-second measure features a triplet of eighth notes followed by a quarter rest. The seventy-third measure has a quarter rest followed by a triplet of eighth notes. The seventy-fourth measure contains a triplet of eighth notes followed by a quarter rest. The seventy-fifth measure has a quarter rest followed by a triplet of eighth notes. The seventy-sixth measure features a triplet of eighth notes followed by a quarter rest. The seventy-seventh measure has a quarter rest followed by a triplet of eighth notes. The seventy-eighth measure contains a triplet of eighth notes followed by a quarter rest. The seventy-ninth measure has a quarter rest followed by a triplet of eighth notes. The eightieth measure features a triplet of eighth notes followed by a quarter rest. The eighty-first measure has a quarter rest followed by a triplet of eighth notes. The eighty-second measure contains a triplet of eighth notes followed by a quarter rest. The eighty-third measure has a quarter rest followed by a triplet of eighth notes. The eighty-fourth measure features a triplet of eighth notes followed by a quarter rest. The eighty-fifth measure has a quarter rest followed by a triplet of eighth notes. The eighty-sixth measure contains a triplet of eighth notes followed by a quarter rest. The eighty-seventh measure has a quarter rest followed by a triplet of eighth notes. The eighty-eighth measure features a triplet of eighth notes followed by a quarter rest. The eighty-ninth measure has a quarter rest followed by a triplet of eighth notes. The ninetieth measure contains a triplet of eighth notes followed by a quarter rest. The hundredth measure has a quarter rest followed by a triplet of eighth notes.

2

Harp

22

26

29

32

38

$\text{♩} = 78,000076$

40

$\text{♩} = 76,000351$

46

50

$\text{♩} = 74,000076$

52 = 78,000076 Harp 3

53 = 70,000237 63,000065 = 58,000000 02,201808

60

Nat`King` Cole - When I Fall In Love

Kora

♩ = 200,000000 ♪ = 74,000076

6 **11** ♩ = 76,000351

19

22

25

27

30

33

36

38 ♩ = 78,000076

V.S.

40



42



44



47 ♩ = 76,000351



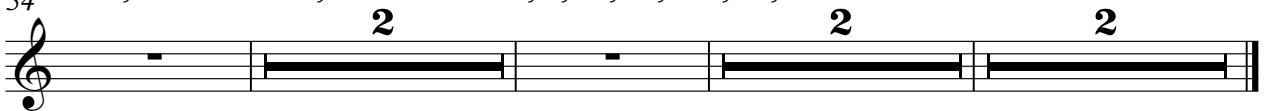
50

♩ = 74,000076

♩ = 78,000076



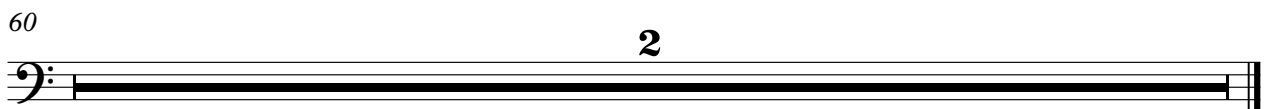
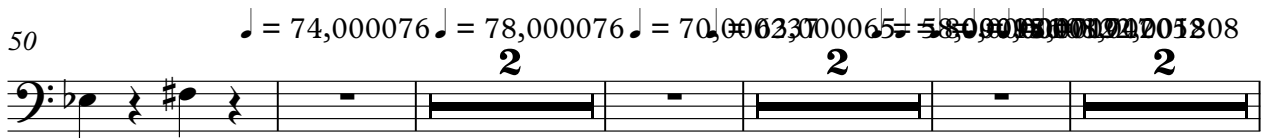
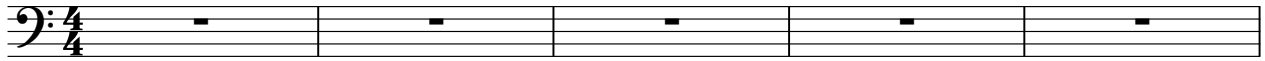
54 ♩ = 70,000237 ♩ = 63,000065 ♩ = 58,000008 ♩ = 57,000007 ♩ = 72,000122 ♩ = 61,0001808



Nat `King` Cole - When I Fall In Love

Acoustic Bass


♩ = 200,000000 ♩ = 74,000076



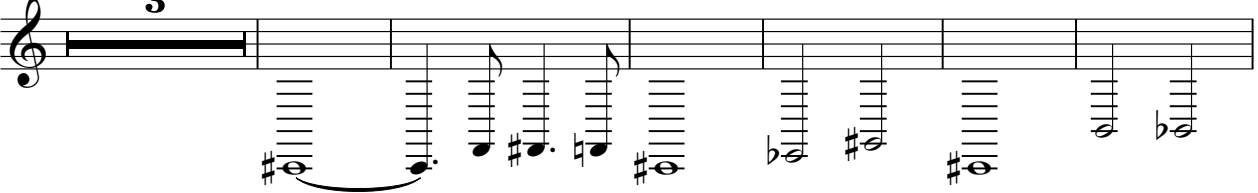
Nat`King` Cole - When I Fall In Love

Violin

♩ = 200,000000 ♩ = 74,000076

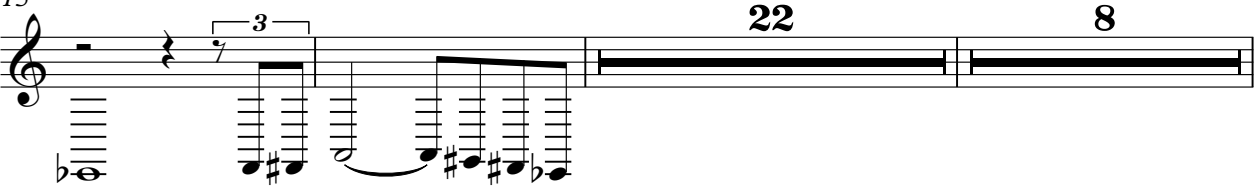


6 **3**



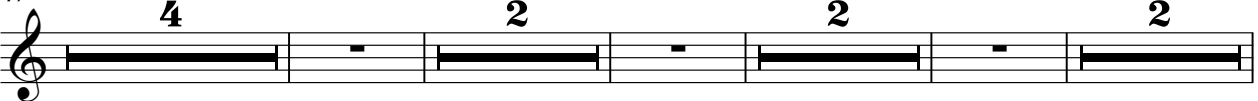
15 ♩ = 76,000351 ♩ = 78,000076

22 **8**

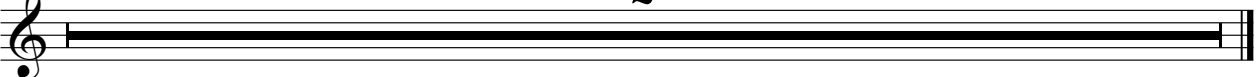


47 ♩ = 76,000351 ♩ = 74,000076 ♩ = 78,000076 ♩ = 70,000200065 ♩ = 58,000100022 ♩ = 201808

4 **2** **2** **2**



60 **2**



Nat `King` Cole - When I Fall In Love

Viola

♩ = 200,000000 ♩ = 74,000076

5

10

15

♩ = 76,000351
3

21

2

27

31

34

2

39

$\text{♩} = 78,000076$

Viola

45

$\text{♩} = 76,000351$

49

$\text{♩} = 74,00007600076$ $\text{♩} = 70,000237$

2

55

$\text{♩} = 63,000065$ $\text{♩} = 58,000156$ $\text{♩} = 80,000000$ $\text{♩} = 90,001709$ $\text{♩} = 98,001748$ $\text{♩} = 108,002052$ $\text{♩} = 122,001808$

60

2

Nat `King` Cole - When I Fall In Love

Violoncello

♩ = 200,000000 ♪ = 74,000076

Musical staff 1: Bass clef, 4/4 time signature. It begins with a whole rest, followed by a melodic line starting with a dotted quarter note, a quarter note, and a half note.

Musical staff 2: Bass clef, starting with a measure number 5. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 3: Bass clef, starting with a measure number 11. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 4: Bass clef, starting with a measure number 17. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 5: Bass clef, starting with a measure number 24. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 6: Bass clef, starting with a measure number 31. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 7: Bass clef, starting with a measure number 38. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 8: Bass clef, starting with a measure number 44. It features a complex melodic line with many beamed notes and a triplet.

♩ = 74,000076 ♪ = 78,000076 ♩ = 70,000237 ♪ = 63,000065 ♩ = 58,000156

Musical staff 9: Bass clef, starting with a measure number 51. It features a complex melodic line with many beamed notes and a triplet.

Musical staff 10: Bass clef, starting with a measure number 56. It features a complex melodic line with many beamed notes and a triplet. The staff ends with a double bar line and a fermata.