

# DRUMS

# Chocolate Oscuro

(dedicated to the great Isaac Delgado)

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

**A1** 2-3 RUMBA CLAVE  
Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

kick

**B** Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)  
trumpet montuno

Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

**A2** Dm<sup>9</sup> 2-3 RUMBA CLAVE B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

13 Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

17

**C - Head FULL GROOVE!** Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

21 Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

25 Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

29 Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

33 1. E<sup>b</sup>/G A7(<sup>b</sup>9)

37 2. E<sup>b</sup>/G A7(<sup>b</sup>9)

**D** Porno Gm Dirty, sexy - 1/2 time feel F7  
kick snare + cymbal kick

Gm F7

44

# DRUMS

**Gm** **F7**

48 **Gm** **F7**

**E Bass Lead 2-3 CLAVE**

**Gm7** **Bb** **SIM... Cm** **D7**

**F Bass Chords EASY, LIGHT**

**Gm7** **Bb** **Cm** **D7**

60 **Gm7** **Bb** **Cm** **D7**

**Gm7** **Bb** **Cm** **D7**

64 hi-hats **Gm7** **Bb** **Cm** **D7**

**G1 Interlude CALM, BEFORE THE STORM**

72 **Gm7** **Bb** **Cm** **D7**

**G2** **Gm7** **F** **Bb/Eb** **D7** (Clave flip!) **PLAY**

86 **Gm7** **F** **Bb/Eb** **D7** (Clave flip!) **PLAY**

**H1 Bass / Coro**

**Gm7** **TIMBA!!! BIG!!! Bb** **A7** **D7(b9)**

"Trai-go el chocolate p'a ti el dulce que a ti te gusta"

**Gm7** **Bb** **A7** **D7(b9)**

99 **Gm7** **Bb** **A7** **D7(b9)**

# DRUMS

103 **Gm7** **B $\flat$**  **A7** **D7( $\flat$ 9)**

107 **Gm7** **B $\flat$**  **A7** **D7( $\flat$ 9)** **Open.** **D7( $\flat$ 9)** **On Cue!**

**H2** snare / timbale roll **B $\flat$**  **A7** **D7( $\flat$ 9)**

**H3** "Bate que ba - te mi chocola-te" **Gm7** **OPEN** **B $\flat$**  **A7** **D7( $\flat$ 9)**

120 "Bate que ba - te mi chocola-te" **ON CUE** **PLAY** **FINE**

**J** SHHHHHH.... (Clave Flip!) **Cymbal washes** **horn**

## K - Head FULL GROOVE!

2-3 **Dm9** **B $\flat$ m7** **E $\flat$ /G** **A7( $\flat$ 9)**

133 **Dm9** **B $\flat$ m7** **E $\flat$ /G** **A7( $\flat$ 9)**

137 **Dm9** **B $\flat$ m7** **E $\flat$ /G** **A7( $\flat$ 9)**

141 **Dm9** **B $\flat$ m7** **1. E $\flat$ /G** **A7( $\flat$ 9)**

145 **2. E $\flat$ /G**

To REPRIS: start 4 before H1 (bar 88), but FASTER!



# TRUMPET

**D** BIG!!  
C<sup>9</sup>

42 C<sup>9</sup> B<sup>b</sup>13/C C<sup>9</sup> B<sup>b</sup>13

**E** C<sup>9</sup>  
8va

50 B<sup>b</sup>13/C C<sup>9</sup> B<sup>b</sup>13

54 C<sup>9</sup> C13 B<sup>b</sup>13 A<sup>b</sup>maj<sup>9</sup> C#maj<sup>9</sup>(#11) G7(#9)

54 FINE

**F** C<sup>9</sup>

58

62 B<sup>b</sup>9 G7

OPEN BLOW OVER F  
D.C. to get out

# TRUMPET

3-2 rumba clave

## Lio

"Trouble"

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

**Am<sup>11</sup>** 8 **A** *p*

**B** Add snare + cascara *mf* 17

21 3

25

**C** RIDE CYMBAL!!! Main Theme - hit it! *f* 33

37

41

45 **Fill**

# TRUMPET

**D** OPEN Conga Solo - play figures 1st and last time only

49 FIN

3

3

3

58

3

3

Last time only - into Interlude

**E** Salsa Interlude - open solo 1

69

Am<sup>9</sup> F#7(b5,b9) B<sup>b</sup>7 A

Bm<sup>9</sup> D/E A<sup>9</sup> Bm7(b5) E7(b9)

D.C. for next open soloist  
Cue A to FINE

TRUMPET

# Manhattan Burn

BY: PAQUITO D'RIVERA  
TRANS: MARCUS ALI

Partido Alto

4x

1.-3.

4.

**A**

Gm<sup>9</sup> B<sup>b</sup>6 E<sup>b</sup> D<sup>7</sup>

Gm<sup>9</sup> B<sup>b</sup>6 E<sup>b</sup> D<sup>7</sup>

10

**B**

1. Samba Gm<sup>7</sup> F#7(b9,#9) Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

14

Gm<sup>7</sup> F#7(b9,#9) Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

18

**C**

2. Samba Gm<sup>7</sup> F#7(b9,#9) Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

22

Gm<sup>7</sup> F#7(b9,#9) Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

26

Em<sup>7</sup>(b5) A<sup>7</sup>(b9,#9) Dmaj<sup>7</sup> **To Coda** D<sup>7</sup>

30

**⊕ Coda** A Gm<sup>9</sup> B<sup>b</sup>6 E<sup>b</sup> D<sup>7</sup>

34

**FINE**

solos on ABAC  
After solos - D.S. al Coda



TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  **Dancehall**

A

D7

D7

D7sus4

Dm9 band out!

9

**montuno**

Gm7 F9 Eb9 D7(#5,#9)

13

**Songo**

G9

17

C9

21

F7

25

Bb6

A7 Eb

29

**Dancehall**

D7

33

D7

37

D7sus4

Dm9 band out

41

Gm7 F9 Eb9 D7(#5,#9)

45 Vamp Last 4 bars at very end

TRUMPET

cha cha cha

Mambo Jazz Plaza

Percussion Intro - 4 bars out front  
Band vamps on C concert until head is cued

BY ORLANDO "MARACA" VALLE  
TRANSCRIPT BY BROWNMAN

D7(#9)

D7(#9) Dsus4(maj7) D7(#9)

D7(#9) Dsus4(maj7)

**A** D7(#9) D7(#9) Asus4(maj7) D7(#9) D7(#9) Dsus4(maj7)

G6/9

G6/9

G7sus4

D7(#9)

D7(#9) Dsus4(maj7)

A7

G#7

G7

G7

F#7

F7

F#7

G7

A7

**VAMP**

D7(#9)

D7(#9) Dsus4(maj7) D7(#9)

D7(#9)

on cue

SOLO OVER FORM

**B** D9 C13 F7 Eb7 %

D9

C13

F7

B9

A7(#9)

VAMP, next soloist

**C**

Outro vamp for Percussion

# TRUMPET

# Guataca City

2-3 RUMBA CLAVE

COMPOSED BY: PAQUITO D'RIVERA  
ARRANGED BY: BROWMAN ALI

**Am7** Piano montuno

5 **Dm7** **Am7** montuno **Am7** 3

9 **E7(#9)** **Am7** 3

13 **D7**

17 **Am7** **E7(#9)** solo break \*

## BLOWING

**Am7** (backgrounds on cue)

23

27 **Dm7** **Am7**

31 **F** **E7(#9)** **Am7**

### Marrón Matizado Coro lyrics:

Atrévete ven y móntate en el tren,  
que aún hay sitio pa' guataca  
Y Matizado va también.

# TRUMPET

# El Hermitaño

COMPOSED & ARRANGED BY :  
BROWMAN ALI

Em7 Partido Alto

Musical staff with a whole rest and a final melodic phrase circled in red.

**A** Em7 Ebdim7

Musical staff for section A, measures 9-12.

Bm11/D A7/C#

Musical staff for section A, measures 13-16. A triplet of eighth notes is circled in red.

Cmaj7 Gmaj7/B

Musical staff for section A, measures 17-20. A quarter note is circled in red.

F#m7(b5) B7(b9) Em7 Eb13

Musical staff for section A, measures 21-24.

**B** Dm7 Samba C#dim

Musical staff for section B, measures 25-28.

Cmaj7 F#m7(b5) B7(b9) Em11 Eb7

Musical staff for section B, measures 29-32.

Dmaj9 C#m7 B7

Musical staff for section B, measures 33-36.

E7 C#7 Bb7 G7 F#m7(b5) B7(b9)

Musical staff for section B, measures 37-40. A melodic phrase is circled in red.

**Solos** Bass, Alto, Trumpet Em7 Ebdim7 Bm11/D A7/C#

Musical staff for the solo section, measures 41-48.

Cmaj7 Gmaj7/B F#m7(b5) B7(b9) Em7 Eb13

Musical staff for the solo section, measures 49-56.

Dm7 C#dim Cmaj7 F#m7(b5) B7(b9) Em11 Eb7

Musical staff for the solo section, measures 57-64.

Dmaj9 C#m7 B7 E7 C#7 Bb7 G7 F#m7(b5) B7(b9)

Musical staff for the solo section, measures 65-72.

After last solo D.C. al FINE

# Bb LEAD SHEET

# Samba de Uma Nota So

ARRANGED FOR PERMUTACOES

BY: ANTONIO CARLOS JOBIM  
ARR BY: BROWMAN ALI & ATTILA FIAS

## Intro

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>9</sup>sus<sup>4</sup>

Musical staff for the Intro section, starting with a double bar line and slash marks, followed by a final melodic phrase.

## A

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>9</sup>sus<sup>4</sup>

Musical staff A, measures 5-8. Chords: Em<sup>11</sup>, F#m<sup>11</sup>, G<sup>7</sup>sus<sup>4</sup>, A<sup>9</sup>sus<sup>4</sup>. Measure 5 starts with a '5' below the staff.

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>9</sup>sus<sup>4</sup>

Musical staff A, measures 9-12. Chords: Em<sup>11</sup>, F#m<sup>11</sup>, G<sup>7</sup>sus<sup>4</sup>, A<sup>9</sup>sus<sup>4</sup>. Measure 9 starts with a '9' below the staff.

B<sup>b</sup><sup>6</sup>/D

A<sup>b</sup>/D

Gmaj<sup>7</sup>/D

E<sup>b</sup>maj<sup>7</sup>(<sup>b</sup>5)/D E<sup>7</sup>sus<sup>4</sup>

Musical staff A, measures 13-16. Chords: B<sup>b</sup><sup>6</sup>/D, A<sup>b</sup>/D, Gmaj<sup>7</sup>/D, E<sup>b</sup>maj<sup>7</sup>(<sup>b</sup>5)/D, E<sup>7</sup>sus<sup>4</sup>. Measure 13 starts with a '13' below the staff.

F#m/D

G<sup>7</sup>sus<sup>4</sup>/D

A<sup>7</sup>sus<sup>4</sup>/D

F<sup>7</sup>sus<sup>4</sup>/B<sup>b</sup>

Extra Bar!

Musical staff A, measures 17-21. Chords: F#m/D, G<sup>7</sup>sus<sup>4</sup>/D, A<sup>7</sup>sus<sup>4</sup>/D, F<sup>7</sup>sus<sup>4</sup>/B<sup>b</sup>. Measure 17 starts with a '17' below the staff.

## B

Gm<sup>7</sup>

C/B<sup>b</sup>

Am<sup>7</sup>

Gm<sup>7</sup>

Dm<sup>7</sup>

D/C

Musical staff B, measures 22-25. Chords: Gm<sup>7</sup>, C/B<sup>b</sup>, Am<sup>7</sup>, Gm<sup>7</sup>, Dm<sup>7</sup>, D/C. Measure 22 starts with a '22' below the staff.

Fm<sup>7</sup>/C

Bdim

Cm/B<sup>b</sup>

F/A

D<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>(#11)

Musical staff B, measures 26-29. Chords: Fm<sup>7</sup>/C, Bdim, Cm/B<sup>b</sup>, F/A, D<sup>b</sup>maj<sup>7</sup>, E<sup>b</sup>maj<sup>7</sup>(#11). Measure 26 starts with a '26' below the staff.

## C

A<sup>7</sup>sus<sup>4</sup>

Bm<sup>7</sup>

C<sup>7</sup>sus<sup>4</sup>

D<sup>7</sup>sus<sup>4</sup>

Musical staff C, measures 30-33. Chords: A<sup>7</sup>sus<sup>4</sup>, Bm<sup>7</sup>, C<sup>7</sup>sus<sup>4</sup>, D<sup>7</sup>sus<sup>4</sup>. Measure 30 starts with a '30' below the staff.

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>7</sup>sus<sup>4</sup>

Musical staff C, measures 34-37. Chords: Em<sup>11</sup>, F#m<sup>11</sup>, G<sup>7</sup>sus<sup>4</sup>, A<sup>7</sup>sus<sup>4</sup>. Measure 34 starts with a '34' below the staff.

# Bb LEAD SHEET



## To Coda

Musical staff 1 (measures 38-41):  
Chords: B<sup>b</sup>6/D, A<sup>b</sup>/D, Gmaj7/D, E<sup>b</sup>maj7(<sup>b</sup>5)/D, E7sus4

Musical staff 2 (measures 42-46):  
Chords: Fmaj7, B<sup>b</sup>maj7, Em7, A7sus4, E<sup>b</sup>maj7(#11)



## Coda

### OPEN

Musical staff 3 (measures 47-50):  
Chords: Fmaj7, B<sup>b</sup>maj7, Em7 A7sus4, E<sup>b</sup>maj7(#11)

### on cue

Musical staff 4 (measures 51-54):  
Chords: Fmaj7, B<sup>b</sup>maj7, Em7 A7sus4, E<sup>b</sup>maj7(#11)

TRUMPET

71+

BY JACO PASTORIUS  
ARR. FOR BROWMAN ACOUSTIC QUARTET

The musical score is written in 4/4 time and consists of ten staves of music. The key signature has one sharp (F#). The score includes various chords and melodic lines with red annotations. The chords are: Gm9, C#maj(#11)/G, Bmaj(#11)/G, Dmaj(#5)/F, C#/F#, C#/F#, Gm9, Ebmaj7, F#maj7(b5), Bmaj(#5)/Bb, C#maj(#5)/C, Fm9, C#/C, Fm9, C#/C, Fm9, C#/C, Fmaj7, Abm7, Asus7, Asus7, Csus7, B7(#5), Bbsus7, Ebm7, Bm7, Dbm7, Abus7, Em7, F#m7, Dbmaj7, Gmaj7(#11), F#maj7(#11), Fm7, E7(#5), Abus7, F#maj(#5)/C, Amaj7(b5), Eb sus7, E/Eb, Gmaj7(#11), Bbsus7, Emaj7(#11). The red annotations highlight specific melodic phrases: a triplet of eighth notes on the 18th staff, a quarter note on the 20th staff, a quarter note on the 26th staff, a quarter note on the 34th staff, and a half note on the 34th staff.

42 **A/B** **A<sup>b</sup>m7** **Esus** **F<sup>#</sup>sus**

46 **C<sup>#</sup>sus** **C<sup>#</sup>sus/E** **E<sup>b</sup>maj7(#11)** **Gm7** **Amaj7(#11)**

50 **Amaj7(#11)** **F<sup>#</sup>maj7(#11)** **B7(#5)/F** **C<sup>#</sup>sus/D** **F<sup>#</sup>maj7** **B<sup>b</sup>sus** **Dmaj7(b5)**

54 **D<sup>b</sup>maj9** **A<sup>b</sup>sus** **D<sup>b</sup>/E<sup>b</sup>** **Cm7** **D<sup>b</sup>sus/D** **Fm7**

58 **Amaj7(#11)** **F<sup>#</sup>maj7(#11)** **Gmaj7(#11)** **Dmaj7(#11)** **Bmaj7(#5)/B<sup>b</sup>**

62 **Bmaj7(#11)** **Bmaj7(#11)/B<sup>b</sup>** **Em9** **E<sup>b</sup>sus** **Emaj7(#11)**

66 **F<sup>#</sup>maj7(#11)** **E<sup>b</sup>maj7** **D7** **B7(#11)**

70 **F<sup>#</sup>maj7** **B7(#5)/F** **Emaj7** **F<sup>#</sup>maj7** **B<sup>b</sup>sus** **Dmaj7(#5)**

GROOVE 73 **Emaj7(b5)/D<sup>#</sup>**

77 **A<sup>b</sup>7(#5)** **FINE**

DOUBLE-TIME FEEL FUNK

**E<sup>b</sup>7(b9,#9)**

81



Bb

# Recorda Me

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWMAN ALI

**HIP-HOP**      **OPEN**  
played like a sample...      **ON CUE**

Trumpet

Rhythm

Am

sim...

**A**

Bm

Dm

Cm<sup>7</sup> F<sup>7</sup>

11 **B** hip-hop

Cmaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

15 big fill - set this up

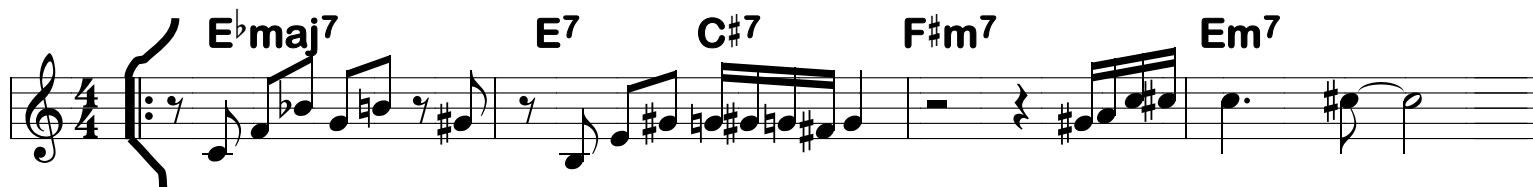
A<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> F<sup>#</sup>7(#9)

19

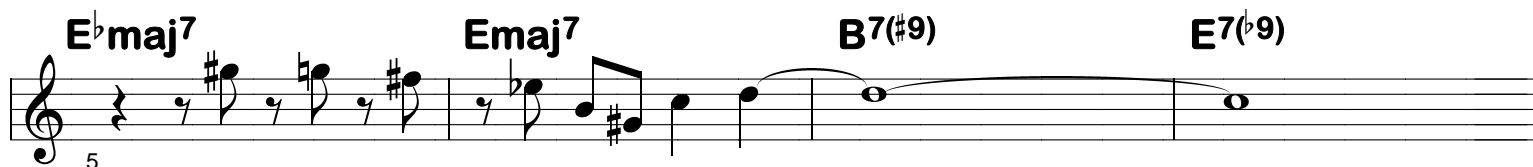
# FLUGEL

# Sorcerer

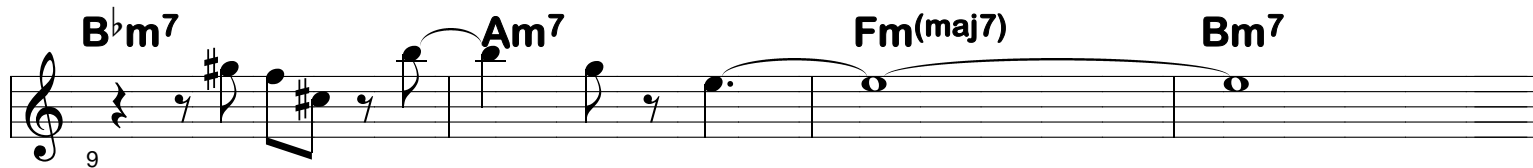
BY HERBIE HANCOCK  
ARR BROWMAN ALI



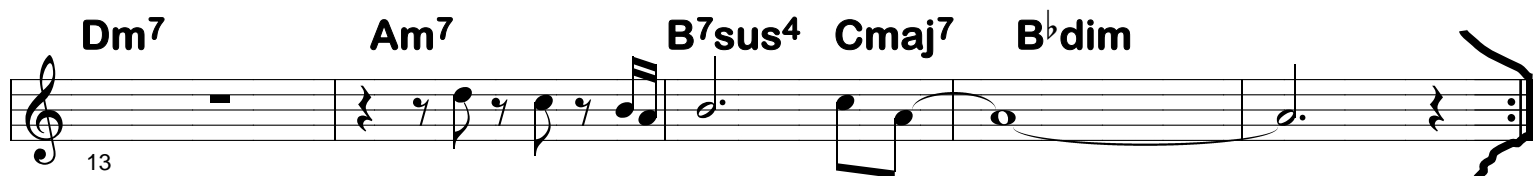
Musical staff 1 (measures 1-4) in 4/4 time. Chords: Ebmaj7, E7, C#7, F#m7, Em7.



Musical staff 2 (measures 5-8) in 4/4 time. Chords: Ebmaj7, Emaj7, B7(#9), E7(b9). Measure 5 contains a fingering '5'.



Musical staff 3 (measures 9-12) in 4/4 time. Chords: Bbm7, Am7, Fm(maj7), Bm7. Measure 9 contains a fingering '9'.



Musical staff 4 (measures 13-16) in 4/4 time. Chords: Dm7, Am7, B7sus4, Cmaj7, Bbdim. Measure 13 contains a fingering '13'.

TRUMPET

# You Are The Sunshine Of My Life

STEVIE WONDER

SAMBA

**A1** G D/C Bm<sup>7</sup> E7(b<sup>9</sup>)

Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup>

**A2** G D/C Bm<sup>7</sup> E7(b<sup>9</sup>)

Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup>

**B** Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> F#m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>alt

Emaj<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> Em Em(maj<sup>7</sup>) Em<sup>7</sup>

A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

**A3** G D/C Bm<sup>7</sup> E7(b<sup>9</sup>)

Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup>

TRUMPET

# El Tortuga

[ for Faiz Ali, who left us on May 21, 2010  
to start his next great adventure ]

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

3-2 rumba clave

A1 Dm

B Dm

C Dm Em

Salsa

Dm Em

Dm C B<sup>b</sup> A<sup>7</sup>

Dm C B<sup>b</sup> A<sup>7</sup>

A2 Dm

Interlude *Mambo*

Musical staff 1: Chords D, Dm, C, B $\flat$ , A7. Measure 34 is marked.

Musical staff 2: Chords Dm, C, B $\flat$ , A7. Measure 38 is marked.

Musical staff 3: Chords Dm, C, B $\flat$ , A7. A red circle highlights a melodic phrase in measure 42. A red upward-pointing arrow is above the B $\flat$  chord.

Musical staff 4: Chords Dm, C, B $\flat$ , A7. Measure 46 is marked.

Musical staff 5: Chord A3. Measure 50 is marked. Red accents are above the final two notes.

# TRUMPET

# Two Clear Nights

Bright Samba

COMPOSED & ARRANGED BY:  
NICK (THE BROWMAN) ALI

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. Above the notes, various chords are indicated, such as Gmaj7, Bm7(b5), E7(b9), Am7, D7, G6, Em7(b5), A7, Am7, D7, Dm7, G7, C6, Cm6, Bbm7, and Dm11. The Dm11 chord on the seventh staff is circled in red. The final staff includes a red circle containing the text: "I-VI-II-V vamp to end and wank it out...". Below the final staff, the text "solo break between each soloist" is written.

# TRUMPET

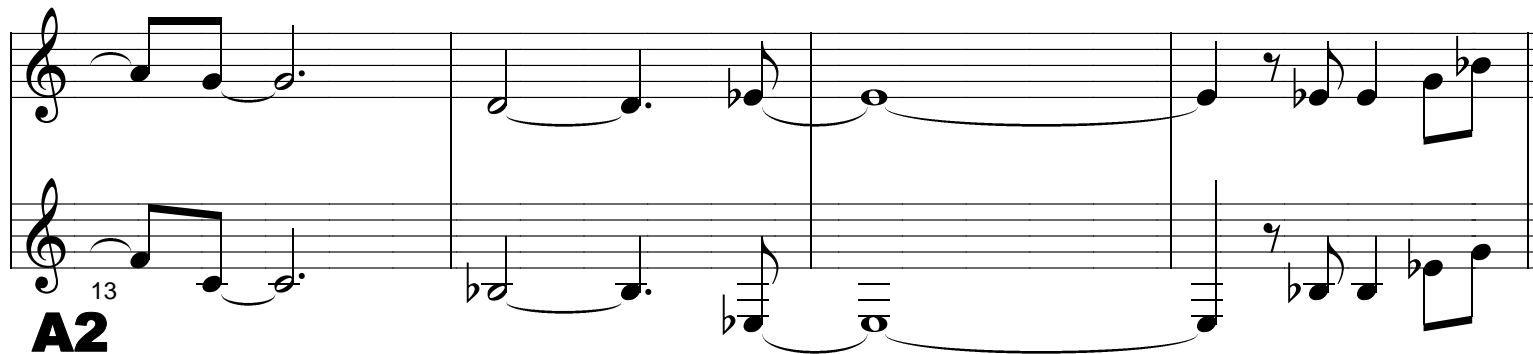
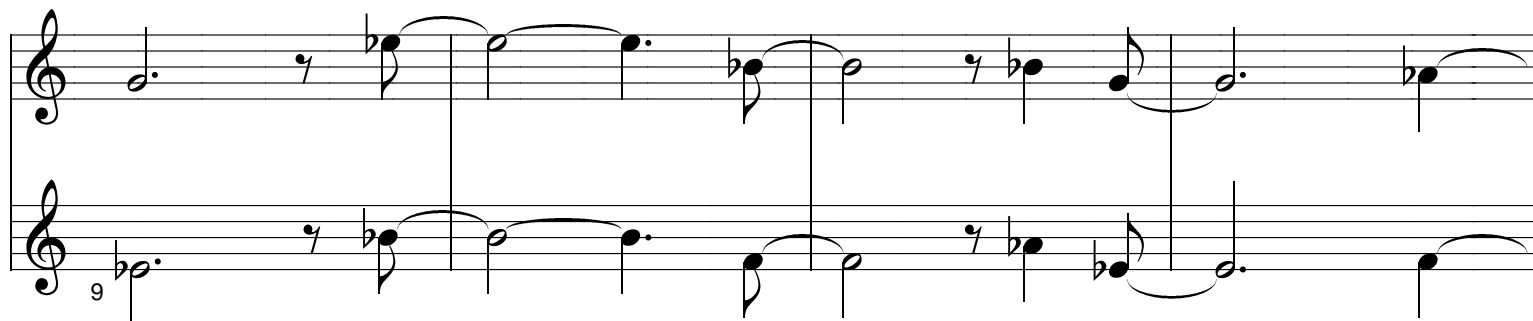
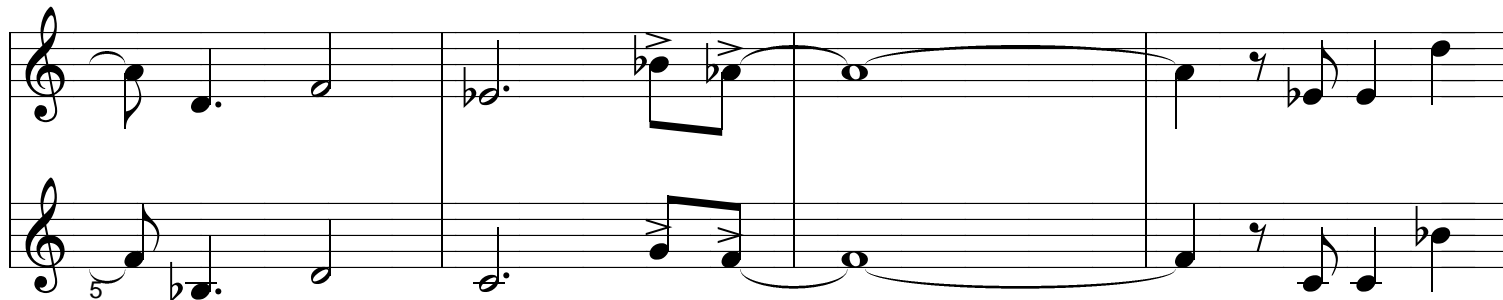
# Cancion de Cuna Cubana

COMPOSED & ARRANGED BY :  
BROWMAN ALI

**A1**

Trumpet

Bass



**A2**



# TRUMPET

Musical notation for measures 19-24. The first staff is in treble clef and the second in bass clef. The key signature has two flats. Measure 19 starts with a 21. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Musical notation for measures 25-33. The first staff is in treble clef and the second in bass clef. Measure 25 starts with a 25. The music continues with melodic and bass lines, including some slurs and accents.

Musical notation for measures 34-37. The first staff is in treble clef and the second in bass clef. Measure 34 starts with a 29. The section is labeled "To CODA" with a circled cross symbol. It includes first and second endings, indicated by "1." and "2." above the staves.

## VAMP (between solos)

Musical notation for measures 38-41. The first staff is in treble clef and the second in bass clef. Measure 38 starts with a 34. This section is a vamp consisting of repeated rhythmic patterns in both staves.

## CODA $\oplus$

Musical notation for measures 42-45. The first staff is in treble clef and the second in bass clef. Measure 42 starts with a 38. The coda section concludes with a final melodic phrase in the upper staff and a bass line.

**FINE**



# TRUMPET

# Obsesion

ARRANGED FOR ARECIBO

3-2 rumba clave - guaguanco

PEDRO FLORES  
ARR. BROWMAN  
ALA. FORT APACHE BAND

## Intro

Am Bm7(b5) E7(b9)

Am Bm7(b5) E7(b9)

on cue

## A1

Am Bm7(b5) E7(b9)

## A2

Am Bm7(b5) E7(b9) Am Bm7(b5) E7(b9)

Am Bm7(b5) E7(b9)

## B1

Dm7 *swing* G7 Cmaj7 Fmaj7

1. B7(b5,b9) E7(b9)

2. B7(b5,b9) E7(b9) Am

## C

Dm7 *swing* G7 Cmaj7

Dm7 G7 Cmaj7

# TRUMPET

45 **Dm7** **G7** **Cmaj7**

49 **B7(#5,♭9)** **B7(#5,♭9)** **E7(♭9)**

53 **A3** **Am** *clave* **Bm7(♭5)** **E7(♭9)**

57 **Am** **Bm7(♭5)** **E7(♭9)**

61 **A4** **Am** **Bm7(♭5)** **E7(♭9)**

65 **Am** **Bm7(♭5)** **E7(♭9)**

69 **B2** **Dm7** **G7** **Cmaj7** **Fmaj7**

73 **B7(♭5,♭9)** **E7(♭9)** **Am**

# LEAD SHEET - C

# Moliendo Cafe

(AS PLAYED BY THE FORT APACHE BAND)

COLOMBIAN TRADITIONAL  
ARR. BROWNMAN ALI

3-2 Guaguanco  
OPEN

**A** Cm7

Cm7 Fm7

Fm7 Dm7(b5) G7 montuno Cm7 Bm7 Bbm7 Eb7

19

Abmaj7 Dm7(b5) G7 Cm7

27

1. Cm7 2. Cm7 (Set up Salsa)

**B** Salsa Fm7 Bb7 Ebmaj7 C7

37

Fm7 Bb7 Ebmaj7

45

Dm7(b5) Ddim7 clave hits G7(b9)

53

**A** Cm7

61

Cm7 F7

69

Fm7 Dm7(b5) G7 montuno Cm7 Bm7 Bbm7 Eb7

77

Abmaj7 Dm7(b5) G7 Cm7

85

## FORM : AABA

### End Vamp

Cm Dm7(b5) G7(b9) Cm

93

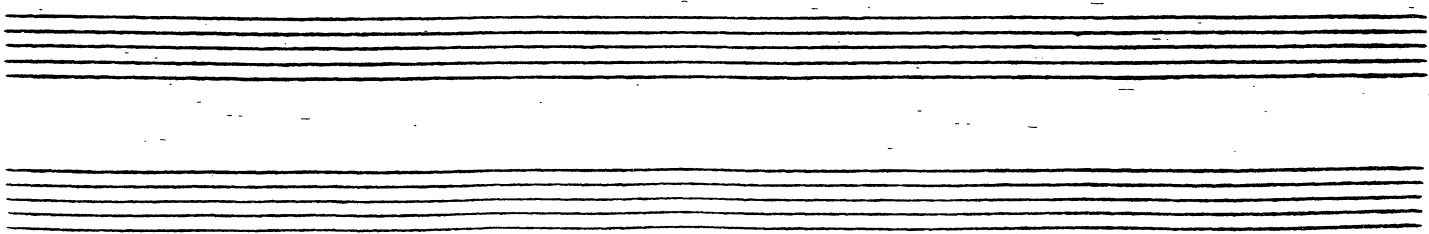
# A NIGHT IN TUNISIA

**BASS LINE**

The score consists of a bass line and ten staves of melody. The bass line is written in a 7/4 time signature and includes the following chord annotations: F7, A, E-, F7, E-, F7, E-, F#-7b5, B7b5, E-, B-7b5, E7b9, A-, A-7, D7, A-7b5, D7b9, G6, F#-7b5, B7b5, E-, (INTERLUDE) F#-7b5, F7#11, E-, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, B7b9.

Additional annotations include a circled '2' at the end of the bass line, a circled '3' above the first staff, and a circled '2' above the second staff. A circled '1' is placed above the first staff, and a circled '2' is placed above the second staff. A circled '3' is placed above the third staff. A circled '4' is placed above the fourth staff. A circled '5' is placed above the fifth staff. A circled '6' is placed above the sixth staff. A circled '7' is placed above the seventh staff. A circled '8' is placed above the eighth staff. A circled '9' is placed above the ninth staff. A circled '10' is placed above the tenth staff.

Other markings include a circled 'D.S. AL FINE' and a circled 'CODA' in the sixth staff, and a circled '10' at the end of the tenth staff.



394.

# SONG FOR MY FATHER

H. Silver

med latin

Handwritten musical score for "SONG FOR MY FATHER" by H. Silver. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (Bb) and a 4/4 time signature. The music is marked "med latin".

The score is divided into sections A and B.

Section A starts with a G-7 chord and features a melodic line with triplets and a bass line with chords F7, Eb7, and D7sus4.

Section B starts with a G-7 chord and features a melodic line with a repeat sign and a bass line with chords F7 and Eb7.

The score ends with a D7 chord and a final melodic phrase in parentheses labeled "(Follow AAB)".

# GREEN DOLPHINE ST.

SAVES:  
JAZZ

Handwritten musical notation for "Green Dolphin St." featuring guitar chords and melodic lines. The notation is organized into sections A, B, and C.

**Section A:** Chords include DΔ7, D7, E7/D, Eb/D3, and DΔ7. The melody consists of eighth and quarter notes with slurs.

**Section B:** Chords include E-7, A7, and DΔ7. The melody continues with eighth and quarter notes.

**Section C:** Chords include G-7, C7, FΔ7, A7, E-7, E-7/B, C#-7b5, F#7b9, B-7, B-7/A, G#-7b5, C#-7, F#-7, B7, E-7, A7, DΔ7, and (E-7 A7). The melody includes various rhythmic patterns and slurs.

**A** - LATIN

**B** **C** - SWING

"SONNY ROLLINS ON IMPULSE"

BILL EVANS - "THE TOKYO CONCERTS"

(BOSSA) 94.

# CORCOVADO (QUIET NIGHTS...)

JOSIM

(INTRO - SLOWLY)

Chords: B-, Bb<sup>o</sup>7, A-7, D<sup>7</sup>, G<sup>o</sup>, C<sup>7</sup>, B-, B-/A, E/G<sup>o</sup>, G<sup>o</sup>7, E<sup>7</sup>/B, Bb<sup>o</sup>, A-7, D<sup>7</sup> sus 4, G<sup>o</sup>, Gmaj<sup>7</sup>, G-7, C<sup>7</sup>, F#-7, B<sup>7</sup> (b13), E<sup>7</sup>, E-7, Bb<sup>o</sup>, E<sup>7</sup>/B, Bb<sup>o</sup>, A-7, D<sup>7</sup> sus 4, G<sup>o</sup>, Gmaj<sup>7</sup>, G-7, G-6, F#-7, B-7, E-7, A<sup>7</sup> (b9), F#-7, B<sup>7</sup>, E-7, A<sup>7</sup>, D<sup>7</sup> sus 4, F, E-, Eb-

Handwritten notes: "FAST & LOUDLY" and "D<sup>7</sup> sus 4" are written in red above the final staff.

(80558)

# BLACK ORPHEUS

LOUIS BONNI

Handwritten musical score for "Black Orpheus" by Louis Bonni. The score is written on ten staves. The notation includes notes, rests, and various chords. The chords are labeled as follows:

- Staff 1: B-, C#-7b5, F#7b9, B-, C#-7b5, F#7b9
- Staff 2: A7, A7, DΔ7, D#07, B7b9
- Staff 3: A7, D6, GΔ7
- Staff 4: C#-7b5, F#7b9, B-, C#-7b5, F#7b9
- Staff 5: B-, C#-7b5, F#7b9, B-, C#-7b5, F#7b9
- Staff 6: F#-7b5, B7b9, E-, E-E8
- Staff 7: C#-7b5, F#7b9, B-, B/A, GΔ7, C#-7b5, F#7b9
- Staff 8: B-, C#-7b5, F#7b9, B-, E-7, B-7, E-
- Staff 9: E-7, F#-7, B-
- Staff 10: FINE

WAYNE SHORTER - "SHORTER MOMENTS"



# DAYS OF WINE AND ROSES - MANCINI

Handwritten musical score for "Days of Wine and Roses" by Mancini. The score is written in G major and 4/4 time. It consists of seven staves of music. The chords and notes are as follows:

- Staff 1: Gmaj7, F7, E7(b9), E7(b9#11), E7
- Staff 2: A-7, C-, F7
- Staff 3: B-7, E-7, A-7, D7
- Staff 4: F#-7(b9), B7(b9), E-7, A7, A-7, D7
- Staff 5: Gmaj7, F7, E7(b9), E7(b9#11), E7
- Staff 6: A-7, C-, F7
- Staff 7: B-7, E-7, C#-7(b9), C7
- Staff 8: B-7, E-7, A-7, D7, Gb, (A-7 D7)

The piece concludes with the instruction "(FIVE)".

ART FARMER ("INTERLUDES")

(MED FAST)

# AFRO BLUE

9.

-M. SANTAMARIA

G-7 A-7 Bbmaj7 A-7 G-7

G-7 A-7 Bbmaj7 A-7 G-7

F Eb F G-7

F Eb F G-7

Solo G-7

G-7 A-7 Bbmaj7 A-7 G-7

G-7 A-7 Bbmaj7 A-7 G-7

F Eb F G-7

F Eb F G-7

OPEN SOLOS ON F-

OR

SOLO ON 7 MINOR 3RDS

SEVEN STEPS TO HEAVEN

Miles Davis

Fast  
6/8

INTRO

4/4 Gmaj7 F6 Gmaj7

Gmaj7 C7 F#-7b9 B7 E-7 Bb7 A7

(A-7) (D7) Fmaj7 F# Gmaj7

Dmaj7 E-7 F#-7 G-7 C7

Gmaj7 Bb-7 Eb7 Abmaj7 A-7 D7

Gmaj7 C7 F#-7b9 B7 E-7 Bb7 A7

(A-7) (D7) Fmaj7 F# Gmaj7