

BEI MIR BIST DU SCHON

[illegible]

3

PLEASE LET ME EX - PLAIN BEI MIR SIEH DU SCHÖN MEANS THAT YOU'RE BEING BEI MIR SIEH DU SCHÖN, A - GAIN I'LL EX - PLAIN IT MEANS YOU'RE THE FAIR - EST IN THE LAND.

I COULD SAY HEL - LO, HEL -

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B. SX.
 Bb. Trp. 1
 Bb. Trp. 2
 Bb. Trp. 3
 Bb. Trp. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Gtr.
 Pno.
 A.B.
 D.S.

CHOR - AG LIES
 (CHOR)

INSTRUMENTAL

2

The 11th Hour

Sei wie bist du schön, please let me ex-plain, Sei

Gtr.

Pno.

D.S.

A. Sax

T. Sax

S. Sax

S. Tenor 1

S. Tenor 2

S. Tenor 3

T. Tenor 1

T. Tenor 2

T. Tenor 3

S. Tenor

Lyrics:

Sei wie bist du schön, please let me ex-plain, Sei

BEI MIR BIST DU SCHÖN

11

WIE BIST DU SCHÖN MEANS THAT YOU'RE BEING

SOLO: BOA SASSO

BRIDGE

SOLO

HEROIN LUGGOLD SAYS "BEL-LA, BEL-LA BEL-LA BEL-LA BEL-LA", E-VEN SAYS "VOON-DEE-SHE" EACH LAN-BORGE

12

BEI WIE BIST DU SCHÖN, ONCE A - GAIN I'LL EX - PLAIN IT MEANS YOU'RE THE FAIR-EST IN THE LAND

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

SV. TRP. 1

SV. TRP. 2

SV. TRP. 3

SV. TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

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BEI MIR BIST DU SCHON

7

18

1. - ILY HELPS ME TELL YOU HOW BEAND YOU AEE. IVE TRED TO EX-PLAIN, BEI WIE BIST DU SCHON IT MEANS THAT MY HEART'S AT YOUR COM - MAND. COME ON AND

21

OH, HOH BEAND YOU AEE. IT'S YOUR CARE YOU'RE THE FAIR-EST IN THE LAND.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Sy. Trp. 1

Sy. Trp. 2

Sy. Trp. 3

Sy. Trp. 4

Ten. 1

Ten. 2

Ten. 3

S. Ten.

Gtr.

Pno.

A.B.

D.S.

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BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

VOICE 1

VOICE 2

8VA BASSO

A

OF ALL THE GIRLS THAT I'VE KNOWN, AND I'VE

8

KNOWN SOME UN - TIL I FIRST MET YOU BA - BY, I WAS LONE - SOME AND WHEN YOU

11

CAME IN SIGHT, DEAR, MY HEART GREW LIGHT AND THIS OLD WORLD SEEMED NEW TO ME

B

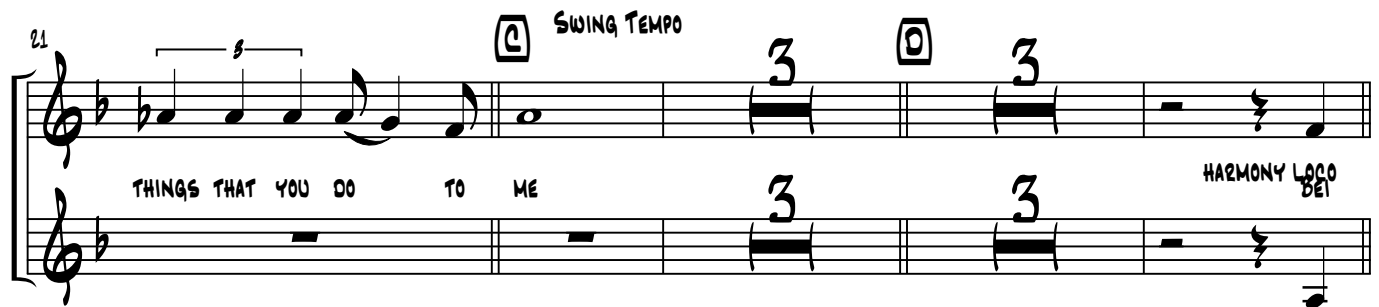
14

YOU'RE REAL - LY SWELL, I HAVE TO AD - MIT YOU DE - SERVE EX - PRES - SIONS THAT REAL - LY

18

FIT YOU AND SO I'VE RACKED MY BRAIN, HOP - ING TO EX - PLAIN ALL THE

21  SWING TEMPO



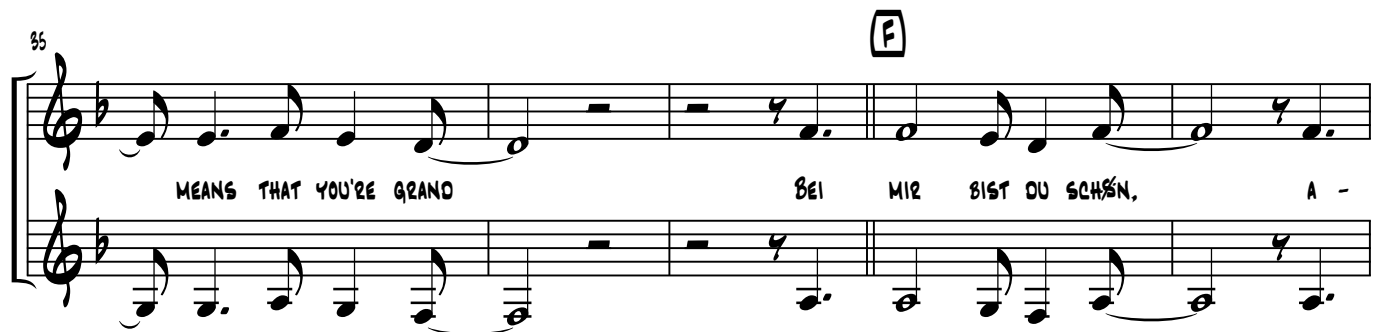
THINGS THAT YOU DO TO ME HARMONY LOOO BEI

30 



MIR BIST DU SCHÖN, PLEASE LET ME EX-PLAIN BEI MIR BIST DU SCHÖN

35 



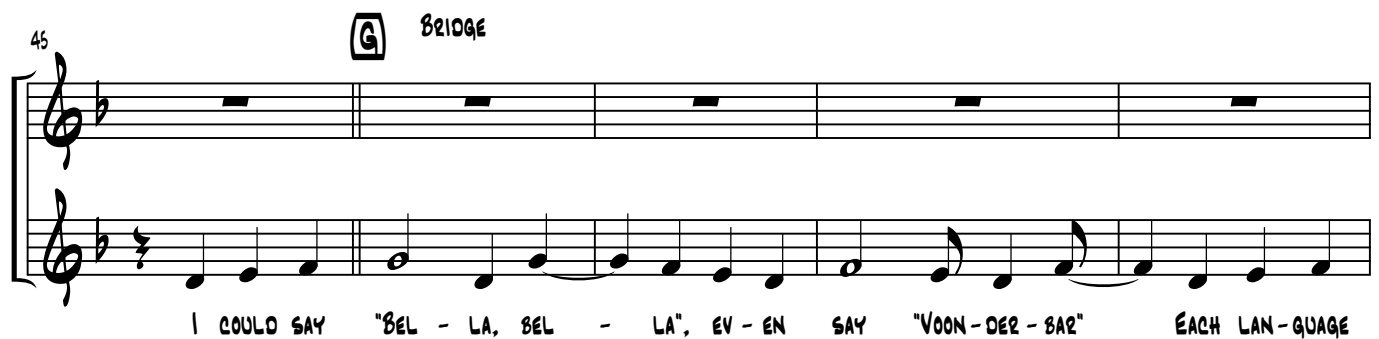
MEANS THAT YOU'RE GRAND BEI MIR BIST DU SCHÖN, A -

40



GAIN I'LL EX-PLAIN IT MEANS YOU'RE THE FAIR - EST IN THE LAND.

45  BRIDGE



I COULD SAY "BEL - LA, BEL - LA", EV - EN SAY "VOON - DER - BAR" EACH LAN - GUAGE

50 H

I'VE TRIED TO EX-PLAIN,
ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE.

55

BEI MIR BIST DU SCHÖN SO KISS ME AND SAY

59 1 INSTRUMENTAL

YOU UN - DER - STAND

77 1 SOLO

BEI MIR BIST DU SCHÖN, PLEASE LET ME EX-PLAIN, BEI

82

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND SOLO SVA BASSO
BEI

4

BEI MIR... VOCAL

86

K

MIR BIST DU SCHÖN, ONCE A - GAIN I'LL EX - PLAIN IT MEANS YOU'RE THE

91

L

BRIDGE

FAIR - EST IN THE LAND. HARMONY LOCO I COULD SAY "BEL - LA, BEL - LA BEL - LA BEL - LA

95

SOLO

BEL - LA", E - VEN SAY "VOON - DER - BAR" EACH LAN - GUAGE O - NLY HELPS ME TELL YOU

100

M

HOW GRAND YOU ARE. HARMONY LOCO I'VE TRIED TO EX - PLAIN, OH, HOW GRAND YOU ARE.

105

SOLO

BEI MIR BIST DU SCHÖN IT MEANS THAT MY HEART'S AT YOUR COM -

110

MAND. SOLO

IT'S TRUE DEAR YOU'RE THE FAIR-EST IN THE LAND.

115

COME ON AND KISS ME... AND SAY YOU IN - DER - STAND.

HARMONY LOCO

121

SPOKEN (RUBATO)

ON CU

BY JOVE I THINKS SHE'S GOT IT!

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

VOICE 1

VOICE 2

CLARINET SOLO

PIANO

CUE: Dm6

Gm6

5

A

8VA BASSO

OF ALL THE GIRLS THAT I'VE KNOWN, AND I'VE KNOWN SOME UN-TIL I

Dm6 (PNO. AND VOICE ONLY) Gm6 A7

PNO.

A7

2

BEI MIR... PIANO

9

FIRST MET YOU BA-BA, I WAS LONE-SOME AND WHEN YOU CAME IN SIGHT, DEAR, MY HEART GREW LIGHT AND THIS

9 DM6 GM6 A7 DM6 F6/C GM6/Bb E DIM7

PNO.

13

YOU'RE REAL-LY SWEET, I HAVE TO AD-MIT YOU DE-SERVE EX-PRES-SIONS THAT REAL-LY

OLD WORLD SEEMED NEW TO ME

13 DM6 Bb9 A7 DM6 E7-5 A7-9 DM6

PNO.

18

FIT YOU AND SO I'VE RACKED MY BRAIN, HOP-ING TO EX-PLAIN ALL THE THINGS THAT YOU DO TO ME

18 E7-5 A7-9 DM7 DM6 GM6 E7-9

PNO.

SWING TEMPO

BEI MIR... PIANO

3

24

BEI MIR SIST DU SCHÖN,
HARMONY LOCO

24

PNO.

31

PLEASE LET ME EX-PLAIN BEI MIR SIST DU SCHÖN MEANS THAT YOU'RE GRAND

31

PNO.

37

BEI MIR SIST DU SCHÖN, A - GAIN I'LL EX-PLAIN IT MEANS YOU'RE THE FAIR -

37

PNO.

CHORDS: Dm, A7, F

The musical score is written for piano and voice. It consists of three systems of music. The first system (measures 24-30) features a vocal line with the lyrics 'BEI MIR SIST DU SCHÖN,' and a piano accompaniment with a 'HARMONY LOCO' section. The second system (measures 31-36) continues the vocal line with 'PLEASE LET ME EX-PLAIN BEI MIR SIST DU SCHÖN MEANS THAT YOU'RE GRAND' and the piano accompaniment. The third system (measures 37-42) features the vocal line with 'BEI MIR SIST DU SCHÖN, A - GAIN I'LL EX-PLAIN IT MEANS YOU'RE THE FAIR -' and the piano accompaniment. Chords Dm, A7, and F are indicated throughout the piano part.

45 G BRIDGE

EST IN THE LAND.

I COULD SAY "BEL - LA, BEL - LA", EV - EN SAY "VOON - DER - SAE"

46 G E7 A7 Dm Gm6 Dm

COMP - AD LIS

PNO.

49 H

I'VE TRIED TO EX - PLAIN,

EACH LAN - GUAGE ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE.

49 Gm6 A Dm

PNO.

55

BEI MIR BIST DU SCHÖN SO KISS ME AND SAY YOU UN - DER - STAND

55 A7 Dm

PNO.

BEI MIR... PIANO

5

61 1 INSTRUMENTAL

PNO.

61 62 63 64 65 66 67

Gm6 A7 Dm6 A7+Dm6 Db7 D7 EbDm7

68

PNO.

68 69 70 71 72 73

Em6 B7+5 Em6 B7 Bb7B7 B7+5 B7 Ebm6 Em6 Ebm6 Em6

74

SOLO 1

BEI MIR BIST DU SCHÖN. PLEASE

PNO.

74 75 76 77 78 79

C9 B7 Eb7 Em6

80

LET ME EX-PLAIN. BEI MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND

SOLO SVA BASSO

BEI

87 EM EM/D C9 87

PNO.

86

MIR BIST DU SCHÖN. ONCE A - GAIN I'LL EX-PLAIN IT MEANS YOU'RE THE FAIR-EST IN THE LAND.

EM6 87 EM6 87 EM6 87

PNO.

92

I COULD SAY "BEL-LA, BEL-LA BEL-LA BEL-LA BEL-LA", E - VEN SAY "VOON-DEE-BAR" EACH LAN-QUAGE

HARMONY LOCO

BRIDGE

SOLO

EM6 C9 87-9 EM6 AM6 EM6

PNO.

98

O - NLY HELPS ME TELL YOU HOW GRAND YOU ARE.

I'VE

SOLO HARMONY LOCO

OH, HOW GRAND YOU ARE.

98

AM6

87

C7

PNO.

104

TRIED TO EX - PLAIN, BEI MIR BIST DU SCHÖN IT MEANS THAT MY HEART'S AT YOUR COM -

SOLO

104

FM

C7

PNO.

110

MANO. COME ON AND

IT'S TRUE DEAR YOU'RE THE FAIR-EST IN THE LAND.

110

F#m69

C7

F#m69

PNO.

116

KISS ME.... AND SAY YOU IN - DER - STAND.

116

GDM7 FM Db/F

PNO.

122

SPOKEN (RUBATO)

BY LOVE I THINKS SHE'S GOT IT!

122

Fm6 Db/F Gm7-5 C7

PNO.

128

ON CUE

128

Fm9(MAG7)

PNO.

ALTO SAX. 1

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

7 **(A)** **8** **(B)** **pp** **f** **p**

21 **(C)** SWING TEMPO **(D)**

27 **(E)** **3** **2** **mp**

36 **(F)** **mp**

41 **(G)** BRIDGE **2** **f** **ff**

48 **(H)** **p** **mp** **ff**

55 **(I)** INSTRUMENTAL **2** **mp**

61 **(I)** **f**

67

Detailed description: This is a musical score for Alto Saxophone 1, transcribed for JCTO by K. Moyer. The piece is 'Bei Mir Bist Du Schon' by Cahn & Chaplin, originally a vocal duet. The score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a rubato section marked 'RUBATO (CONDUCTED)' and 'VOCAL DUET'. The first staff shows a melodic line with a half note, a whole note, and a half note, followed by a rest. The second staff starts at measure 7 with a half note, a quarter note, and a half note, followed by a rest. The third staff starts at measure 21 with a half note, a quarter note, and a half note, followed by a rest. The fourth staff starts at measure 27 with a half note, a quarter note, and a half note, followed by a rest. The fifth staff starts at measure 36 with a half note, a quarter note, and a half note, followed by a rest. The sixth staff starts at measure 41 with a half note, a quarter note, and a half note, followed by a rest. The seventh staff starts at measure 48 with a half note, a quarter note, and a half note, followed by a rest. The eighth staff starts at measure 55 with a half note, a quarter note, and a half note, followed by a rest. The ninth staff starts at measure 61 with a half note, a quarter note, and a half note, followed by a rest. The tenth staff starts at measure 67 with a half note, a quarter note, and a half note, followed by a rest. The score includes various dynamics (pp, f, p, mp, ff) and articulations (accents, slurs, trills). It also features section markers (A, B, C, D, E, F, G, H, I) and a tempo change to 'SWING TEMPO' at measure 21. The piece concludes with a final melodic line in the tenth staff.

82 BEI MIR... ALTO 1

Musical staff 82-85. Key signature: two sharps (F# and C#). The staff contains a melodic line with various notes, rests, and dynamic markings. A fermata is placed over a half note in measure 84.

77

Musical staff 77-80. Key signature: two sharps. Measure 77 has a circled 'J' above it. Measure 79 has a circled '5' above it. The staff contains a melodic line with various notes, rests, and dynamic markings.

86

Musical staff 86-91. Key signature: three sharps (F#, C#, G#). Measure 86 has a circled 'K' above it. The staff contains a melodic line with various notes, rests, and dynamic markings. A fermata is placed over a half note in measure 90.

92 BRIDGE

Musical staff 92-95. Key signature: three sharps. Measure 92 has a circled 'L' above it. Measure 93 has a circled '4' above it. The staff contains a melodic line with various notes, rests, and dynamic markings.

101

Musical staff 101-105. Key signature: three sharps. Measure 101 has a circled 'M' above it. The staff contains a melodic line with various notes, rests, and dynamic markings. A fermata is placed over a half note in measure 104.

106

Musical staff 106-113. Key signature: two sharps. Measure 106 has a circled '2' above it. The staff contains a melodic line with various notes, rests, and dynamic markings.

114

Musical staff 114-120. Key signature: two sharps. Measure 114 has a circled '2' above it. The staff contains a melodic line with various notes, rests, and dynamic markings. A fermata is placed over a half note in measure 119.

121 SPOKEN (SUBITO)

Musical staff 121-127. Key signature: two sharps. Measure 121 has a circled 'M' above it. The staff contains a melodic line with various notes, rests, and dynamic markings. A fermata is placed over a half note in measure 126.

128 ON CUE

Musical staff 128-130. Key signature: two sharps. Measure 128 has a circled 'M' above it. The staff contains a melodic line with various notes, rests, and dynamic markings. A fermata is placed over a half note in measure 129.

ALTO SAX. 2

SOLO CLARINET

RUBATO (CONDUCTED)

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

CLARINET SOLO

The musical score is written for Alto Saxophone 2 and Solo Clarinet. It begins with a key signature of one sharp (F#) and a common time signature (C). The initial tempo is RUBATO (CONDUCTED). The score is divided into several sections marked with letters in boxes: A, B, C, D, E, F, G, H, and I. Section A (measures 5-8) is marked (TO ALTO). Section B (measures 15-21) is marked (ALTO SAX). Section C (measures 22-29) is marked SWING TEMPO. Section D (measures 30-37) is marked BRIDGE. Section E (measures 48-53) is marked INSTRUMENTAL. Section F (measures 54-60) is marked INSTRUMENTAL. Section G (measures 61-66) is marked INSTRUMENTAL. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, mf, ff, pp). The final measure is 66.

BEI MIR... ALTO 2

2/2

BEI MIR... ALTO 2

77

86

92

101

106

114

121

127

BRIDGE

SPOKEN (RUBATO)

ON CUE

77

86

92

101

106

114

121

127

BRIDGE

SPOKEN (RUBATO)

ON CUE

TENOR SAX. 1

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

The musical score is written for Tenor Saxophone 1 in G major (one sharp). It begins with a **RUBATO (CONDUCTED)** tempo. The first staff shows a melodic line with dynamics $\underline{p}$, $\underline{p}$, and p . Section **A** (measures 7-8) and Section **B** (measures 9-16) continue the melodic development. At measure 21, the tempo changes to **SWING TEMPO**. Section **C** (measures 21-26) and Section **D** (measures 27-34) feature more rhythmic patterns. Section **E** (measures 35-38) includes triplets and a sextuplet. Section **F** (measures 39-45) continues the swing feel. At measure 46, the **BRIDGE** begins with Section **G** (measures 46-54), featuring a prominent triplet. Section **H** (measures 55-64) and Section **I** (measures 65-70) are marked **INSTRUMENTAL**. The score concludes with a final melodic phrase starting at measure 71.

77 J 5

86 K *p* *p*

92 L BRIDGE 4 *p*

101 M

106 2

114 2 5 5

121 5

127 SPOKEN (RUBATO) ON CUE

TENOR SAX. 2

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

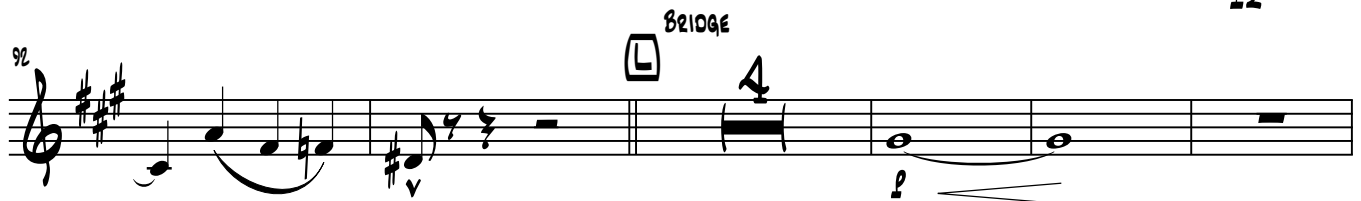
VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

The musical score is written for Tenor Saxophone 2 in G major (one sharp). It begins with a rubato section (measures 15-21) marked 'RUBATO (CONDUCTED)' and 'VOCAL DUET'. Measure 15 starts with a piano (pp) dynamic. Measures 22-29 transition to a 'SWING TEMPO' section. Measure 22 includes a forte (ff) dynamic. Measures 30-37 are marked 'BRIDGE' and include various dynamics (ff, mf) and articulation (accents, slurs). Measures 48-53 are marked 'INSTRUMENTAL' and include a mezzo-forte (mf) dynamic. Measures 54-65 continue the instrumental section with various dynamics (ff, mf) and articulation (accents, slurs). Measures 66-72 conclude the piece with a final melodic line.



BARITONE SAX.

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

7 (A) 8 (B) *pp*

21 (C) SWING TEMPO (D)

27 (E) 3 8 (F) 6

46 (G) BRIDGE 2 *p* *mp*

53 (H) 7 (I) INSTRUMENTAL

65

71

Detailed description: This is a musical score for Baritone Saxophone, transcribed for JCTO by K. Moyer. The piece is 'Bei Mir Bist Du Schon' by Cahn & Chaplin, originally a vocal duet. The score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a 'RUBATO (CONDUCTED)' section, marked with a hairpin crescendo. The first staff contains measures 1-6. The second staff starts at measure 7 with a boxed 'A' and continues to measure 20 with a boxed 'B' and a 'pp' dynamic. The third staff starts at measure 21 with a boxed 'C' and 'SWING TEMPO' marking, followed by a boxed 'D' at measure 24. The fourth staff starts at measure 27 with a boxed 'E', contains triplet markings (3, 8, 6), and ends with a boxed 'F'. The fifth staff starts at measure 46 with a boxed 'G' and 'BRIDGE' marking, followed by a '2' marking and dynamics 'p' and 'mp'. The sixth staff starts at measure 53 with a boxed 'H', contains a '7' marking, and ends with a boxed 'I' and 'INSTRUMENTAL' marking. The seventh staff starts at measure 65. The eighth staff starts at measure 71. The score includes various musical notations such as slurs, ties, and dynamic markings.

85 K

91

BRIDGE

p

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked "100". The music begins with a whole rest, followed by a quarter rest, then a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. This is followed by a quarter note G#4. The next measure contains a quarter note G#4 and a quarter note F#4. The final measure of the first line is a quarter note G#4. The second line begins with a quarter note G#4, followed by a quarter note F#4, then a quarter note E4, and a quarter note D4. The final measure of the second line is a quarter note C4. The score ends with a double bar line.

105

Example 105 shows measures 105 through 110. Measures 105 and 106 feature a melodic line with eighth notes and a sharp sign, with a fermata over the eighth note in measure 106. Measures 107 and 108 are whole rests. Measure 109 contains a half note with a fermata. Measure 110 is a double bar line with a '2' above it, indicating a second ending.

112

Musical notation for the first staff of the piece, measures 112-117. The key signature is one flat (B-flat). The notation includes a whole rest in measure 112, followed by a quarter note G4, a quarter note F4, and a half note E4 in measure 113. Measure 114 contains a double bar line with a '2' above it, indicating a second ending. Measure 115 contains a half note D4, a quarter note C4, and a quarter note B3. Measure 116 contains a half note A3, a quarter note G3, and a quarter note F3. Measure 117 contains a half note E3, a quarter note D3, and a quarter note C3. The piece ends with a double bar line.

119

119

125

SPOKEN (RUBATO)

ON CUE

The musical score consists of a single staff in G major (one sharp) and 4/4 time. It begins with a measure of whole rest, followed by a quarter rest, and then a half note G4. The tempo marking 'SPOKEN (RUBATO)' is placed above the staff. The score then contains several measures of whole rests, some of which are marked with a double bar line and a repeat sign. The tempo marking 'ON CUE' is placed above the staff. The score ends with a double bar line and a repeat sign.

TRUMPET IN B $\flat$ 1

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

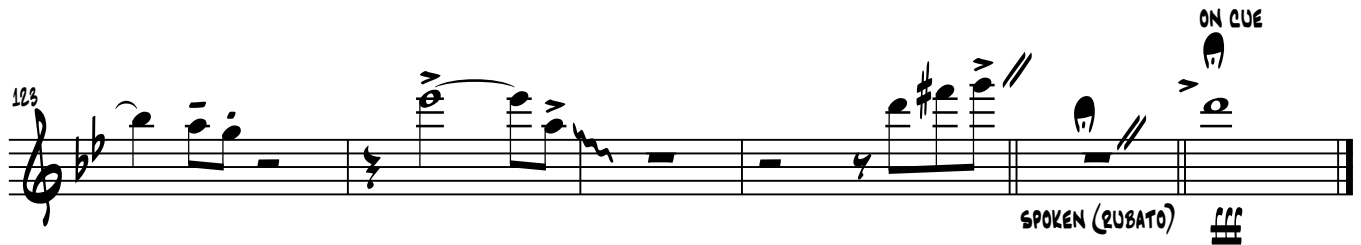
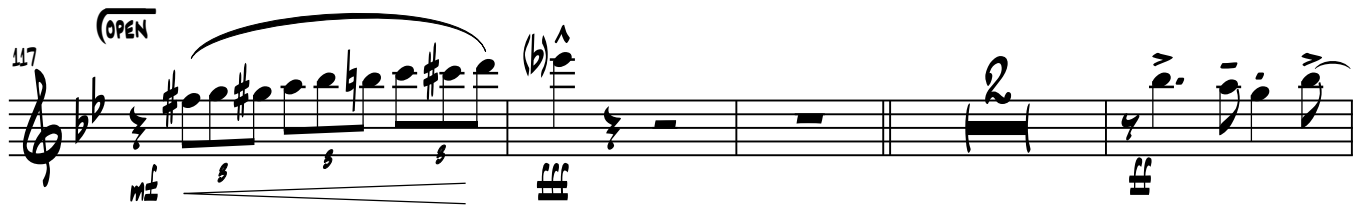
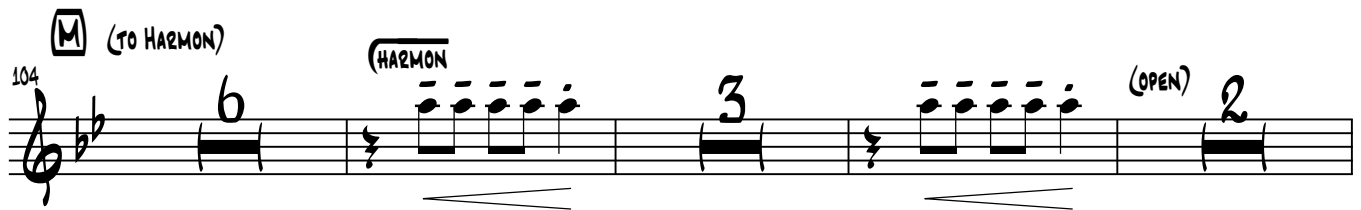
BY K. MOYER

RUBATO (CONDUCTED)

The musical score is written for a Trumpet in B $\flat$ 1. It begins with a key signature of one sharp (F#) and a common time signature (C). The score is divided into several sections:

- Measures 7-11:** Labeled "RUBATO (CONDUCTED)". It features a series of notes with accents and a crescendo marking.
- Measures 12-15:** Labeled "SWING TEMPO". It includes measures 7, 8, 7, and 10, with a "GLISS" marking and a crescendo.
- Measures 16-25:** Labeled "BRIDGE". It includes measures 26, 4, 8, and 6, with a crescendo and a "GLISS" marking.
- Measures 26-35:** Labeled "INSTRUMENTAL". It includes measures 46, 6, 7, and 1, with a crescendo and a "GLISS" marking.
- Measures 36-45:** Labeled "INSTRUMENTAL". It includes measures 63, 69, and 75, with a crescendo and a "GLISS" marking.
- Measures 46-55:** Labeled "INSTRUMENTAL". It includes measures 75, 76, 77, and 78, with a crescendo and a "GLISS" marking.

The score concludes with a final measure (75) featuring a crescendo and a "GLISS" marking.



TRUMPET IN B $\flat$ 2

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

The musical score is written for Trumpet in B $\flat$ 2 and is a transcription of the vocal duet from the film "Modern Times" by Charles Chaplin and Paulette Goddard. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked as "RUBATO (CONDUCTED)" for the first section and "SWING TEMPO" for the second section. The score is divided into sections A through I, with measures 7, 26, 36, 46, 57, and 63 indicated. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mp, f). The score is transcribed for JCTO by K. Moyer.

7 **A** 8 **B** 7 **C** SWING TEMPO *mp* *ff* *mf*

26 **D** 4 **E** *mp* 2

36 **F** 6 *f* *ff*

46 **G** BRIDGE 6 *ff* **H** *mp*

57 *f* *ff* **I** *f* *ff*

63 *f* *ff*

69

75

85

92

104

117

123

GLISS

BRIDGE

(TO HARMON)

(HARMON)

(OPEN)

ON CUE

SPOKEN (RUBATO)

89

94

[L] BRIDGE

[M] (TO HARMON)

(HARMON)

114

(OPEN)

120

126

SPOKEN (RUBATO)

ON CUE

TRUMPET IN B $\flat$ 4

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

RUBATO (CONDUCTED)

The musical score is written for a Trumpet in B $\flat$ 4. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The initial tempo is marked as RUBATO (CONDUCTED). The score includes several measures of music with various dynamics and articulations. Key features include:

- Measure 7:** Starts with a forte (ff) dynamic and a half note F#4.
- Measure 8:** A half note G4, marked with a box 'A'.
- Measure 9:** A half note A4, marked with a box 'B'.
- Measure 10:** A half note B4, marked with a box 'C'.
- Measure 11:** A half note C5, marked with a box 'D'.
- Measure 12:** A half note D5, marked with a box 'E'.
- Measure 13:** A half note E5, marked with a box 'F'.
- Measure 14:** A half note F5, marked with a box 'G'.
- Measure 15:** A half note G5, marked with a box 'H'.
- Measure 16:** A half note A5, marked with a box 'I'.
- Measure 17:** A half note B5, marked with a box 'J'.
- Measure 18:** A half note C6, marked with a box 'K'.
- Measure 19:** A half note D6, marked with a box 'L'.
- Measure 20:** A half note E6, marked with a box 'M'.
- Measure 21:** A half note F6, marked with a box 'N'.
- Measure 22:** A half note G6, marked with a box 'O'.
- Measure 23:** A half note A6, marked with a box 'P'.
- Measure 24:** A half note B6, marked with a box 'Q'.
- Measure 25:** A half note C7, marked with a box 'R'.
- Measure 26:** A half note D7, marked with a box 'S'.
- Measure 27:** A half note E7, marked with a box 'T'.
- Measure 28:** A half note F7, marked with a box 'U'.
- Measure 29:** A half note G7, marked with a box 'V'.
- Measure 30:** A half note A7, marked with a box 'W'.
- Measure 31:** A half note B7, marked with a box 'X'.
- Measure 32:** A half note C8, marked with a box 'Y'.
- Measure 33:** A half note D8, marked with a box 'Z'.
- Measure 34:** A half note E8, marked with a box 'AA'.
- Measure 35:** A half note F8, marked with a box 'AB'.
- Measure 36:** A half note G8, marked with a box 'AC'.
- Measure 37:** A half note A8, marked with a box 'AD'.
- Measure 38:** A half note B8, marked with a box 'AE'.
- Measure 39:** A half note C9, marked with a box 'AF'.
- Measure 40:** A half note D9, marked with a box 'AG'.
- Measure 41:** A half note E9, marked with a box 'AH'.
- Measure 42:** A half note F9, marked with a box 'AI'.
- Measure 43:** A half note G9, marked with a box 'AJ'.
- Measure 44:** A half note A9, marked with a box 'AK'.
- Measure 45:** A half note B9, marked with a box 'AL'.
- Measure 46:** A half note C10, marked with a box 'AM'.
- Measure 47:** A half note D10, marked with a box 'AN'.
- Measure 48:** A half note E10, marked with a box 'AO'.
- Measure 49:** A half note F10, marked with a box 'AP'.
- Measure 50:** A half note G10, marked with a box 'AQ'.
- Measure 51:** A half note A10, marked with a box 'AR'.
- Measure 52:** A half note B10, marked with a box 'AS'.
- Measure 53:** A half note C11, marked with a box 'AT'.
- Measure 54:** A half note D11, marked with a box 'AU'.
- Measure 55:** A half note E11, marked with a box 'AV'.
- Measure 56:** A half note F11, marked with a box 'AW'.
- Measure 57:** A half note G11, marked with a box 'AX'.
- Measure 58:** A half note A11, marked with a box 'AY'.
- Measure 59:** A half note B11, marked with a box 'AZ'.
- Measure 60:** A half note C12, marked with a box 'BA'.
- Measure 61:** A half note D12, marked with a box 'BB'.
- Measure 62:** A half note E12, marked with a box 'BC'.
- Measure 63:** A half note F12, marked with a box 'BD'.
- Measure 64:** A half note G12, marked with a box 'BE'.
- Measure 65:** A half note A12, marked with a box 'BF'.
- Measure 66:** A half note B12, marked with a box 'BG'.
- Measure 67:** A half note C13, marked with a box 'BH'.
- Measure 68:** A half note D13, marked with a box 'BI'.
- Measure 69:** A half note E13, marked with a box 'BJ'.
- Measure 70:** A half note F13, marked with a box 'BK'.
- Measure 71:** A half note G13, marked with a box 'BL'.
- Measure 72:** A half note A13, marked with a box 'BM'.
- Measure 73:** A half note B13, marked with a box 'BN'.
- Measure 74:** A half note C14, marked with a box 'BO'.
- Measure 75:** A half note D14, marked with a box 'BP'.
- Measure 76:** A half note E14, marked with a box 'BQ'.
- Measure 77:** A half note F14, marked with a box 'BR'.
- Measure 78:** A half note G14, marked with a box 'BS'.
- Measure 79:** A half note A14, marked with a box 'BT'.
- Measure 80:** A half note B14, marked with a box 'BU'.
- Measure 81:** A half note C15, marked with a box 'BV'.
- Measure 82:** A half note D15, marked with a box 'BW'.
- Measure 83:** A half note E15, marked with a box 'BX'.
- Measure 84:** A half note F15, marked with a box 'BY'.
- Measure 85:** A half note G15, marked with a box 'BZ'.

92 **BRIDGE**

104 **(M) (TO HARMON)** **(HARMON)** **(OPEN)**

117 **(OPEN)**

123 **ON CUE** **SPOKEN (RUBATO)**

The musical score for Trumpet 4 consists of four staves of music. The first staff (measures 92-95) is in G major and 4/4 time, featuring a bridge section with a key signature change to D major. The second staff (measures 104-106) includes annotations for harmonic changes and open strings. The third staff (measures 117-119) continues the harmonic progression. The fourth staff (measures 123-124) concludes with a spoken section marked 'RUBATO' and a final double bar line.

TROMBONE 1

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

RUBATO (CONDUCTED)

BY K. MOYER

The musical score for Trombone 1 is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into several sections with specific performance instructions and dynamics.

- Section 1 (Measures 1-6):** Labeled "RUBATO (CONDUCTED)". It begins with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are mp , mp , and p .
- Section 2 (Measures 7-11):** Labeled "SWING TEMPO". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are mp and ff .
- Section 3 (Measures 12-15):** Labeled "BRIDGE". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 4 (Measures 16-20):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 5 (Measures 21-25):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 6 (Measures 26-30):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 7 (Measures 31-35):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 8 (Measures 36-40):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 9 (Measures 41-45):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 10 (Measures 46-50):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 11 (Measures 51-55):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 12 (Measures 56-60):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 13 (Measures 61-65):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 14 (Measures 66-70):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .
- Section 15 (Measures 71-75):** Labeled "INSTRUMENTAL". It starts with a half note B-flat, followed by a half note A, and then a half note G. The dynamics are p and ff .

80

87

94 BRIDGE

111

119

125

ON CUE

SPOKEN (SUBT)

80

87

94

104

118

124

BRIDGE

ON CUE

SPOKEN (RUBATO)

TROMBONE 3

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

RUBATO (CONDUCTED)

BY K. MOYER

7 **(A)** 8 **(B)** 7 **(C)** SWING TEMPO mp ff

26 **(D)** 4 **(E)** 8 **(F)** p

41 **(G)** BRIDGE 2 f ff

48 **(H)** 3 7 p ff f INSTRUMENTAL

62 **(I)** p ff

68 p ff

73 **(J)**

79

86

93

104

113

124

8210GE

ON CUE

SPOKEN (RUBATO)

BASS TROMBONE

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

TRANSCRIBED FOR JCTO

RUBATO (CONDUCTED)

BY K. MOYER

7 **A** 8 **B** 7 **C** SWING TEMPO mp ff

26 **D** 4 **E** 8 **F** p

41 **G** BRIDGE 2 f ff p

49 **H** 3 ff 7 **I** INSTRUMENTAL f

63

69

74 **J** mf

Detailed description: This is a musical score for Bass Trombone, transcribed for JCTO by K. Moyer. The piece is 'Bei Mir Bist Du Schon' by Cahn & Chaplin. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a rubato section, indicated by a 'C' in a circle and the instruction 'RUBATO (CONDUCTED)'. The tempo then changes to 'SWING TEMPO'. The score is divided into sections labeled A through J, each with a specific measure range. Section A (measures 7-8) features a melodic line with a crescendo. Section B (measure 8) is a single measure. Section C (measures 7-8) is a single measure. Section D (measures 26-40) includes a four-measure rest followed by a melodic line. Section E (measures 41-48) includes a two-measure rest followed by a melodic line. Section F (measures 49-56) includes a three-measure rest followed by a melodic line. Section G (measures 57-62) includes a two-measure rest followed by a melodic line. Section H (measures 63-68) includes a three-measure rest followed by a melodic line. Section I (measures 69-73) includes a four-measure rest followed by a melodic line. Section J (measures 74-78) includes a five-measure rest followed by a melodic line. The score includes various dynamics such as mp , ff , p , f , and mf , as well as articulation marks like accents and slurs. The piece concludes with a final measure in section J.

81



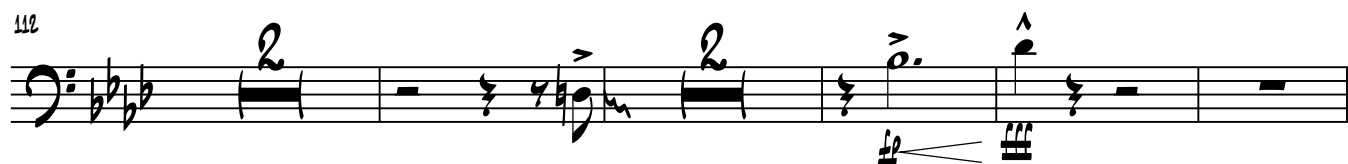
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101



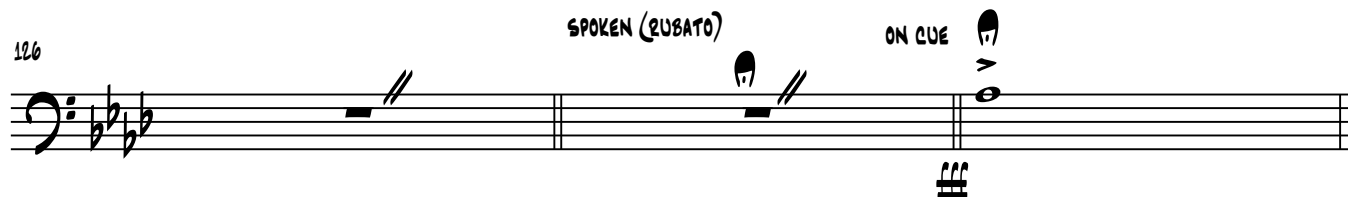
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120



126



GUITAR

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

RUBATO (CONDUCTED)

VOCAL DUET

TRANSCRIBED FOR JCTO

BY K. MOYER

CLARINET SOLO

The musical score is written for guitar in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a clarinet solo section, indicated by a box labeled "CLARINET SOLO". The solo consists of a series of eighth and sixteenth notes, with some notes marked with a tilde (~) to indicate a grace note. The tempo is marked "RUBATO (CONDUCTED)".

The score then transitions to a vocal duet section, marked "VOCAL DUET". The tempo changes to "SWING TEMPO". The music is divided into measures, with measure numbers 5, 23, 30, 37, 44, and 50 indicated. Chord symbols are provided for the guitar accompaniment: A, B, C, D, E, F, G, and H. The bridge section is marked "BRIDGE" and begins at measure 44. The score concludes with a final measure marked "H".

Measure 5: Clarinet solo begins with a series of eighth and sixteenth notes. Chord A is indicated above the staff.

Measure 8: Chord B is indicated above the staff.

Measure 7: Chord C is indicated above the staff.

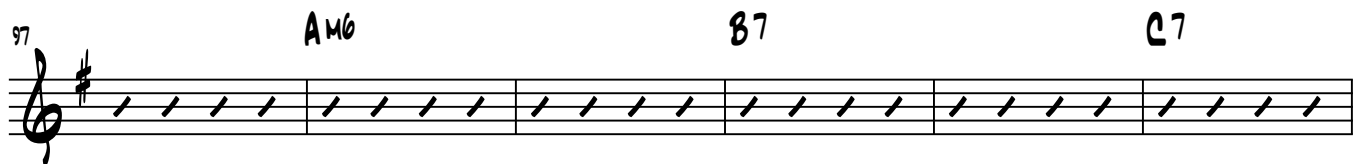
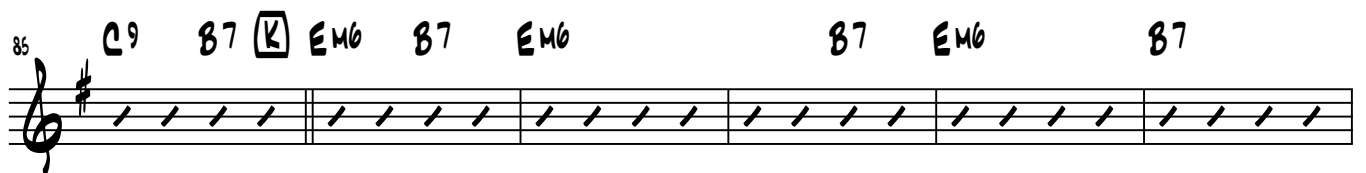
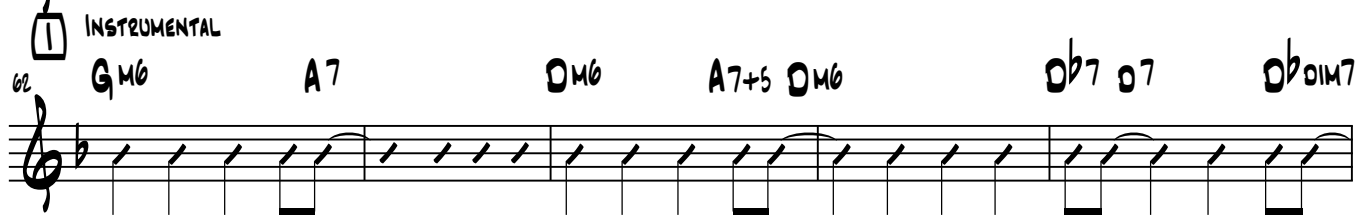
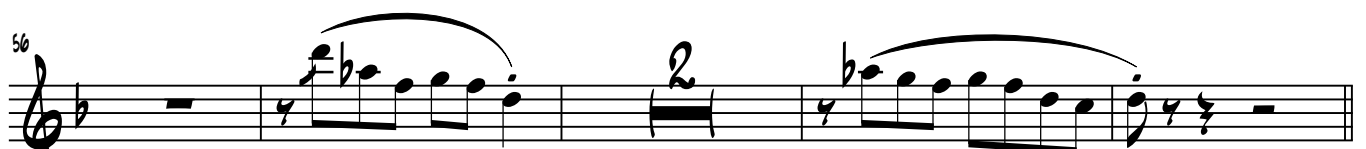
Measure 23: Chord D is indicated above the staff.

Measure 30: Chord E is indicated above the staff.

Measure 37: Chord F is indicated above the staff.

Measure 44: Chord G is indicated above the staff. The bridge section begins.

Measure 50: Chord H is indicated above the staff.



103

M FM

108

C7 FM69 C7

113

FM69 G DIM7

119

FM Db/F FM6 Db/F

124

G M7-5 C7

ON CUE

FM9(MA7)

SPOKEN (RUBATO)

f

ACOUSTIC BASS

BEI MIR BIST DU SCHON

CAHN & CHAPLIN

VOCAL DUET

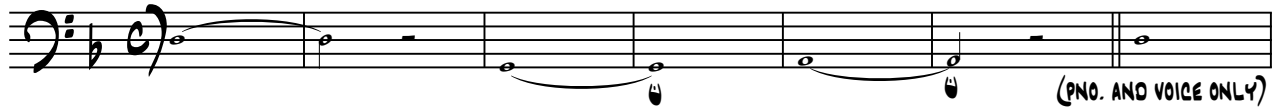
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BY K. MOYER

RUBATO (CONDUCTED)

CUE:

A



8



15



22



28



35



38



45



48



54





104 **M** F#M C7

109 F#M69 C7

114 F#M69 G DIM7 (AS IS)

120 F#M Db/F F#M6 Db/F G#M7-5

125 C7 ON CUE F#M9(MA57) SPOKEN (RUBATO)

70 SOLO

76

82 KICK

88 KICK

96 BRIDGE

101 KICK

108 S.D.

114 KICK S.D.

A drum score for a piece titled "Bei Mir... Drums". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score is divided into measures, with measure numbers 70, 76, 82, 88, 96, 101, 108, and 114 marked at the beginning of their respective lines. The notation includes various drum symbols: eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like "SOLO", "KICK", and "S.D." (Soft Drum). The score includes several repeat signs and a "BRIDGE" section. The notation is written in a style that is common in drum notation, with some symbols being simplified or stylized. The score is written in a single system, with each line of music corresponding to a measure number. The notation is written in a style that is common in drum notation, with some symbols being simplified or stylized. The score is written in a single system, with each line of music corresponding to a measure number.

119

KICK

STRONG BACK BEAT

124

SPOKEN (RUBATO)

ON CUE

AD LIB