

"ACADEMIA"

Alto Sax.

M. Zenon

(PIANO)

5

9 A

12

15 A1 (PIANO)

23 (12)

28 B

31

34 B1 (PIANO) (BASS)

40 (PIANO) (BASS)

44

2
48 C

Musical staff 48-50: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 48-50 contain eighth and sixteenth notes with triplets and pairs. Measure 50 ends with a double bar line and a repeat sign.

51

Musical staff 51-52: Treble clef, key signature of three sharps, 4/4 time signature. Measures 51-52 continue the melodic line with triplets and pairs.

54

Musical staff 54-55: Treble clef, key signature of three sharps, 4/4 time signature. Measures 54-55 feature eighth notes with accents and slurs.

57

Musical staff 57-58: Treble clef, key signature of three sharps, 4/4 time signature. Measures 57-58 continue the melodic line with eighth notes and accents.

60

Musical staff 60-61: Treble clef, key signature of three sharps, 4/4 time signature. Measure 61 changes to 2/4 time signature.

62 O

Musical staff 62-63: Treble clef, key signature of three sharps, 4/4 time signature. Measures 62-63 feature eighth notes with slurs and accents.

65

Musical staff 65-66: Treble clef, key signature of three sharps, 4/4 time signature. Measures 65-66 continue the melodic line with eighth notes and slurs.

68 (BASS)

Musical staff 68-69: Treble clef, key signature of three sharps, 4/4 time signature. Measures 68-69 feature bass clef notation with triplets and pairs.

70 O1

Musical staff 70-71: Treble clef, key signature of three sharps, 4/4 time signature. Measures 70-71 feature eighth notes with slurs and accents.

73

Musical staff 73-74: Treble clef, key signature of three sharps, 4/4 time signature. Measures 73-74 continue the melodic line with eighth notes and slurs.

76

Musical staff 76-77: Treble clef, key signature of three sharps, 4/4 time signature. Measure 77 ends with a double bar line and a repeat sign.

79 **E** E_{bped} (OPEN VIBE, IN TIME)

87 **F** (OPEN SOLOS) $C_{\text{maj7(b13)}}$ $E_{7\#9(b13)}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $A_{7\#9(b13)}$ $A_{7\text{b}9(13)}$

93 $D_{\text{maj7(b13)}}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $G_{7\#9(b13)}$ $G_{7\text{b}9(13)}$

98 $C_{\text{maj7(b13)}}$ $E_{7\#9(b13)}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $A_{7\#9(b13)}$ $A_{7\text{b}9(13)}$

104 $D_{\text{maj7(b13)}}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $G_{7\#9(b13)}$ C_{maj7} $G\#$ $A_{7\#9(b13)}$

110 **4X** $A\#m_9$ $A_{\text{maj}13(\#11)}$ $D_{\text{maj7}(\#11)}$ B $C\#_{\text{maj}7}$ $F\#m_9^{1,2,3}$ D_{maj7} E $F_{7\text{alt}}$

116 $F\#m_9^4$ D_{maj7} E $G_{7\text{b}9(13)}$

118 **F1** (ON CUE - LAST CHORUS) $C_{\text{maj7(b13)}}$ $E_{7\#9(b13)}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $A_{7\#9(b13)}$ $A_{7\text{b}9(13)}$ (OPEN SOLOS ON F/ ON CUE PLAY F1 AND CONTINUE)

124 $D_{\text{maj7(b13)}}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $G_{7\#9(b13)}$ $G_{7\text{b}9(13)}$

129 $C_{\text{maj7(b13)}}$ $E_{7\#9(b13)}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $A_{7\#9(b13)}$ $A_{7\text{b}9(13)}$

135 $D_{\text{maj7(b13)}}$ $F_{\text{maj7(b13)}}$ C_{maj7} $G\#$ $G_{7\#9(b13)}$ C_{maj7} $G\#$ $A_{7\#9(b13)}$

4
141 **G** A#m9 A maj13(#11) D maj7(#11) **A** maj7 C#maj7 F#m6 D maj7 E F7alt

147 A#m9 A maj13(#11) D maj7(#11) **A** maj7 C#maj7 F#m6 D maj7 E F7alt

(FEELS LIKE 4/4) (FEELS LIKE 3/4) (FEELS LIKE 4/4) (FEELS LIKE 3/4)

153 A#m9 A maj13(#11) D maj7(#11) **A** maj7 C#maj7 F#m6 D maj7 E F7alt

(FEELS LIKE 4/4) (FEELS LIKE 3/4) (FEELS LIKE 4/4) (FEELS LIKE 3/4)

159 A#m9 A maj13(#11) D maj7(#11) **A** maj7 C#maj7 F#m6 D maj7 E F7alt

165 **G** A#m9 A maj13(#11) D maj7(#11) **A** maj7 C#maj7 F#m6 D maj7 E F7alt

171 A#m9 A maj13(#11) D maj7(#11) **A** maj7 C#maj7 F#m6 D maj7 E F7alt

177

180

183

186

189

(BACK TO E FOR MORE SOLOS/ AFTER LAST SOLO GO TO LETTER H)

191 **H**

4 **H1** 8

207 **H2**

8 8 8 8

211

8 8 8 8

215 **H3**

8 8 8 8

219

8 8 8 8