

# CHRISTINE

**(A) OPEN**      **OPEN**      **(B)**

TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

ALTO SAX 1: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

ALTO SAX 2: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

TENOR SAX 1: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

TENOR SAX 2: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

BARITONE SAX: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

TRUMPET IN B $\flat$  1: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      *mf* TENOR SOLO - BACKGROUNDS ENTER (CUP)

TRUMPET IN B $\flat$  2: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER (CUP) *mf*

TRUMPET IN B $\flat$  3: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER (CUP) *mf*

TRUMPET IN B $\flat$  4: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      *mf* TENOR SOLO - BACKGROUNDS ENTER (CUP)

TROMBONE 1: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      *mf* TENOR SOLO - BACKGROUNDS ENTER

TROMBONE 2: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

TROMBONE 3: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

TROMBONE 4: TENOR SOLO IN DRUMS      TENOR SOLO - BASS ENTERS IN PEDAL      TENOR SOLO - BACKGROUNDS ENTER

GUITAR: TENOR SOLO IN DRUMS      GUITAR - DRONE OR COMPING ANHILE AFTER BASS ENTERS  $G^b MA^7(ADD \sharp 11) / B^b$       TENOR SOLO - BACKGROUNDS ENTER

PIANO: TENOR SOLO IN DRUMS      PIANO - DRONE OR COMPING ANHILE AFTER BASS ENTERS  $G^b MA^7(ADD \sharp 11) / B^b$       TENOR SOLO - BACKGROUNDS ENTER

ACOUSTIC BASS: TENOR SOLO IN DRUMS      BASS PEDAL ENTERS  $G^b MA^7(ADD \sharp 11) / B^b$       PEDAL CONTINUES: TENOR SOLO - BACKGROUNDS ENTER

DRUM SET: TENOR SOLO IN DRUMS (CYMBALS - NO TIME (TENOR SOLO))      TENOR SOLO - BASS ENTERS IN PEDAL (TIME ESTABLISHED IN BASS)      TENOR SOLO - BACKGROUNDS ENTER (TIME - QUARTER PULSE)      Cymbals - OPEN

1      2      3      4      5      6      7      8





A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

D.S.

25 26 27 28 29 30 31 32



A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2

B $\flat$  TPT. 3

B $\flat$  TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

A.B.

D. S.

FLUGAL:

FLUGAL:

41 42 43 44 45 46 47 48

Detailed description: This is a page of a musical score, page 6, for a symphony orchestra and woodwinds. The score is written in G major (one sharp) and 4/4 time. It features 15 staves. The top four staves are for Saxophones (A. SX. 1 & 2, T. SX. 1 & 2). The next four staves are for Trumpets (B $\flat$  TPT. 1-4). The next four staves are for Trombones (TBN. 1-4). The next two staves are for Guitar (GTR.) and Piano (PNO.). The final staff is for Double Bass (D. S.). The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation (accents, slurs). There are two instances of the word 'FLUGAL:' above the B $\flat$  Trumpet staves. At the bottom of the page, there are rehearsal marks 41 through 48, with some measures containing 'x' marks.



A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.  
B $\flat$  TPT. 1  
B $\flat$  TPT. 2  
B $\flat$  TPT. 3  
B $\flat$  TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
A.B.  
D. S.

*mf* *f* *mf* *f* *f* *fff* *mf* *f* *fff* *mf* *fff*

57 58 59 60 61 62 63 64

AFRO-CUBAN 12/8

Detailed description: This is a page of a musical score, page 8, for a symphony orchestra and percussion ensemble. The score is written in 12/8 time and features a variety of instruments. The woodwinds include two flutes (A. SX. 1 and 2), two saxophones (T. SX. 1 and 2), and a bass saxophone (B. SX.). The brass section consists of four B-flat trumpets (B $\flat$  TPT. 1-4) and four tubas (TBN. 1-4). The strings include a guitar (GTR.), piano (PNO.), and a double bass (A.B.). The percussion section (D. S.) is marked with an Afro-Cuban 12/8 rhythm. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo). The music is characterized by complex rhythmic patterns and melodic lines, with some parts featuring triplets and accents. The page number '8' is located in the top left corner.

Score for a jazz ensemble, page 9. The score includes parts for Saxophones (A, T, B), Trumpets (B), Trombones (Tb), Guitar (Gtr), Piano (Pno), Double Bass (A.B.), and Drums (D.S.).

**Section 1 (Measures 65-68):** Features a Tenor Solo with a "TENOR SOLO: EXAMPLE SOLO BREAK" annotation. Dynamics range from *sf* to *mf*. A circled 'F' is above measure 68.

**Section 2 (Measures 69-72):** Labeled "BACKGROUNDS 2X ONLY:". Chord changes are indicated:  $B^b MIN^{(ADD9)}$ ,  $G^b MA^7(ADD9)$ , and  $D^b MAJ^7$ . Dynamics are *mf*. A "BUCKET" annotation is present above the trumpet and trombone parts.

**Section 3 (Measures 73-76):** Labeled "Fill". Dynamics are *mf*.

**Section 4 (Measures 77-80):** Labeled "BACKGROUNDS 2X ONLY:". Dynamics are *mf*.

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2  
 B $\flat$  TPT. 3  
 B $\flat$  TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 A.B.  
 D. S.

**B $\flat$ MA $^7$ (ADD9)/D**    **GMIN $^7$ (ADD11)**    **CMI $^9$**     **A $\flat$ MA $^7$ (ADD9)**    **E $\flat$ MAJ $^7$**     **A $\flat$ MA $^7$ (ADD9)**

**A $\flat$ MA $^7$ (ADD9)/C**    **FMIN $^7$ (ADD11)**    **B $\flat$ MI $^9$**     **G $\flat$ MA $^7$ (ADD9)**    **D $\flat$ MAJ $^7$**     **G $\flat$ MA $^7$ (ADD9)**

**A $\flat$ MA $^7$ (ADD9)/C**    **FMIN $^7$ (ADD11)**    **B $\flat$ MI $^9$**     **G $\flat$ MA $^7$ (ADD9)**    **D $\flat$ MAJ $^7$**     **G $\flat$ MA $^7$ (ADD9)**

**A $\flat$ MA $^7$ (ADD9)/C**    **FMIN $^7$ (ADD11)**    **B $\flat$ MI $^9$**     **G $\flat$ MA $^7$ (ADD9)**    **D $\flat$ MAJ $^7$**     **G $\flat$ MA $^7$ (ADD9)**

73    74    75    76    77    78    79    80

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2  
 B $\flat$  TPT. 3  
 B $\flat$  TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 A.B.  
 D. S.

Chord progression for T. SX. 1 and GTR.:  
 F $\text{M}^9$  | E $\flat$ MAJ $^7$ /G | A $\flat$ MA $^7$ (ADD9) | C $\text{M}^9$  | C $\text{M}^{\text{MIN}}$ (ADD9) | A $\flat$ MA $^7$ (ADD9) | E $\flat$ MAJ $^7$   
 E $\flat$ M $^9$  | D $\flat$ MAJ $^7$ /F | G $\flat$ MA $^7$ (ADD9) | B $\flat$ M $^9$  | B $\flat$ MIN(ADD9) | G $\flat$ MA $^7$ (ADD9) | D $\flat$ MAJ $^7$

Measure numbers: 81, 82, 83, 84, 85, 86, 87, 88

**A. SX. 1**  
**A. SX. 2**  
**T. SX. 1**  
**T. SX. 2**  
**B. SX.**  
**B $\flat$  TPT. 1**  
**B $\flat$  TPT. 2**  
**B $\flat$  TPT. 3**  
**B $\flat$  TPT. 4**  
**TBN. 1**  
**TBN. 2**  
**TBN. 3**  
**TBN. 4**  
**GTR.**  
**PNO.**  
**A.B.**  
**D.S.**

**Chord Symbols:**  
**A $\flat$ MA $^7$ (ADD9)/C**    **FMIN $^7$ (ADD11)**    **B $\flat$ MI $^9$**     **G $\flat$ MA $^7$ (ADD9)**    **D $\flat$ MAJ $^7$**   
**A $\flat$ MA $^7$ (ADD9)/C**    **FMIN $^7$ (ADD11)**    **B $\flat$ MI $^9$**     **G $\flat$ MA $^7$ (ADD9)**    **D $\flat$ MAJ $^7$**   
**A $\flat$ MA $^7$ (ADD9)/C**    **FMIN $^7$ (ADD11)**    **B $\flat$ MI $^9$**     **G $\flat$ MA $^7$ (ADD9)**    **D $\flat$ MAJ $^7$**

**Measure Numbers:** 90, 91, 92, 94, 95, 96

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2  
 B $\flat$  TPT. 3  
 B $\flat$  TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 A.B.  
 D. S.

A $\flat$ MA $\flat$ 7(ADD9) FMI $\flat$ 9 E $\flat$ MAJ7/G A $\flat$ MA $\flat$ 7(ADD9) CMI $\flat$ 9 E $\flat$ MAJ7 CMI $\flat$ 9  
 G $\flat$ MA $\flat$ 7(ADD9) E $\flat$ MI $\flat$ 9 D $\flat$ MAJ7/F G $\flat$ MA $\flat$ 7(ADD9) B $\flat$ MI $\flat$ 9 D $\flat$ MAJ7 B $\flat$ MI $\flat$ 9  
 G $\flat$ MA $\flat$ 7(ADD9) E $\flat$ MI $\flat$ 9 D $\flat$ MAJ7/F G $\flat$ MA $\flat$ 7(ADD9) B $\flat$ MI $\flat$ 9 B $\flat$ MI $\flat$ 9 D $\flat$ MAJ7 B $\flat$ MI $\flat$ 9  
 G $\flat$ MA $\flat$ 7(ADD9) E $\flat$ MI $\flat$ 9 B $\flat$ MI $\flat$ 9 D $\flat$ MAJ7 B $\flat$ MI $\flat$ 9

97 98 99 100 101 102 103 104

H  
 Fil:

**A. SX. 1**  
**A. SX. 2**  
**T. SX. 1**  
**T. SX. 2**  
**B. SX.**  
**B<sup>b</sup> TPT. 1**  
**B<sup>b</sup> TPT. 2**  
**B<sup>b</sup> TPT. 3**  
**B<sup>b</sup> TPT. 4**  
**TBN. 1**  
**TBN. 2**  
**TBN. 3**  
**TBN. 4**  
**GTR.**  
**PNO.**  
**A.B.**  
**D. S.**

**Chord Progression:**  
 G<sup>b</sup>MIN<sup>7</sup>(ADD11) | A<sup>b</sup>MA<sup>7</sup>(ADD9) | FMI<sup>9</sup> | B<sup>b</sup>7<sup>(9)</sup>SUS | E<sup>b</sup>MAJ<sup>7</sup>/G | FMI<sup>9</sup>/C

**Chord Progression (Guitar/Piano/Double Bass):**  
 F<sup>b</sup>MIN<sup>7</sup>(ADD11) | G<sup>b</sup>MA<sup>7</sup>(ADD9) | E<sup>b</sup>MI<sup>9</sup> | A<sup>b</sup>7<sup>(9)</sup>SUS | A<sup>b</sup>7<sup>(9)</sup>SUS | D<sup>b</sup>MAJ<sup>7</sup>/F | E<sup>b</sup>MI<sup>9</sup>

**Drum Part (D.S.):**  
 AFRO-CUBAN 12/8  
 105 106 107 108 109 110 111 112



J

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B $\flat$  TPT. 1  
B $\flat$  TPT. 2  
B $\flat$  TPT. 3  
B $\flat$  TPT. 4

TbN. 1  
TbN. 2  
TbN. 3  
TbN. 4

GTR.  
PNO.  
A.B.  
D.S.

(CUP) TENOR SOLO - BACKGROUNDS ENTER  
*mf*  
(CUP) *mf*  
(CUP) *mf*  
(CUP) *mf*

*mp*

$G^{\flat}MA^{7(ADD\sharp 11)}/B^{\flat}$

121 122 123 124 125 126 127 128

(K)

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2  
 B $\flat$  TPT. 3  
 B $\flat$  TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 A.B.  
 D. S.

*mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

16 BAR DRUM SOLO - BUILD THE WHOLE TIME TO FF!  
*mf*

*mp* 129 130 131 *mf* 132 133 134 135 *mf* 136

A musical score for measures 137-144. The score includes parts for A. SX. 1, A. SX. 2, T. SX. 1, T. SX. 2, B. SX., B♭ TPT. 1, B♭ TPT. 2, B♭ TPT. 3, B♭ TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., A.B., and D.S. The key signature is two sharps (F# and C#). The score features various dynamics such as *f*, *ff*, and *mf*. A specific instruction for the TBN. 4 part reads "*ff* SOB IF POSSIBLE:". The piano part (PNO.) has a complex accompaniment with many beamed notes. The double bass part (A.B.) has a steady eighth-note pattern. The drum set part (D.S.) shows a consistent rhythmic pattern.



MELODY HINTED IN BACKGROUNDS FOR GUITAR SOLO:

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2  
 B $\flat$  TPT. 3  
 B $\flat$  TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 A.B.  
 D. S.

G $\flat$  MA<sup>7(ADD9)</sup>    D $\flat$  MAJ<sup>7</sup>    G $\flat$  MA<sup>7(ADD9)</sup>    E $\flat$  MI<sup>9</sup>    D $\flat$  MAJ<sup>7</sup>/F    G $\flat$  MA<sup>7(ADD9)</sup>    B $\flat$  MI<sup>9</sup>  
 G $\flat$  MA<sup>7(ADD9)</sup>    D $\flat$  MAJ<sup>7</sup>    G $\flat$  MA<sup>7(ADD9)</sup>    E $\flat$  MI<sup>9</sup>    D $\flat$  MAJ<sup>7</sup>/F    G $\flat$  MA<sup>7(ADD9)</sup>    B $\flat$  MI<sup>9</sup>  
 G $\flat$  MA<sup>7(ADD9)</sup>    D $\flat$  MAJ<sup>7</sup>    G $\flat$  MA<sup>7(ADD9)</sup>    E $\flat$  MI<sup>9</sup>    D $\flat$  MAJ<sup>7</sup>/F    G $\flat$  MA<sup>7(ADD9)</sup>    B $\flat$  MI<sup>9</sup>

153                      154                      155                      156                      157                      158                      159                      160

**M** BACKGROUND

A. SX. 1 *mf*

A. SX. 2

T. SX. 1 *mf*

T. SX. 2 *mf*

B. SX.

B♭ TPT. 1 *mf* BACKGROUND

B♭ TPT. 2 *mf* BACKGROUND

B♭ TPT. 3 *mf*

B♭ TPT. 4 *mf*

TbN. 1 *mf*

TbN. 2 *mf*

TbN. 3 *mf*

TbN. 4 *mf*

GTR.

PNO.

A.B.

D.S. FILL INTO GROOVE:

161 162 163 164 165 166 167 168

*B<sup>b</sup>MIN<sup>(ADD9)</sup> G<sup>b</sup>MA<sup>7</sup>(ADD9) D<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>MA<sup>7</sup>(ADD9)/C FMIN<sup>7</sup>(ADD11) B<sup>b</sup>MI<sup>9</sup>*

*B<sup>b</sup>MIN<sup>(ADD9)</sup> G<sup>b</sup>MA<sup>7</sup>(ADD9) D<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>MA<sup>7</sup>(ADD9)/C FMIN<sup>7</sup>(ADD11) B<sup>b</sup>MI<sup>9</sup>*

*B<sup>b</sup>MIN<sup>(ADD9)</sup> G<sup>b</sup>MA<sup>7</sup>(ADD9) D<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>MA<sup>7</sup>(ADD9)/C FMIN<sup>7</sup>(ADD11) B<sup>b</sup>MI<sup>9</sup> *mf**

ADD EMBELLISHMENT AND FILLS UNTIL END

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.  
B♭ Trp. 1  
B♭ Trp. 2  
B♭ Trp. 3  
B♭ Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
PNO.  
A.B.  
D. S.

*mf*

$G^b MA^7(Add9)$   $D^b MAJ^7$   $G^b MA^7(Add9)$   $E^b MI^9$   $D^b MAJ^7/F$   $G^b MA^7(Add9)$

169 170 171 172 173 174 175 176

Detailed description: This is a page of a musical score for a jazz ensemble. The score is arranged in a standard orchestral format with multiple staves. At the top, it is labeled '22' and 'ADD EMBELLISHMENT AND FILLS UNTIL END'. The instruments listed on the left are: A. SX. 1, A. SX. 2, T. SX. 1, T. SX. 2, B. SX., B♭ Trp. 1, B♭ Trp. 2, B♭ Trp. 3, B♭ Trp. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., PNO., A.B., and D. S. The key signature is G major (one sharp). The score shows a melodic line for A. SX. 2 starting at measure 169 with a mezzo-forte (*mf*) dynamic. The piano part (PNO.) features a complex harmonic accompaniment with chords such as  $G^b MA^7(Add9)$ ,  $D^b MAJ^7$ ,  $G^b MA^7(Add9)$ ,  $E^b MI^9$ ,  $D^b MAJ^7/F$ , and  $G^b MA^7(Add9)$ . The guitar (Gtr.) and A.B. parts are marked with diagonal lines, indicating they are to be filled in. The drum set (D. S.) part shows a rhythmic pattern with 'x' marks above the notes, indicating cymbal hits. The score ends at measure 176.

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B♭ TPT. 1  
 B♭ TPT. 2  
 B♭ TPT. 3  
 B♭ TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 A.B.  
 D.S.

N  
 TRUMPET  
 TRUMPET  
 B<sup>b</sup>M<sup>9</sup>  
 B<sup>b</sup>M<sup>9</sup>  
 B<sup>b</sup>M<sup>9</sup>  
 Fill:  
 f

177 178 179 180 181 182 183 184





A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

D.S.

201

202

203

204

205

206

207

208

*mp* (BUCKET)

This musical score is for a jazz ensemble, featuring saxophones and pianos. The score is divided into two systems. The first system includes parts for Saxophone 1 (SX. 1), Saxophone 2 (SX. 2), and Bass Saxophone (B. SX.). The second system includes parts for Piano 1 (PT. 1), Piano 2 (PT. 2), Piano 3 (PT. 3), Piano 4 (PT. 4), and three Basses (BN. 1, BN. 2, BN. 3). The key signature is one sharp (F#), and the time signature is common time (C). A prominent chord marking, **C MIN (ADD 9)**, is placed above the saxophone staves in the first system. The saxophone parts in both systems consist of whole notes. The piano parts in the second system feature a melodic line in PT. 1 and PT. 2, with PT. 1 having a dynamic marking of *p* and PT. 2 having a dynamic marking of *pp*. The bass parts in the second system consist of whole notes, with BN. 1 and BN. 2 having dynamic markings of *p* and *pp* respectively. The score is written on a grand staff with treble clefs for the saxophones and pianos, and bass clefs for the basses.