

# OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

The musical score is for the song "Oh Carol" and is arranged for a large ensemble. It consists of ten staves, each representing a different instrument. The first five staves are for woodwinds and saxophones: Clarinete em Bb (two parts), Saxofone Soprano, Saxofone Alto, and Saxofone Tenor. The next four staves are for brass instruments: Trompa em F, Trompete em Bb, Trombone, and Tuba em Bb. The final staff is for the Bateria (Drums). The music is in 4/4 time and begins with a tempo marking of 134 beats per minute. The key signature has one flat (Bb). The score is written for four measures. The woodwinds and saxophones play a melodic line, while the brass instruments provide a harmonic and rhythmic foundation. The drums play a steady beat. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and accidentals.

Clarinete em Bb

Clarinete em Bb

Saxofone Soprano

Saxofone Alto

Saxofone Tenor

Trompa em F

Trompete em Bb

Trombone

Tuba

Tuba em Bb

Bateria

4

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

The musical score is for a jazz ensemble. It features nine staves. The first five staves are for woodwinds and saxophones: Clarinet in Bb (two parts), Saxophone Soprano, Alto Saxophone, and Saxophone Tenor. The next three staves are for brass: Trombone F, Trumpet in Bb, and Trombone. The final two staves are for Tuba and Trombone in Bb. The drum part is indicated by a double bar line with a slash. The score is in 4/4 time, with a key signature of one flat (Bb). The first measure of the score is marked with a '4' above the first staff. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The Alto Saxophone part is mostly rests with some eighth notes. The Trombone and Tuba parts have a rhythmic pattern of eighth notes and rests. The drum part is a simple pattern of eighth notes and rests.

[illegible]

12

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

16

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

20

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

*f*

24 25

Cl. em Bb *f*

Cl. em Bb *f*

Sax. Sop. *f*

A. Sax *f*

Sax. Tn. *f*

Trom. F *f*

Tpt. em Bb *f*

Tbn. *mp*

Tba. *f*

Tb. em Bb *f*

Bat.

27

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

The musical score is written for a jazz band. It begins at measure 27. The key signature is Bb major (two flats). The instruments and their parts are as follows:

- Cl. em Bb (two parts):** Both parts play a similar melodic line, starting with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter rest. In measure 28, they play a quarter note Bb4, followed by eighth notes A4 and G4, then a quarter rest. In measure 29, they play a quarter note F4, followed by eighth notes E4 and D4, then a quarter rest. In measure 30, they play a quarter note E4, followed by eighth notes D4 and C4, then a quarter rest. In measure 31, they play a quarter note D4, followed by eighth notes C4 and Bb3, then a quarter rest. In measure 32, they play a quarter note C4, followed by eighth notes Bb3 and A3, then a quarter rest.
- Sax. Sop.:** Plays the same melodic line as the Clarinets.
- A. Sax:** Plays the same melodic line as the Clarinets.
- Sax. Tn.:** Plays a bass line, starting with a quarter note G3, followed by eighth notes F3 and E3, then a quarter rest. In measure 28, it plays a quarter note E3, followed by eighth notes D3 and C3, then a quarter rest. In measure 29, it plays a quarter note C3, followed by eighth notes Bb2 and A2, then a quarter rest. In measure 30, it plays a quarter note Bb2, followed by eighth notes A2 and G2, then a quarter rest. In measure 31, it plays a quarter note A2, followed by eighth notes G2 and F2, then a quarter rest. In measure 32, it plays a quarter note G2, followed by eighth notes F2 and E2, then a quarter rest.
- Trom. F:** Plays a bass line, starting with a quarter note G3, followed by eighth notes F3 and E3, then a quarter rest. In measure 28, it plays a quarter note E3, followed by eighth notes D3 and C3, then a quarter rest. In measure 29, it plays a quarter note C3, followed by eighth notes Bb2 and A2, then a quarter rest. In measure 30, it plays a quarter note Bb2, followed by eighth notes A2 and G2, then a quarter rest. In measure 31, it plays a quarter note A2, followed by eighth notes G2 and F2, then a quarter rest. In measure 32, it plays a quarter note G2, followed by eighth notes F2 and E2, then a quarter rest.
- Tpt. em Bb:** Plays the same melodic line as the Clarinets.
- Tbn.:** Plays a bass line, starting with a quarter note G3, followed by eighth notes F3 and E3, then a quarter rest. In measure 28, it plays a quarter note E3, followed by eighth notes D3 and C3, then a quarter rest. In measure 29, it plays a quarter note C3, followed by eighth notes Bb2 and A2, then a quarter rest. In measure 30, it plays a quarter note Bb2, followed by eighth notes A2 and G2, then a quarter rest. In measure 31, it plays a quarter note A2, followed by eighth notes G2 and F2, then a quarter rest. In measure 32, it plays a quarter note G2, followed by eighth notes F2 and E2, then a quarter rest.
- Tba.:** Plays a bass line, starting with a quarter note G3, followed by eighth notes F3 and E3, then a quarter rest. In measure 28, it plays a quarter note E3, followed by eighth notes D3 and C3, then a quarter rest. In measure 29, it plays a quarter note C3, followed by eighth notes Bb2 and A2, then a quarter rest. In measure 30, it plays a quarter note Bb2, followed by eighth notes A2 and G2, then a quarter rest. In measure 31, it plays a quarter note A2, followed by eighth notes G2 and F2, then a quarter rest. In measure 32, it plays a quarter note G2, followed by eighth notes F2 and E2, then a quarter rest.
- Tb. em Bb:** Plays a bass line, starting with a quarter note G3, followed by eighth notes F3 and E3, then a quarter rest. In measure 28, it plays a quarter note E3, followed by eighth notes D3 and C3, then a quarter rest. In measure 29, it plays a quarter note C3, followed by eighth notes Bb2 and A2, then a quarter rest. In measure 30, it plays a quarter note Bb2, followed by eighth notes A2 and G2, then a quarter rest. In measure 31, it plays a quarter note A2, followed by eighth notes G2 and F2, then a quarter rest. In measure 32, it plays a quarter note G2, followed by eighth notes F2 and E2, then a quarter rest.
- Bat.:** The drum part is marked with a double bar line and a slash, indicating a specific rhythmic pattern.



32

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

35

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

The musical score is written for a jazz band. It begins at measure 35. The key signature is Bb major (two flats). The time signature is 4/4. The score includes parts for Clarinet in Bb (two), Saxophone Soprano, Alto Saxophone, Saxophone Tenor, Trombone F, Trumpet in Bb, Trombone, Tuba, Tenor Trombone in Bb, and Bass Drum. The Clarinet and Saxophone parts have melodic lines with slurs and ties. The Trombone and Tuba parts have harmonic support with slurs. The Tenor Trombone and Tenor Trombone in Bb parts have rhythmic patterns. The Bass Drum part has a steady beat pattern.

[illegible]

44

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

The musical score is for a jazz band, page 12, measures 44-47. The key signature is Bb (two flats). The time signature is 4/4. The score includes parts for Clarinet in Bb, Saxophone Soprano, Alto Saxophone, Saxophone Tenor, Trombone F, Trumpet in Bb, Trombone, Tuba, and Drum. Measures 44-47 show a complex arrangement with triplets and slurs in the Saxophone Tenor and Trombone F parts, and a drum part with a consistent rhythm.

48

Cl. em Bb *mp*

Cl. em Bb *mp*

Sax. Sop. *mp*

A. Sax *mf*

Sax. Tn. *mf*

Trom. F *mf*

Tpt. em Bb *mp*

Tbn. *mf*

Tba.

Tb. em Bb

Bat.

52

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

*f*

The musical score is for a jazz ensemble, page 14, starting at measure 52. The key signature has two flats (Bb and Eb). The score includes parts for Clarinet in Bb (two), Saxophone Soprano, Alto Saxophone, Saxophone Tenor, Trombone F, Trumpet in Bb, Tuba, Tuba in Bb, and Bass Drum. The Alto Saxophone and Saxophone Tenor parts feature triplet and sixteenth-note patterns. The Bass Drum part has a pattern of eighth notes and rests, ending with a forte (f) dynamic marking.

[illegible]

59

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

The musical score for page 16, measures 59-63, is written for a jazz band. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes parts for the following instruments: Clarinet in Bb (two parts), Saxophone Soprano, Alto Saxophone, Saxophone Tenor, Trombone F, Trumpet in Bb, Trombone, Tuba, Tenor Trombone in Bb, and Drummer. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The drum part consists of a steady eighth-note pattern.



64

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

67

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

The musical score for page 18, measures 67-70, is written for a large ensemble. The key signature is Bb major (two flats). The time signature is 4/4. The score includes parts for Clarinet in Bb, Saxophone Soprano, Alto Saxophone, Saxophone Tenor, Trombone F, Trumpet in Bb, Trombone, Tuba, Tenor Trombone in Bb, and Snare Drum. Measures 67-70 show a complex arrangement of notes and rests for these instruments.

71

Cl. em Bb

Cl. em Bb

Sax. Sop.

A. Sax

Sax. Tn.

Trom. F

Tpt. em Bb

Tbn.

Tba.

Tb. em Bb

Bat.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Clarinete em B $\flat$  1

# OH CAROL

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Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

*f*

8

9

3

*p*

21

25

*f*

30

38

41

*p*

47

*mp*

54

57

*f*

62

70

*ff*

Clarinete em B $\flat$  2

# OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

*f*

8

*p*

9

3

3

23

*f*

25

31

39

*p*

41

48

*mp*

56

*f*

57

64

71

*ff*

## Saxofone Soprano

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

♩ = 134

The musical score is written for Soprano Saxophone in 4/4 time with a tempo of 134 beats per minute. It consists of nine staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together in groups. Dynamic markings include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *ff* (fortissimo). There are also articulation marks like accents (^) and slurs. Measure numbers 8, 23, 31, 39, 48, 56, 64, and 71 are indicated at the start of their respective staves. Boxed measure numbers 9, 25, 41, and 57 are placed above specific measures. The piece concludes with a double bar line and a *ff* marking.

*f*

8

9

*p*

23

25

*f*

31

39

41

*p*

48

*mp*

56

57

*f*

64

71

*ff*

## Saxofone Alto

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

♩ = 134

9

*f* *p*

11

*f*

25

33

41

41 *p* *mf*

50

57

*f*

58

66

*ff*

The musical score is written for Saxophone Alto in 4/4 time, with a tempo of 134 beats per minute. It consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff starts at measure 11 and features a forte (*f*) dynamic. The third staff starts at measure 25. The fourth staff starts at measure 33. The fifth staff starts at measure 41 and includes a piano (*p*) dynamic at the beginning and a mezzo-forte (*mf*) dynamic at the end. The sixth staff starts at measure 50 and includes a forte (*f*) dynamic. The seventh staff starts at measure 58 and ends with a fortissimo (*ff*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with phrasing slurs and a triplet in measure 51.

## Saxofone Tenor

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

♩ = 134

*f*

8

9

*p*

3

21

3

25

*f*

32

41

*mf*

42

51

57

61

70

*ff*

The musical score is written for a Tenor Saxophone in 4/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 134. The score consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 8 and includes a piano (*p*) dynamic. The third staff starts at measure 21 and includes a forte (*f*) dynamic. The fourth staff starts at measure 32 and includes a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 42. The sixth staff starts at measure 51. The seventh staff starts at measure 61. The eighth staff starts at measure 70 and ends with a fortissimo (*ff*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as slurs, ties, and triplets. Measure numbers 8, 21, 32, 42, 51, 61, and 70 are indicated at the beginning of their respective staves. Measure numbers 9, 25, 41, and 57 are enclosed in boxes. The piece concludes with a final double bar line.



Trompa em F

# OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

♩ = 134

*f*

8

9

*p*

3

21

25

*f*

3

32

41

*mf*

42

*mf*

51

57

61

70

*ff*

Trompete em B $\flat$ 

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

*mf*

8 **9** *p* 3 3

23 **25** *f*

31

39 **41** *p*

48 *mp*

56 **57** *f*

64

71 *ff*

## Trombone

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

The musical score is written for Trombone in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 134. The score consists of eight staves of music. The first staff begins with a measure rest, followed by eighth and quarter notes. The second staff starts at measure 8 with a 'solo' instruction and a 'mf' dynamic, featuring a '9' in a box. The third staff starts at measure 17 with a '25' in a box and an 'mp' dynamic. The fourth staff starts at measure 26. The fifth staff starts at measure 37 with a '41' in a box and an 'mf' dynamic, including a triplet of eighth notes. The sixth staff starts at measure 47 with an 'mf' dynamic. The seventh staff starts at measure 55 with a '57' in a box and a 'f' dynamic, featuring a sixteenth-note run. The eighth staff starts at measure 64 and ends at measure 73 with a 'ff' dynamic and a final double bar line.

8 *mf* solo

17 *mp* 25

26

37 *mf* 41

47 *mf*

55 *f* 57

64

73 *ff*

## Tuba

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

The musical score is written for a tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as quarter note = 134. The score consists of 70 measures, divided into 10 systems of 7 measures each. Measure numbers 7, 14, 21, 28, 35, 42, 49, 56, 63, and 70 are indicated at the start of their respective systems. Dynamics include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). Rehearsal marks are enclosed in boxes at measures 9, 25, 41, and 57. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A crescendo hairpin is present between measures 14 and 21, and a decrescendo hairpin is present between measures 63 and 70. The piece concludes with a final double bar line at measure 70.

7 *f* **9**

14 *mp*

21 **25**

28 *f*

35 **41**

42 *mf*

49

56 **57**

63

70 *ff*

Tuba em B $\flat$

# OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

$\text{♩} = 134$

**f**

8 **9** **mp**

15

22 **25** **f**

29

36 **41** **mf**

43

50 **f**

57 **57**

64

71 **ff**

## Bateria

## OH CAROL

Music by Neil Sodaka  
Lyrics by Howard Greenfield  
Arr: Jan Utbult  
Trasc.: MAJ PMM Fagundes

♩ = 134

9

19

25

37

41

48

57

65

74

*f*

*mf*

*f*

*ff*