

FLUTE

BACK BONE

COMP. BY THAD JONES
ARRANGED BY MIKE CARUBIA

SWING $\text{♩} = 164 - 176$

5 **A** 10

17 **B**

21

25

29 **C** 2

33 **D** CRESCENDO

(PLAY BEFORE EACH NEW SOLO)

41 

53 

57

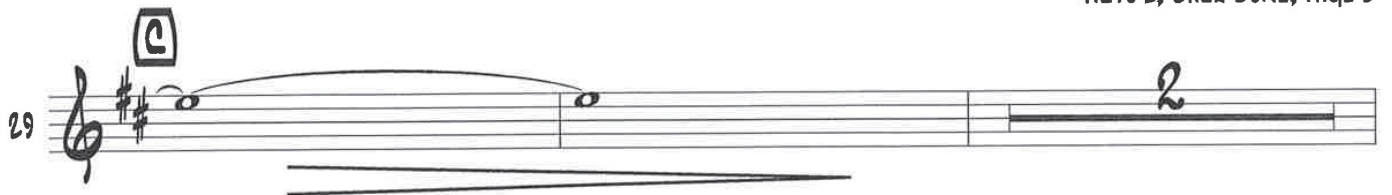
ALTO SAXOPHONE 1

COMP. BY THAD JONES
ARRANGED BY MIKE CARUBIA

BACK BONE

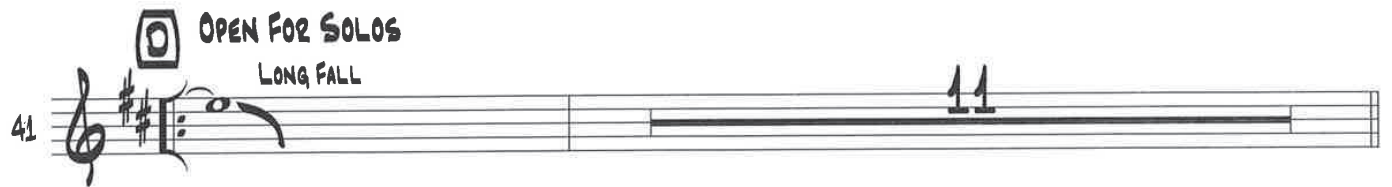
SWING ♩ = 164 - 176

The musical score is written for Alto Saxophone 1 in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music. The first staff begins with a key signature change from D major to E major (three sharps) and a common time signature change to 3/4. The subsequent staves return to 4/4 time. The score includes measure numbers 5, 9, 13, 17, 21, and 25. Section A is marked with a boxed 'A' above the staff starting at measure 5. Section B is marked with a boxed 'B' above the staff starting at measure 17. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as accents and slurs. The piece concludes with a double bar line at the end of the sixth staff.

29 

33 

37 

41 

53 

57 

61 

ALTO SAXOPHONE 2

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

5

9

13

17

21

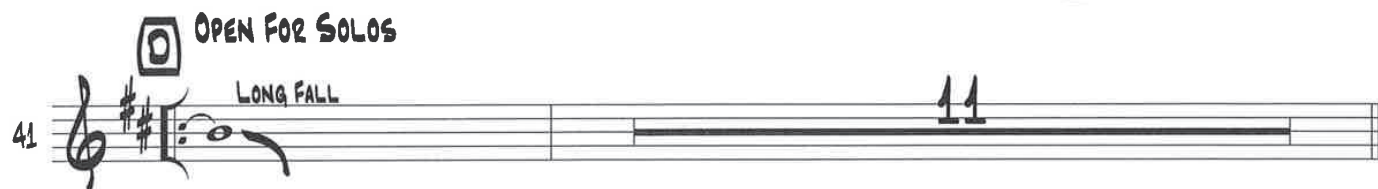
25

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29 

33 

37 

41 

53 

57 

61 

TENOR SAXOPHONE 1

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

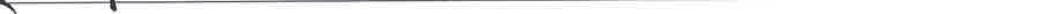
BACK BONE

SWING ♩ = 164 - 176

The musical score is written for Tenor Saxophone 1 in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'SWING' with a range of 164 - 176 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'f' (forte) and 's' (piano). There are also articulation marks like accents and slurs. The score is divided into sections by letter markers: 'A' is located above the second staff, and 'B' is located above the sixth staff. Measure numbers 5, 9, 13, 17, 21, and 25 are placed at the beginning of their respective staves. The music features a mix of eighth and quarter notes, often beamed together, and includes some rests. The overall style is a swing arrangement.

33

37 

41 

53 

57 

61 

TENOR SAXOPHONE 2

COMP. BY THAD JONES
ARRANGED BY MIKE CARUBIA

BACK BONE

SWING ♩ = 164 - 176

5

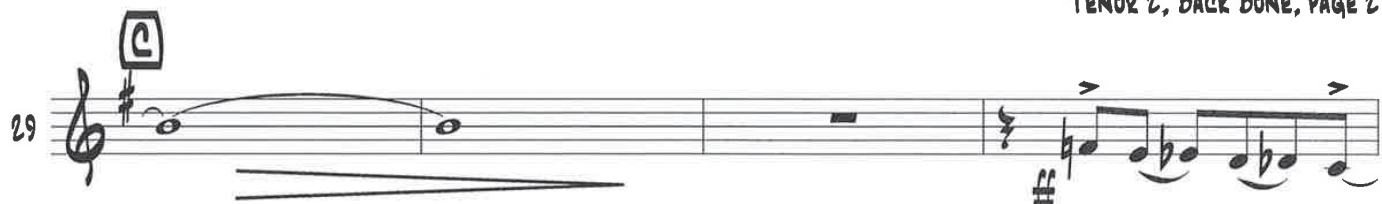
9

13

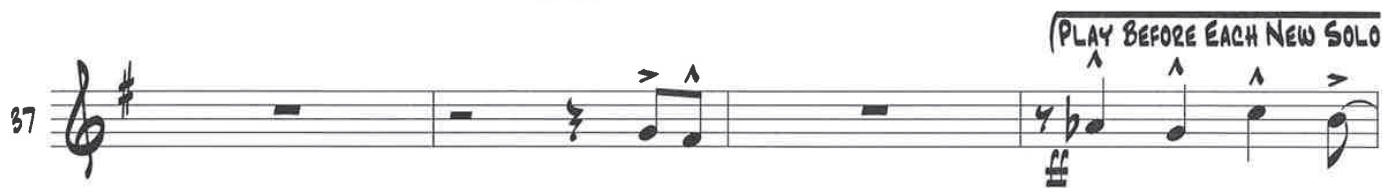
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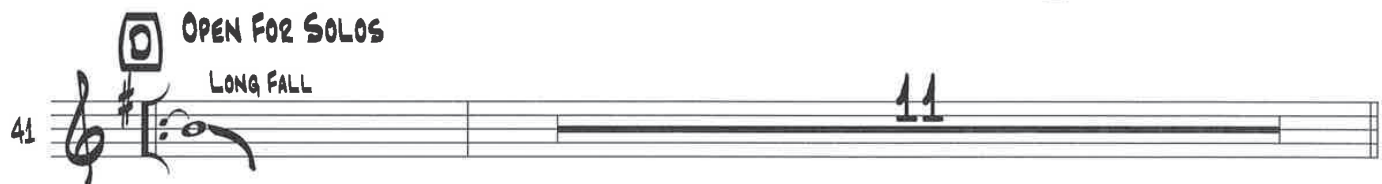
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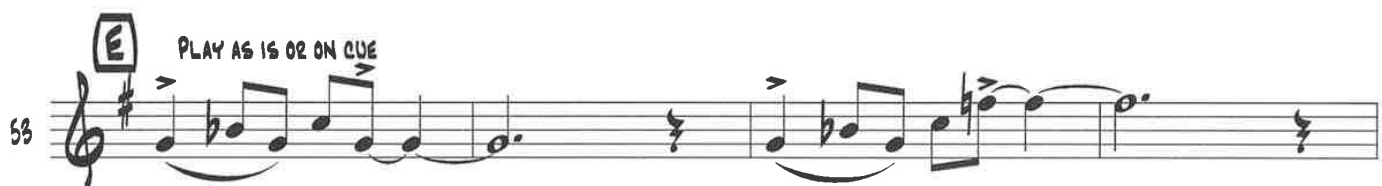
25

29 

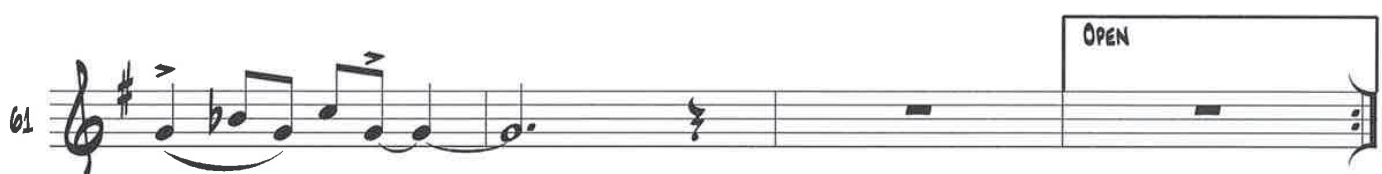
33 
CRESCENDO

37 
(PLAY BEFORE EACH NEW SOLO)

41 
OPEN FOR SOLOS
LONG FALL
11

53 
PLAY AS IS OR ON CUE

57 

61 
OPEN

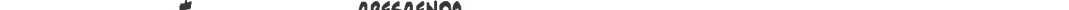
BARITONE SAXOPHONE

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

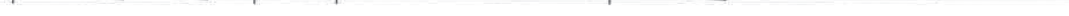
The musical score is written for Baritone Saxophone in treble clef, key of D major (two sharps), and 4/4 time. It consists of seven staves of music. The first staff begins with a key signature change from D major to E major (three sharps) for the first measure, then returns to D major. The score includes two section markers: a boxed 'A' above the fifth staff and a boxed 'B' above the seventeenth staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 's'.

33 

(PLAY BEFORE EACH NEW SOLO)

37 

41 

53 

57 

TRUMPET 1

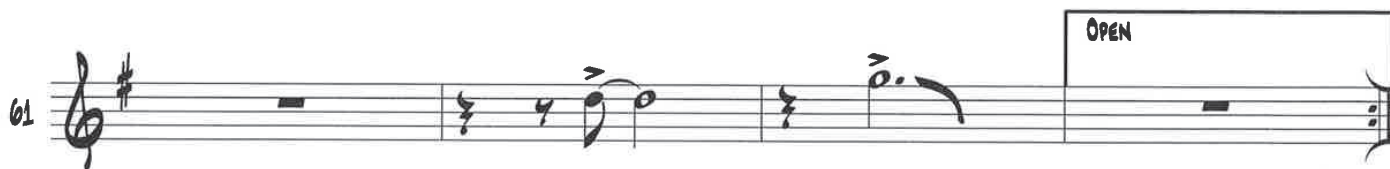
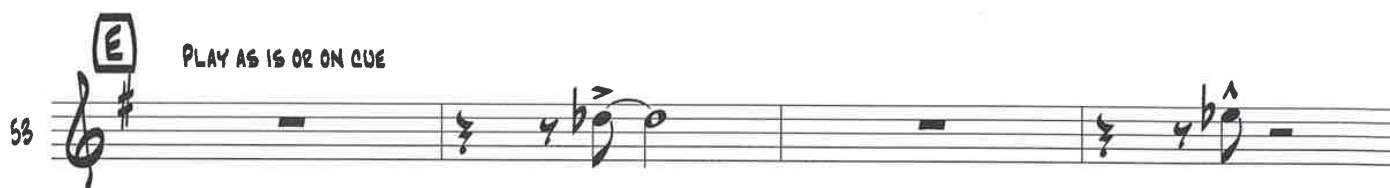
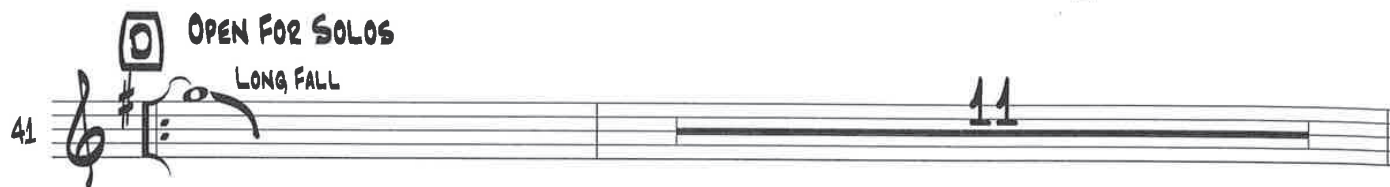
COMP. BY THAD JONES
ARRANGED BY MIKE CARUBIA

BACK BONE

SWING ♩ = 164 - 176

[illegible]

(PLAY BEFORE EACH NEW SOLO)



15 **ON CUE** **F** 3

10

14

18 **G SHOUT CHORUS**

12

16 1 2

92 **(A2)**

10

104 **(B2)**

108

112

116

OPEN DRUM SOLO

ON CUE:

TRUMPET 2

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

BACK BONE

SWING ♩ = 164 - 176

5

17

21

25

29

33

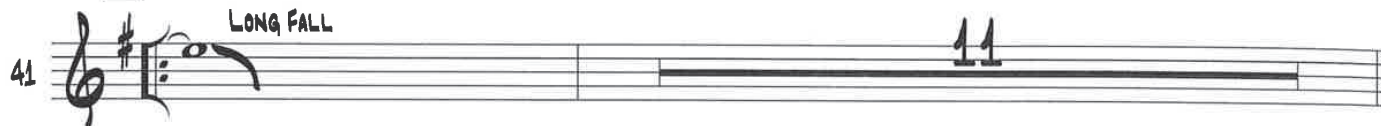
CRESCENDO

(PLAY BEFORE EACH NEW SOLO)



OPEN FOR SOLOS

LONG FALL



PLAY AS IS OR ON CUE



OPEN



65 **ON CUE** **(F)**

70

74

(G) SHOUT CHORUS

78

82

86

1 2

92 **(A2)**

10

104 **(B2)**

104

108

108

112

112

116

OPEN DRUM SOLO

ON CUE:

116

TRUMPET 3

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING $\text{♩} = 164 - 176$

ff

A 10

B

C 2

CRESCEMDO ff

37

PLAY BEFORE EACH NEW SOLO

41

OPEN FOR SOLOS

LONG FALL

11

58

PLAY AS IS OR ON CUE

57

57

61

OPEN

65 **ON CUE** **F** 3

70

74

78 **G** **SHOUT CHORUS**

82

86 1 2

92 **(A2)**

104 **(B2)**

108

112

116

OPEN DRUM SOLO 

ON CUE: 

TRUMPET 4

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

BACK BONE

SWING ♩ = 164 - 176

5

17

21

25

29

33

A

B

C

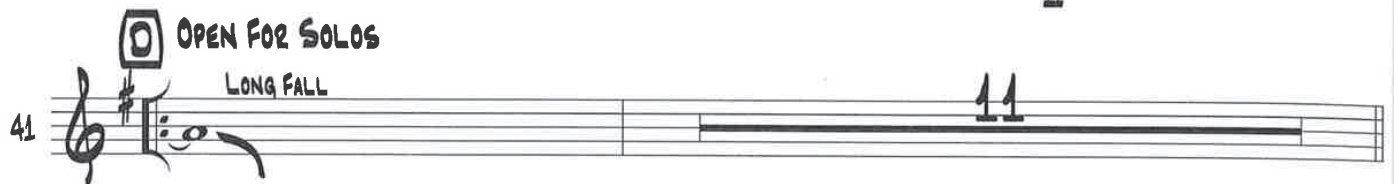
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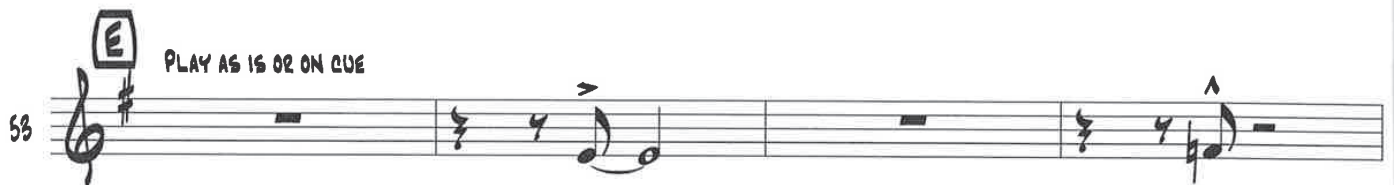
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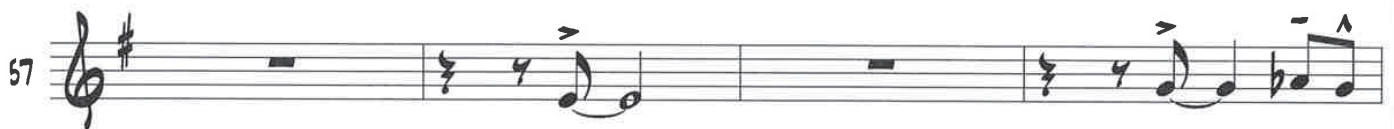
ff

crescendo

37 

41 

53 

57 

61 

65 **ON CUE** **F**

70

74

78 **G** **SHOUT CHORUS**

82

86

1 2

92 **(A2)** **10**

104 **(B2)**

108

112

116 **OPEN DRUM SOLO** **ON CUE:**

TROMBONE 1

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

5

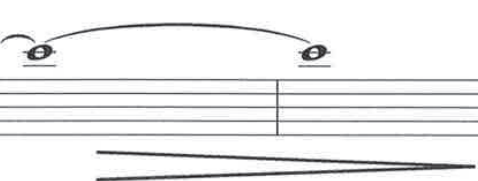
9

13

17

21

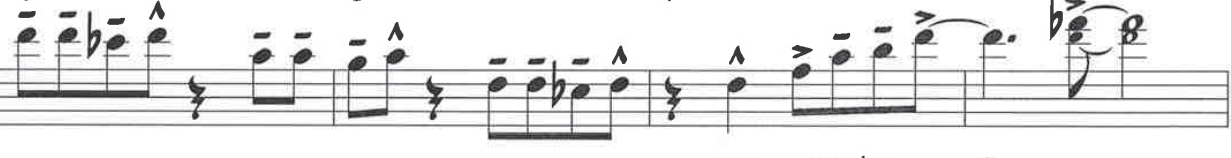
25

29  

33   **F7 SOLO BREAK** **C7** **CRESCENDO**

37  

41   **F9 SOLO AS IS OR AD LIB** **Bb9** **B°7** **F9**

45   **Bb9** **B°7** **F9** **D7(b9)**

49   **Gm7** **C7(b9)** **F9** **D7(b9)** **G7+** **C7(b9)**

53   **F9** **Bb9** **F9**

57   **Bb9** **B°7** **F9**

61   **Gm7** **C7(b9)** **F9** **D7(b9)** **OPEN G7+** **C7(b9)**

65 **ON CUE** **(F)** 3

70

74

78 **(G) SHOUT CHORUS**

82

86 1 2

92 **(A2)**

96

[illegible]

104 82

82

108 

112 

116 **OPEN DRUM SOLO** **ON CUE:** 

TROMBONE 2

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

5

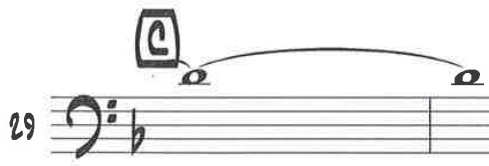
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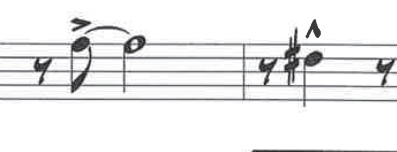
13

17

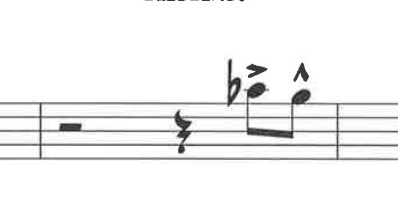
21

25

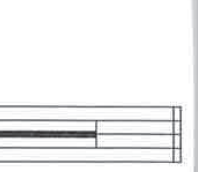
29    

33    

CRESCENDO

37    

(PLAY BEFORE EACH NEW SOLO)

41    

OPEN FOR SOLOS

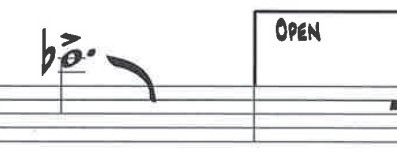
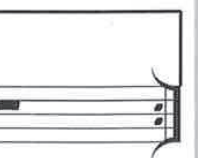
LONG FALL

11

53    

PLAY AS IS OR ON CUE

57    

61    

OPEN

65 **ON CUE** **(F)** **3**

70

74

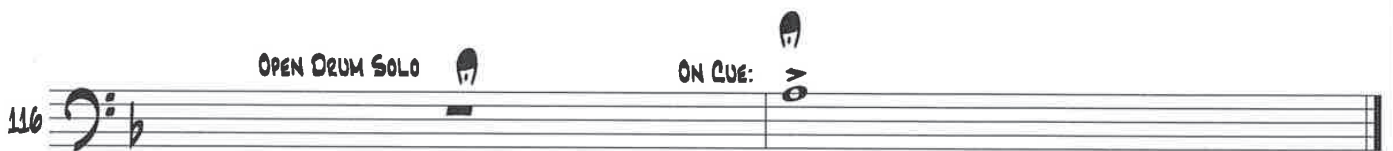
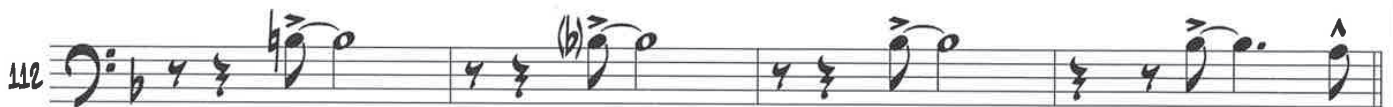
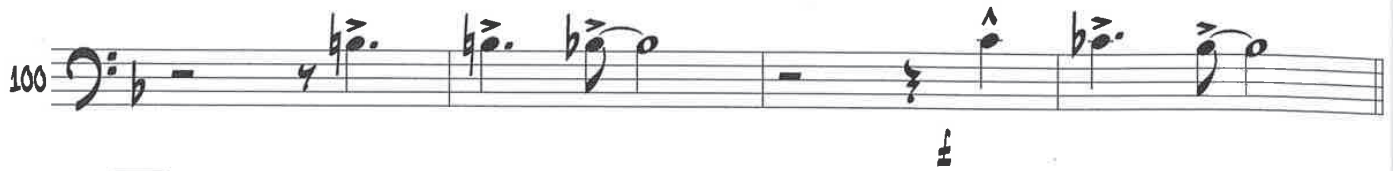
78 **(G) SHOUT CHORUS**

82

86 **1** **2**

92 **(A2)**

96

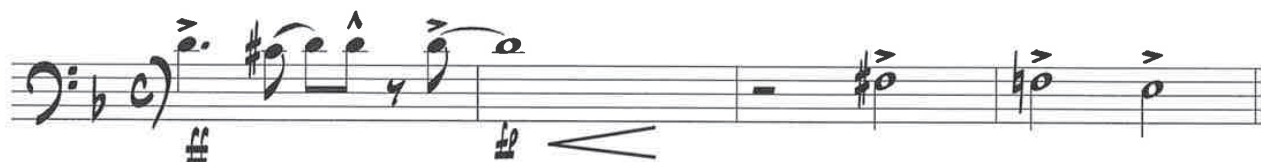


TROMBONE 3

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

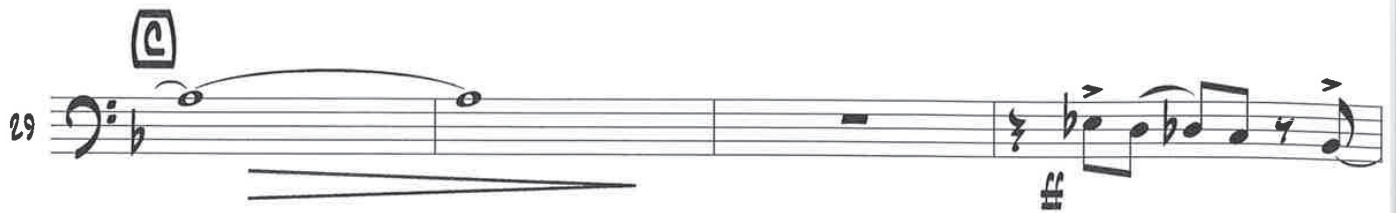


(A)



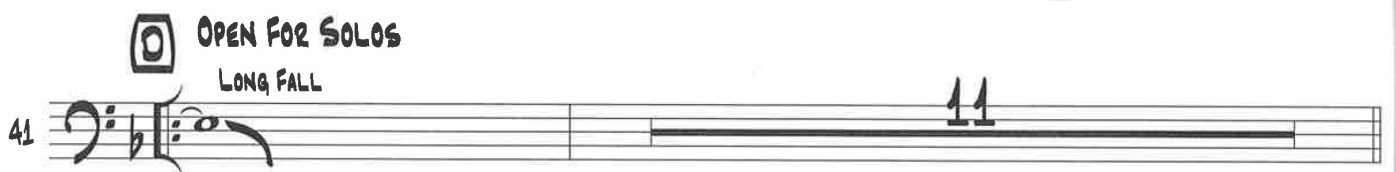
(B)



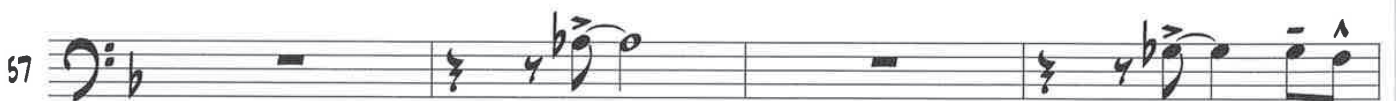
29 

33  **CRESCENDO**

37  **(PLAY BEFORE EACH NEW SOLO)**

41  **OPEN FOR SOLOS**
LONG FALL

53  **PLAY AS IS OR ON CUE**

57 

61  **OPEN**

65 **ON CUE** **F** **3**

70

74

78 **G SHOUT CHORUS**

82

86 **1 2**

92 **A2**

96

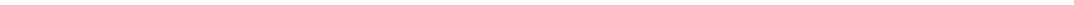
100

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a whole rest, followed by a quarter note G2 with an accent, a quarter note F2 with an accent, a half note E2 with an accent, a whole rest, a quarter note D2 with an accent, a quarter note C2 with an accent, and a half note B1 with an accent.

82

104

108

112 

116 

OPEN DRUM SOLO

ON CUE:

TROMBONE 4

BACK BONE

COMP. BY THAD JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

The musical score for Trombone 4, titled "BACK BONE", is in 4/4 time with a tempo of 164-176 bpm. The key signature has one flat (B-flat). The score is divided into two main sections, A and B, indicated by boxed letters. Section A starts at measure 5 and ends at measure 16. Section B starts at measure 17 and ends at measure 25. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as ff and f are present. The score is written for Trombone 4, as indicated by the instrument name at the top left.



29 

33

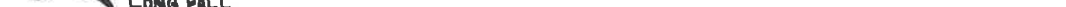
CRESCENDO

ff

37  (PLAY BEFORE EACH NEW SOLO)



OPEN FOR SOLOS

41 



PLAY AS IS OR ON CUE

53 **PLAY AS IS OR ON CUE**



57 

01 

ON CUE

F

65

70

74

G SHOUT CHORUS

78

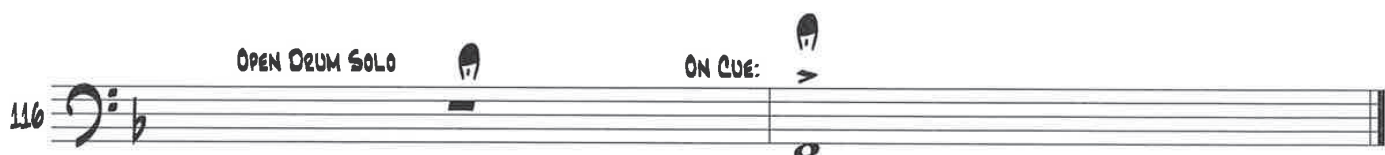
82

86

A2

92

96



GUITAR

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

Handwritten guitar notation for the song "Back Bone". The notation is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music is divided into measures, with chord names written above the staff. The notation includes a double bar line at the end of the first line, and a double bar line at the end of the last line. The notation is as follows:

Line 1: F7, D7+, Db, D7(b9), G7+, C7+9

Line 2: [A] F9, Bb9, F9, Cm7, F7+

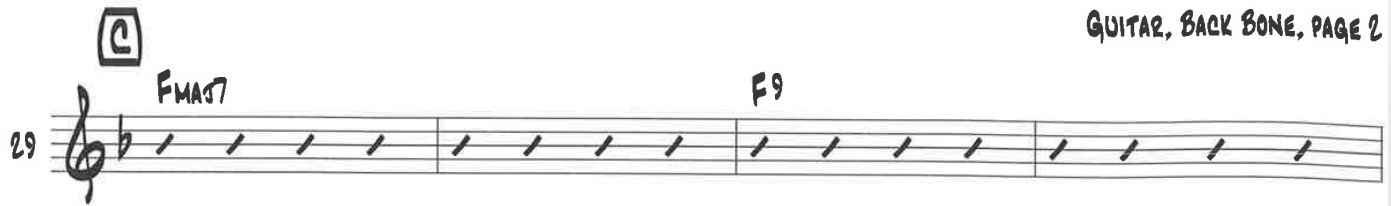
Line 3: Bb9, B°7, F9, A7, Ab13

Line 4: G7, Db9, C7(b9), F9, Ab6, Db9, C7+9

Line 5: [B] F9, Bb9, B°7, F9, Cm7, Cb9

Line 6: Bb9, B°7, F9, E9, Eb9, D7+

Line 7: G7+9, C7+9, F9, Ab6, Db6, GbMA7

29 

33 

37 

41 

45 

49 

53 

57 

61 

65 **ON CUE** **G7+** **C7+** **F** **F9** **B^b9** **B^o7** **F9**

70 **B^b9** **B^o7** **F9** **D7+**

74 **G9** **C9** **C7(#9)** **F9** **G13(b5)** **B^b7(#5)** **B7(#5)** **C7(#5)**

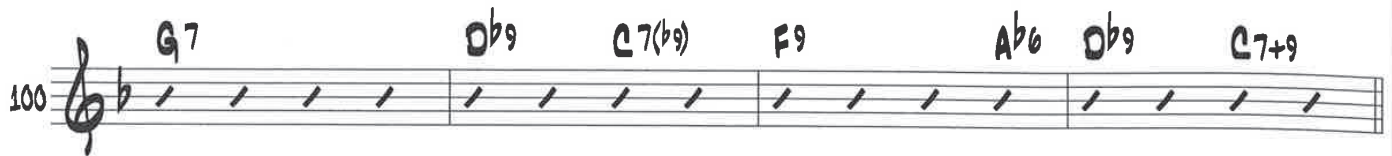
78 **SHOUT CHORUS** **G** **F#9** **G#7** **F#13** **F#9** **F7+9**

82 **F#9** **A^o7** **B^o7** **F#9** **F7+9**

86 **C7+9** **B^b7+9** **1** **2** **2** **A^b7+9**

92 **A2** **F9** **B^b9** **F9** **C#7** **F7+**

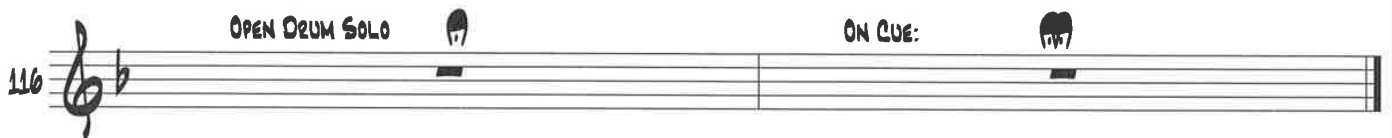
96 **B^b9** **B^o7** **F9** **A7** **A^b13**

100 

104 

108 

112 

116 

PIANO

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING $\text{♩} = 164 - 176$

The first system of piano accompaniment consists of two staves. The key signature has one flat (B-flat). The time signature is common time (C). The first measure features a treble clef with a half note chord of F7 (F4, A4, C5) and a bass clef with a half note chord of Bb7 (Bb3, Db4, F4). The second measure has a treble clef with a half note chord of D7+ (D4, F#4, A4) and a bass clef with a half note chord of D7 (D3, F3, A3). The third measure has a treble clef with a half note chord of D7+ (D4, F#4, A4) and a bass clef with a half note chord of D7 (D3, F3, A3). The system ends with a double bar line and a '2' indicating a repeat of the previous measure.

[A]

The second system of piano accompaniment consists of two staves. The key signature has one flat (B-flat). The time signature is common time (C). The first measure features a treble clef with a half note chord of F9 (F4, A4, C5, Eb5) and a bass clef with a half note chord of F9 (F3, Ab3, C4, Eb4). The second measure has a treble clef with a half note chord of Bb9 (Bb4, Db5, F5, Ab5) and a bass clef with a half note chord of Bb9 (Bb3, Db4, F4, Ab4). The third measure has a treble clef with a half note chord of F9 (F4, A4, C5, Eb5) and a bass clef with a half note chord of F9 (F3, Ab3, C4, Eb4). The fourth measure has a treble clef with a half note chord of C#7 (C#4, E#4, G#4, Bb4) and a bass clef with a half note chord of F7+ (F3, Ab3, C4, Eb4).

The third system of piano accompaniment consists of two staves. The key signature has one flat (B-flat). The time signature is common time (C). The first measure features a treble clef with a half note chord of Bb9 (Bb4, Db5, F5, Ab5) and a bass clef with a half note chord of Bb9 (Bb3, Db4, F4, Ab4). The second measure has a treble clef with a half note chord of Bb9 (Bb4, Db5, F5, Ab5) and a bass clef with a half note chord of Bb9 (Bb3, Db4, F4, Ab4). The third measure has a treble clef with a half note chord of F9 (F4, A4, C5, Eb5) and a bass clef with a half note chord of F9 (F3, Ab3, C4, Eb4). The fourth measure has a treble clef with a half note chord of A7 (A4, C#4, E4, G#4) and a bass clef with a half note chord of Ab13 (Ab3, Bb3, C4, Eb4, F4, Ab4, Bb4, D5).

The fourth system of piano accompaniment consists of two staves. The key signature has one flat (B-flat). The time signature is common time (C). The first measure features a treble clef with a half note chord of D#9 (D#4, F#4, A#4, Bb4) and a bass clef with a half note chord of D#9 (D3, F#3, A#3, Bb4). The second measure has a treble clef with a half note chord of C7(b9) (C4, Eb4, G4, Bb4) and a bass clef with a half note chord of C7(b9) (C3, Eb3, G3, Bb4). The third measure features a treble clef with a half note chord of D#9 (D#4, F#4, A#4, Bb4) and a bass clef with a half note chord of D#9 (D3, F#3, A#3, Bb4). The fourth measure has a treble clef with a half note chord of C7+9 (C4, Eb4, G4, Bb4) and a bass clef with a half note chord of C7+9 (C3, Eb3, G3, Bb4).

8

12

12

This system shows a 12-measure rest in both the treble and bass staves. The number '8' is written in a box above the treble staff, and the number '12' is written above each staff to indicate the duration of the rest.

9

TREM.

This system begins with a tremolo effect (TREM.) indicated by a wavy line over a whole note in the treble staff. This is followed by a melodic line in the treble staff and a corresponding bass line. The notation includes various note values and rests.

8^b9

8^o7

F9

CRESCEENDO

This system features a crescendo section, marked with 'CRESCEENDO' and a wedge-shaped dynamic marking. The notation includes specific chords: 8^b9, 8^o7, and F9. The music consists of a melodic line in the treble staff and a bass line, with various note values and rests.

OPEN FOR SOLOS

F9 **Bb9** **B°7** **F9** **F#b13**

Bb9 **B°7** **F9** **D7+**

G13 **C#b13** **F9** **D7+9** **G7+** **C7+**

PLAY AS IS OR ON CUE

F9 **Bb9** **B°7** **F9** **F#b13**

Handwritten musical notation for the first system, featuring chords B^b9 , $B^{\circ7}$, $F9$, and $D7+$. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the second system, featuring chords G^{13}_A , $C^{b13}_{\#9}$, $F9$, $D7(b9)$, $G7+$ (OPEN), and $C7+$. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the third system, featuring chords $G7+$ (ON CUE), $C7+$, $F9$ (boxed), and $F9$. The notation includes treble and bass staves with notes and rests, and a double bar line with the number 11.

78 **G** SHOUT CHORUS

82 **F7+9**

88

92 **(A2)** **F9** **Bb9** **F9** **C#7** **F7+**

96 **Bb9** **B°7** **F9** **A7** **Ab13**

30

$\text{D}^{\flat}9$ $\text{C}7(\text{b}9)$ $\text{D}^{\flat}9$ $\text{C}7+9$

34

8 8

36

$\text{G}7+5$ $\text{C}7+9$ $\text{F}9$ $\text{A}^{\flat}6$ $\text{G}^{\flat}6$ $\text{F}6$

6

OPEN DRUM SOLO

ON CUE: $\text{F}7^{\sharp 11}_{\text{b}9}$

BASS

BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176

The bass line is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music. The first staff starts with a double bar line and a key signature change to Bb. The second staff is marked with a circled 'A' and a double bar line. The third staff is marked with a circled 'B' and a double bar line. The fourth staff is marked with a circled 'B' and a double bar line. The fifth staff is marked with a circled 'B' and a double bar line. The sixth staff is marked with a circled 'B' and a double bar line.

Staff 1: F7, D7+, Db, D7(b9), G7+, C7+9

Staff 2 (A): F9, Bb9, F9, Cm7, F7+

Staff 3: Bb9, B°7, F9, A7, Ab13

Staff 4: G7, Db9, C7(b9), F9, Ab6, Db9, C7+9

Staff 5 (B): F9, Bb9, B°7, F9, Cm7, Cb9

Staff 6: Bb9, B°7, F9, E9, Eb9, D7+

Staff 7: G7+5, C7+9, F9, Ab6, Db6, GbMA7

29 **Q** FMA7 F9

33 Bb9 B°7 F9 D7+ Ab9 G9

Crescendo

ff

37 Db7 C7 (PLAY BEFORE EACH NEW SOLO)

ff

41 **Q** OPEN FOR SOLOS F9 Bb9 B°7 F9

45 Bb9 B°7 F9 D7+

49 G13 C7(b9) F9 D7+9 G7+ C7+

53 **E** PLAY AS IS OR ON CUE F9 Bb9 B°7 F9

57 Bb9 B°7 F9 D7+

61 G13 C7(b9) F9 D7(b9) OPEN G7+ C7+

65 **ON CUE** **G7+** **C7+** **F** **F9** **B^b9** **F9**

70 **B^b9** **B^o7** **F9** **D7+**

74 **G9** **C9** **C7(#9)** **F9** **G7** **B^b7** **B7** **C7(#9)**

78 **SHOUT CHORUS** **FM9** **Gm7** **F13** **FM9** **F7+9**

82 **FM9** **A^o7** **B^o7** **FM9** **F7+9**

86 **C7+9** **B^b7+9** **1** **2** **2** **A^b7+9** **F**

92 **A2** **F9** **B^b9** **F9** **Cm7** **F7+**

96 **B^b9** **B^o7** **F9** **A7** **A^b13**

100 G^7 D^b9 $C^7(b9)$ F^9 A^b6 D^b9 C^7+9

104 **(B2)** F^9 B^b9 B^o7 F^9 C^M7 C^b9

108 B^b9 B^o7 F^9 E^9 E^b9 D^7+

112 G^7+5 C^7+9 F^9 A^b6 G^b6 F

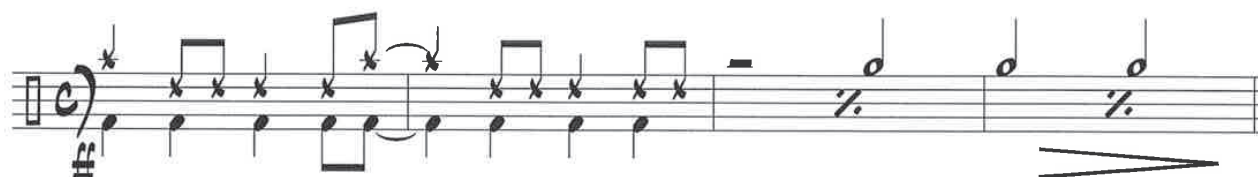
116 OPEN DRUM SOLO ON CUE:

DRUMS

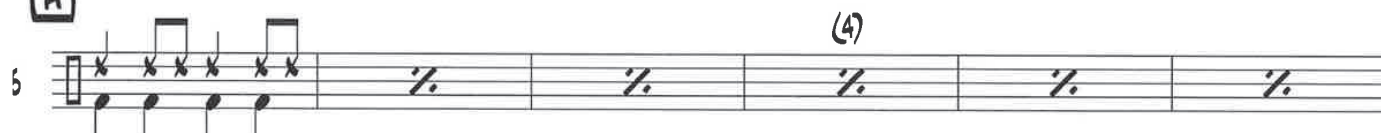
BACK BONE

COMP. BY THAO JONES
ARRANGED BY MIKE CARUBIA

SWING ♩ = 164 - 176



(A)

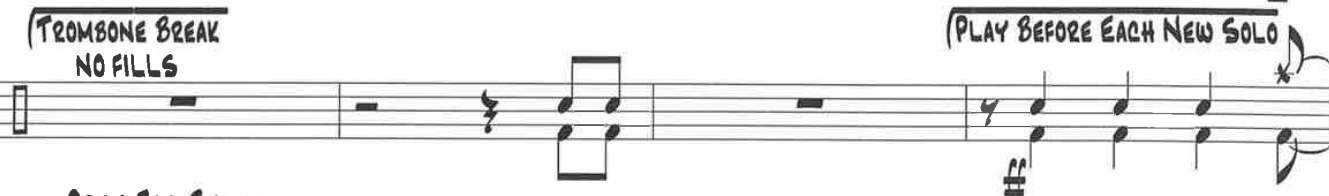


(B)



29  

33 
f **CRESCENDO** **ff**

37 **(TROMBONE BREAK NO FILLS)** 
(PLAY BEFORE EACH NEW SOLO)

41  **OPEN FOR SOLOS** **PLAY TIME** 
(4) **(6)**

47 
(8) **(12)**

53  **PLAY AS IS OR ON CUE** 
(4) **(6)**

59 
(8) **OPEN (12)**

65 **ON CUE** (12) **F** **PLAY TIME** (4)

70 (6)

74 FILL

78 **G** **SHOUT CHORUS** **ff**

82 **fp**

86 **1 SOLO** **2**

92 **A 2** (4)

98 (8) (12)

82



OPEN DRUM SOLO



ON CUE:

