

SOPRANO SAX

# ON THE ROAD TO MOROCCO

JOHN MACKIN

$\text{♩} = 120$   
STRAIGHT 4

**A**

7

11

**B**

15

19

**C**

6

28

**D**

32

36

# SOPRANO SAX

ON THE ROAD TO MOROCCO

39 **E** C7b9 C+7 C7#11 C+7

43 G°7 Bb°7/C F7/A F7

47 C7b9 C+7 C7#11 C+7

51 G°7 Bb°7/C F7/A F7

55 **F** C-7b9 F7

59 G7 A7 A7b9 Bb°7/C F7/A F7

64 C-7b9 F7

68 G7 A7 A7b9 Bb°7/C F7/A F7

The image shows a page of music for Soprano Saxophone. It consists of eight staves of music, each with a key signature and a set of chords. The key signatures are E major (marked with a box) and F major (marked with a box). The chords are: C7b9, C+7, C7#11, C+7, G°7, Bb°7/C, F7/A, F7, C7b9, C+7, C7#11, C+7, C-7b9, F7, G7, A7, A7b9, Bb°7/C, F7/A, F7, C-7b9, F7, G7, A7, A7b9, Bb°7/C, F7/A, F7. The music is written in treble clef with a 4/4 time signature. The notes are mostly quarter notes and half notes, with some slurs and ties. The page number 2 is at the bottom.

SOPRANO SAX

ON THE ROAD TO MOROCCO

75 **G**

mp mp

Musical staff 75-76: Treble clef, key signature of one flat. Measure 75: whole rest. Measure 76: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: mp.

77 **H**

mf 3

Musical staff 77-78: Treble clef. Measure 77: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 78: quarter rest, then a triplet of eighth notes G4, A4, Bb4. Dynamics: mf.

83

Musical staff 83-85: Treble clef. Measure 83: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 84: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 85: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5.

87 **I** **J**

mf 8

Musical staff 87-88: Treble clef. Measure 87: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 88: quarter rest, then an eighth rest, then a dotted quarter note G4. Dynamics: mf.

98

Musical staff 98: Treble clef. Measure 98: quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. Ends with a double bar line.

TRUMPET

# ON THE ROAD TO MOROCCO

JOHN MACKIN

$\text{♩} = 120$   
STRAIGHT 4

**A** *8* **B**

15

**C** *6*

19

**D**

28

32

36

TRUMPET

39 **E**  
C7b9 C+7 C7#11 C+7

43 G°7 Bb°7/C F7/A F7

47 C7b9 C+7 C7#11 C+7

51 G°7 Bb°7/C F7/A F7

55 **F**  
C-7b9 F7

59 G7 A7 A7b9 Bb°7/C F7/A F7

64 C-7b9 F7

68 G7 A7 A7b9 Bb°7/C F7/A F7

TRUMPET

ON THE ROAD TO MOROCCO

73 G

Musical staff 73-76: Treble clef, key signature of one sharp (F#). Measure 73: whole rest. Measure 74: quarter notes F#4, G4, A4, B4, quarter notes C5, B4, A4, G4. Measure 75: quarter note F#4, quarter rest, whole rest. Measure 76: quarter notes F#4, G4, A4, B4, quarter notes C5, B4, A4, G4. Dynamics: mp.

77 H

Musical staff 77-78: Treble clef. Measure 77: quarter note B4, quarter rest, whole rest. Measure 78: triplet of quarter notes B4, A4, G4. Measure 79: whole rest. Measure 80: quarter notes F#4, G4, A4, B4, quarter notes C5, B4, A4, G4. Dynamics: mp.

83

Musical staff 83-86: Treble clef. Measure 83: quarter note B4, quarter rest, whole rest. Measure 84: quarter notes F#4, G4, A4, B4, quarter notes C5, B4, A4, G4. Measure 85: quarter note B4, quarter rest, whole rest. Measure 86: quarter notes B4, A4, G4, F#4. Dynamics: mp.

87 I J

Musical staff 87-90: Treble clef. Measure 87: quarter notes B4, A4, G4, F#4, quarter note E4. Measure 88: whole rest. Measure 89: eighth rest, eighth note B4, eighth note A4, eighth note G4, eighth note F#4, eighth note E4. Measure 90: quarter notes B4, A4, G4, F#4, quarter notes E4, D4. Dynamics: mp.

98

Musical staff 98-100: Treble clef. Measure 98: quarter notes B4, A4, G4, F#4, quarter note E4. Measure 99: whole rest. Measure 100: double bar line.

TROMBONE

# ON THE ROAD TO MOROCCO

JOHN MACKIN

$\text{♩} = 120$   
STRAIGHT 4

**A**

8

**B**

12

16

**C**

20

24

**D**

28

32

35

*mf*

*mf*





# TROMBONE

## ON THE ROAD TO MOROCCO

Musical score for Trombone, measures 73-89. The score is written in bass clef with a key signature of one flat (B-flat). The music consists of five systems of staves. Measure 73 is marked with a circled 'G' and a dynamic marking of *mp*. Measures 74-76 contain a melodic line with slurs and ties. Measure 77 features a triplet of eighth notes. Measure 81 is marked with a circled 'H' and a dynamic marking of *mp*. Measures 82-84 continue the melodic line. Measure 85 features a triplet of eighth notes. Measure 89 is marked with a circled 'I' and a dynamic marking of *mf*. The score concludes with a double bar line.

PIANO

# ON THE ROAD TO MOROCCO

JOHN MACKIN

$\text{♩} = 120$   
Bb7/F  
STRAIGHT  
Bb+7/F#  
Bb7#11/E  
Bb+7/F#  
mp — mf — mp

**A**  
5 Bb7 b9 Bb+7 Bb7#11 Bb+7  
8vb  
mp

9 F#7 Ab°7/Bb Eb7/G Eb7

**B**  
13 Bb7 b9 Bb+7 Bb7#11 Bb+7  
8vb  
mp

17 F#7 Ab°7/Bb Eb7/G Eb7

**C**  
21 Bb-7 b9 Eb7  
8vb  
mf

25 F7 G7 G7b9 Ab°7/Bb Eb7/G Eb7

PIANO

ON THE ROAD TO MOROCCO

30 **D** Bb-7b9 Eb7

8vb  
mf

34 F7 G7 G7b9 Ab°7/Bb Eb7/Gb7

39 **E** Bb7b9 SOLOS Bb+7 Bb7#11 Bb+7

8vb  
mf

43 F°7 Ab°7/Bb Eb7/G Eb7

47 Bb7b9 Bb+7 Bb7#11 Bb+7

51 F°7 Ab°7/Bb Eb7/G Eb7

55 **F** Bb-7b9 Eb7

59 F7 G7 G7b9 Ab°7/Bb Eb7/G Eb7

PIANO

ON THE ROAD TO MOROCCO

64 *Bb-7b9* *Eb7*  
 8vb

68 *F7* *G7* *G7b9* *Ab°7/Bb* *Eb7/G Eb7*

73 **G** *Bb7b9* *Bb+7* *Bb7#11* *Bb+7*  
 8vb  
 mf

77 *F°7* *Ab°7/Bb* *Eb7/G* *Eb7*

81 **H** *Bb7b9* *Bb+7* *Bb7#11* *Bb+7*  
 8vb  
 mf

85 *F°7* *Ab°7/Bb* *Eb7/G* *Eb7*

89 **I** *Bb7/F* *Bb+7/F#* *Bb7#11/E* *Bb+7/F#*  
 mf

93 *Bb7/F* *Bb+7/F#* *Bb7#11/E* *Bb+7/F#*  
 mp

PIANO

ON THE ROAD TO MOROCCO

97

Ab<sup>o</sup>7/Bb Eb7/G Eb7 Eb7

BASS

# ON THE ROAD TO MOROCCO

JOHN MACKIN

$\text{♩} = 120$   
Bb7/F  
STRAIGHT

Bb+7/F#

Bb7 #11/E

Bb+7/F#

5

mp

**A**

Bb7 b9/F

Bb+7

Bb7 #11/E

Bb+7

9

mp

F#7

Ab°7/Bb

Eb7/G

Eb7

**B**

Bb7 b9/F

Bb+7

Bb7 #11/E

Bb+7

13

mf

F#7

Ab°7/Bb

Eb7/G

Eb7

17

**C**

Bb-7 b9

Eb7

21

mf

F7

G7

G7b9/Ab

Ab°7/Bb

Eb7/G

25

**D**

Bb-7 b9

Eb7

30

33

F7

G7

# BASS

ON THE ROAD TO MOROCCO

36  $A\flat^{\circ}7/B\flat$   $E\flat 7/G$

39 **E**  $B\flat 7 \flat 9 / F$   $B\flat +7$   $B\flat 7 \sharp 11 / E$   $B\flat +7$

SOLOS

$m\sharp$

43  $F^{\circ}7$   $A\flat^{\circ}7/B\flat$   $E\flat 7/G$   $E\flat 7$

47  $B\flat 7 \flat 9 / F$   $B\flat +7$   $B\flat 7 \sharp 11 / E$   $B\flat +7$

51  $F^{\circ}7$   $A\flat^{\circ}7/B\flat$   $E\flat 7/G$   $E\flat 7$

55 **F**  $B\flat -7 \flat 9$   $E\flat 7$

$m\sharp$

59  $F7$   $G7$   $G7 \flat 9 / A\flat$   $A\flat^{\circ}7/B\flat$   $E\flat 7/G$

63  $B\flat -7 \flat 9$

66  $E\flat 7$   $F7$

69  $G7$   $A\flat^{\circ}7/B\flat$   $E\flat 7/G$

BASS

G

75 *mp* Bb7 b9/F Bb+7 Bb7 #11/E Bb+7

77 F°7 Ab°7/Bb Eb7/G

H

81 *mp* Bb7 b9/F Bb+7 Bb7 #11/E Bb+7

85 F°7 Ab°7/Bb Eb7/G

I

89 *mf* Bb7/F Bb+7/F# Bb+7 #11/E Bb+7/F#

93 Bb7/F Bb+7/F# Bb+7 #11/E Bb+7/F# *mp*

J

97 Ab°7/Bb Eb7/G Eb7



DRUMS

# ON THE ROAD TO MOROCCO

JOHN MACKIN

$\bullet = 120$   
**STRAIGHT**

*mp*

**A**

5

*mp*

9

fill

**B**

13

*mf*

17

fill

**C**

21

*mf*

25

fill

**D**

30

*mf*

# DRUMS

ON THE ROAD TO MOROCCO

34

fill

39

**E**

SOLOS

*mf*

43

47

51

55

**F**

*mf*

59

64

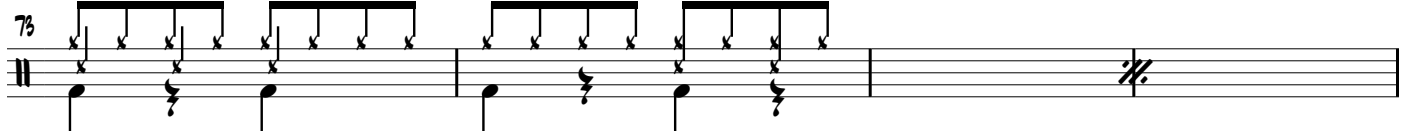
*mf*

68

fill

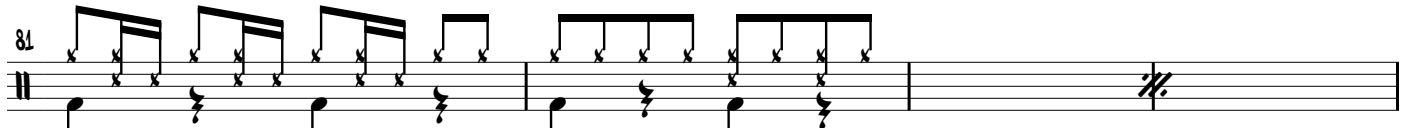
# DRUMS

**G**

75   
*mp*

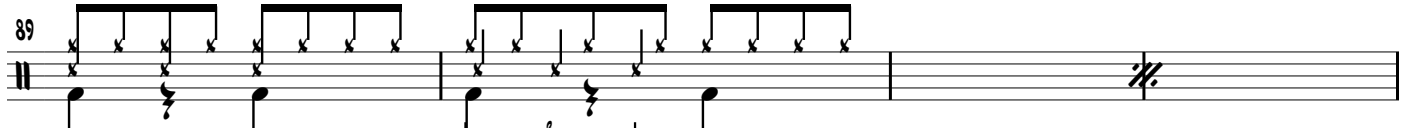
77   
fill

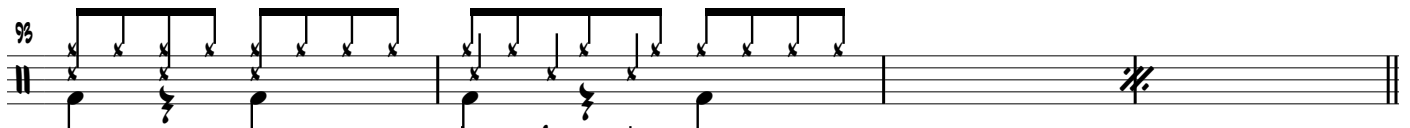
**H**

81   
*mf*

85   
fill

**I**

89   
*mf*

93   
*mp*

**J**

97   
*mf*