

# KEYS

# Chocolate Oseuro

(dedicated to the great Isaac Delgado)

COMPOSED & ARRANGED BY :  
BROWMAN ALI

**A1** **Dm<sup>9</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>/G** **A7<sup>(b9)</sup>**

Trumpet

Keys

Bass

**B** **Dm<sup>9</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>/G** **A7<sup>(b9)</sup>**

**Dm<sup>9</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>/G** **A7<sup>(b9)</sup>**

**A2** **Dm<sup>9</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>/G** **A7<sup>(b9)</sup>**

9

13

**Dm<sup>9</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>/G** **A7<sup>(b9)</sup>**

17

C - Head

Musical notation system 1. Chords: Dm<sup>9</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>/G, A7<sup>(b9)</sup>. Includes treble, piano, and bass staves.

Musical notation system 2. Chords: Dm<sup>9</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>/G, A7<sup>(b9)</sup>. Includes treble, piano, and bass staves. Measure 25 is marked.

Musical notation system 3. Chords: Dm<sup>9</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>/G, A7<sup>(b9)</sup>. Includes treble, piano, and bass staves. Measure 29 is marked.

Musical notation system 4. Chords: Dm<sup>9</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>/G, A7<sup>(b9)</sup>. Includes treble, piano, and bass staves. Measure 33 is marked.

Musical notation system 5. Chords: E<sup>b</sup>/G, A7<sup>(b9)</sup>, Dm. Includes treble, piano, and bass staves. Measure 37 is marked. Section labeled "Perc break" with a drum pattern.

**D**

Gm > > F7

Chill out...

Gm > > F7

44

Gm > > F7

48

Gm > > F7

52

**E**

Bass lead - piano double, 2-handed

Gm7 Bb Cm D7

Musical notation system 1 (measures 60-63). Chords: Gm7, Bb, Cm, D7.

Musical notation system 2 (measures 64-67). Chords: Gm7, Bb, Cm, D7. Includes instruction: **F Play w/ trumpet**.

Musical notation system 3 (measures 68-71). Chords: Gm7, Bb, Cm, D7. Includes triplets in the melody.

Musical notation system 4 (measures 72-75). Chords: Gm7, Bb, Cm, D7.

Musical notation system 5 (measures 76-79). Chords: Gm7, Bb, F#7, F7, Am7(b5), D7(b9), Gm7.

**G1**

80

86

**G2** Gm7 F B<sup>b</sup>/E<sup>b</sup> D7 E<sup>b</sup>9/A<sup>b</sup> A<sup>b</sup>13 D7(9)

90

**H1** Bass / Coro Gm7 B<sup>b</sup> A7 D7(9)

95

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

Gm7 B<sup>b</sup> A7 D7(9)

99

**Gm7** **B<sup>b</sup>** **A7** **D7(<sup>b</sup>9)**

103

**Gm7** **B<sup>b</sup>** **A7** **1. D7(<sup>b</sup>9)** **2.**

107

**H2** **Gm7** **B<sup>b</sup>** **A7** **D7(<sup>b</sup>9)**

112

**OPEN!**  
**H3** Bate que ba - te mi chocola-te

**Gm7** **B<sup>b</sup>** **A7** **D7(<sup>b</sup>9)**

116

Bate que ba - te mi chocola-te

**Gm7** **B<sup>b</sup>** **A7** **D7(<sup>b</sup>9)**

120

**I** ON CUE Bate que ba - te mi chocola-te  
Gm7 B<sup>b</sup> PLAY

**J** Gm7 B<sup>b</sup> maj7 Em7(♭5) A7(♯9)  
Shhhh..

**K - Head** Dm9 B<sup>b</sup>m7 E<sup>b</sup>/G A7(♯9)

Dm9 B<sup>b</sup>m7 E<sup>b</sup>/G A7(♯9)

Dm9 B<sup>b</sup>m7 E<sup>b</sup>/G A7(♯9)

1.

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

2.

E<sup>b</sup>/G A7(<sup>b</sup>9)



**KEYS**

# Manteca

(Trio Vers)

COMPOSED BY: DIZZY GILLESPIE & CHANO POZO  
ARRANGED BY: BROWMAN ALI

Trumpet

Keys

**B<sup>b</sup>9** Tacet until 4th x

**A<sup>b</sup>9sus4**

**5**

**10**

**Cm7/G**

**14**

**B<sup>b</sup>13(#11)** **A<sup>b</sup>13(#11)** **F#maj9** **B9(#11)** **F7(#9)**

**B**

**B<sup>b</sup>9** **A<sup>b</sup>13/B<sup>b</sup>** **B<sup>b</sup>9** **A<sup>b</sup>13**

**B<sup>b</sup>9** **B<sup>b</sup>13** **A<sup>b</sup>13** **F#maj9** **B9(#11)** **F7(#9)**

**22**

**C**

**A<sup>b</sup>m9** **D<sup>b</sup>13(b9)** **G<sup>b</sup>maj9** **B13(#11)**

**26**

KEYS

**B<sup>b</sup>9** **E<sup>b</sup>9** **A<sup>b</sup>maj<sup>9</sup>**

**A<sup>b</sup>m<sup>9</sup>** **D<sup>b</sup>7(#5,<sup>b</sup>9)** **G<sup>b</sup>maj<sup>9</sup>** **F<sup>#</sup>m7(<sup>b</sup>5)** **B7(#5,<sup>b</sup>9)**

**Fm7(<sup>b</sup>5)** **B7(#5,<sup>b</sup>9)** **Cm7(<sup>b</sup>5)** **F7(#5,<sup>b</sup>9)**

**D** **B<sup>b</sup>9** **A<sup>b</sup>13/B<sup>b</sup>** **B<sup>b</sup>9** **A<sup>b</sup>13**

**B<sup>b</sup>9** **B<sup>b</sup>13** **A<sup>b</sup>13** **F<sup>#</sup>maj<sup>9</sup>** **B<sup>9</sup>(#11)** **F7(#9)**

**B<sup>b</sup>9** **A<sup>b</sup>13/B<sup>b</sup>** **B<sup>b</sup>9** **A<sup>b</sup>13**

**B<sup>b</sup>9** **B<sup>b</sup>13(#11)** **A<sup>b</sup>13(#11)** **F<sup>#</sup>maj<sup>9</sup>** **B<sup>9</sup>(#11)** **F7(#9)**

**F** **B<sup>b</sup>9** **A<sup>b</sup>9** **F7**

# SYNTH Sax Harmony to Trumpet

# Lio

## "Trouble"

Block chords  
atmospheric

COMPOSED & ARRANGED BY :  
BROWMAN ALI

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

13 **B** **p**

17

**mf** 21 3

25

29 **C** **Main Theme - hit it!**

33

**f** 37

41

45

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

Musical notation for Conga Solo section D. It consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a first ending bracket labeled 'FIN' and a second ending bracket labeled '3'. The second staff starts with a treble clef and a common time signature, with a measure number '58' below the first measure. It includes a first ending bracket labeled '3' and a second ending bracket labeled '3' that leads into an interlude section. The interlude section is marked 'Last time only - into Interlude' and contains a sequence of eighth notes and quarter notes.

## **E** Interlude - open solo 1 - MONTUNO!!!

Musical notation for Interlude section E. It consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a first ending bracket labeled '68' and a second ending bracket. Above the staff are the chords Gm<sup>9</sup>, E7(b5,b9), G#7, and G. Below the staff are the chords Am<sup>9</sup>, C/D, G<sup>9</sup>, and Am7(b5) D7(b9). The second staff starts with a treble clef and a common time signature, with a measure number '69' below the first measure. It continues the melodic line from the first staff, ending with a double bar line and repeat dots.

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

**SCORE**  
C-concert

# Cancion de Cuna Cubana

## A1

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

Trumpet

Bass

## A2

Musical notation for measures 21-24. The score is written for piano in a key with two flats (B-flat and E-flat). The melody is in the treble clef and the bass line is in the bass clef. Measure 21 starts with a bass clef and a 21. The music features a mix of eighth and quarter notes with some ties.

Musical notation for measures 25-28. The score continues with the same key signature and clefs. Measure 25 starts with a bass clef and a 25. The melody includes a sixteenth-note triplet in measure 26.

Musical notation for measures 29-33. Measure 29 starts with a bass clef and a 29. The section is labeled "To CODA" above measure 31. It features two first endings (1. and 2.) separated by a double bar line. The first ending leads back to the beginning of the section, and the second ending leads to the next section.

## VAMP (between solos)

Musical notation for measures 34-37. Measure 34 starts with a bass clef and a 34. This section is a vamp consisting of a repeating melodic phrase in the treble clef and a supporting bass line in the bass clef. The phrase is repeated four times.

## CODA ⊕

Musical notation for measures 38-41. Measure 38 starts with a bass clef and a 38. The CODA section consists of a short melodic phrase in the treble clef and a supporting bass line in the bass clef, repeated four times.

**FINE**

# Manhattan Burn

BY: PAQUITO D'RIVERA  
TRANS: MARCUS ALI

Partido Alto **Fm<sup>9</sup>** **A<sup>b</sup>6** **D<sup>b</sup>** **C7**

1.-3. 4.

Drums and Bass enter 3rd and 4th X - slap!

**A** **Fm<sup>9</sup>** **A<sup>b</sup>6** **D<sup>b</sup>** **C7**

6

**Fm<sup>9</sup>** **A<sup>b</sup>6** **D<sup>b</sup>** **C7**

10

**B** Samba **Fm7** **E7(♭9,♯9)** **E♭m7** **A♭7** **D♭maj7** **C7**

14

**Fm7** **E7(♭9,♯9)** **E♭m7** **A♭7** **D♭maj7** **C7**

18

# LEAD SHEET

**C** 2. **Fm7 E7(b9,#9) Ebm7 Ab7 Dbmaj7 C7**

22

**Fm7 E7(b9,#9) Ebm7 Ab7 Dbmaj7 C7**

26

**Dm7(b5) G7(b9,#9) Cmaj7** **To Coda** **C7**

30

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

**Coda** **Fm9 Ab6 Db C7**

34



LEAD SHEET

71+

BY: JACE PASTORIUS  
ARR. FOR BROWMAN ACOUSTIC QUARTET

Chords and measures for each staff:

- Staff 1: Fm9, Bmaj(#11)/F, Amaj(#11)/F, Cmaj(#5)/D#, B/E
- Staff 2: B/E, Fm9, Dbmaj7
- Staff 3: Emaj7(b5), Amaj(#5)/Ab, Bmaj(#5)/Bb
- Staff 4: Ebm9, B/Bb, Ebm9, B/Bb
- Staff 5: Ebm9, B/Bb, Ebmaj7, Gbm7, Gsus7
- Staff 6: Gsus7, Bbsus7, A7(#5), Absus7
- Staff 7: Dbm7, Am7, Bm7, Gbsus7, Dm7, Em7
- Staff 8: Bmaj7, Fmaj7(#11), Emaj7(#11), Ebm7, D7(#5)
- Staff 9: Gbsus7, Emaj(#5)/Bb, Gmaj7(b5), Dbsus7, D/Db
- Staff 10: Fmaj7(#11), Absus7, Dmaj7(#11)

42 **G/A** **G<sup>b</sup>m<sup>7</sup>** **Dsus** **Esus**

46 **Bsus** **Bsus/D** **D<sup>b</sup>maj<sup>7</sup>(#11)** **Fm<sup>7</sup>** **Gmaj<sup>7</sup>(#11)**

50 **Gmaj<sup>7</sup>(#11)** **Emaj<sup>7</sup>(#11)** **A<sup>7</sup>(#5)/E<sup>b</sup>** **Bsus/C** **Emaj<sup>7</sup>** **A<sup>b</sup>sus** **Cmaj<sup>7</sup>(<sup>b</sup>5)**

54 **Bmaj<sup>9</sup>** **G<sup>b</sup>sus** **B/D<sup>b</sup>** **B<sup>b</sup>m<sup>7</sup>** **Bsus/C** **E<sup>b</sup>m<sup>7</sup>**

58 **Gmaj<sup>7</sup>(#11)** **Emaj<sup>7</sup>(#11)** **Fmaj<sup>7</sup>(#11)** **Cmaj<sup>7</sup>(#11)** **Amaj<sup>7</sup>(#5)/A<sup>b</sup>**

62 **Amaj<sup>7</sup>(#11)** **Amaj<sup>7</sup>(#11)/A<sup>b</sup>** **Dm<sup>9</sup>** **D<sup>b</sup>sus** **Dmaj<sup>7</sup>(#11)**

66 **Emaj<sup>7</sup>(#11)** **D<sup>b</sup>maj<sup>7</sup>** **C<sup>7</sup>** **A<sup>7</sup>(#11)**

70 **Emaj<sup>7</sup>** **A<sup>7</sup>(#5)/E<sup>b</sup>** **Dmaj<sup>7</sup>** **Emaj<sup>7</sup>** **A<sup>b</sup>sus** **Cmaj<sup>7</sup>(#5)**

73 **Dmaj<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup>**

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

DOUBLE-TIME FEEL FUNK

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

81

# LEAD SHEET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

A

C7

C7

5 C7sus4

Cm9 band out!

9 montuno

Fm7 Eb9 Db9 C7(#5,#9)

B

F9 Songo

Bb9

Eb7

Ab6 G7 Db7

C

Dancehall

C7

C7

37 C7sus4

Cm9 band out

Fm7 Eb9 Db9 C7(#5,#9)

# LEAD SHEET

# Guataca City

2-3 RUMBA CLAVE

COMPOSED BY: PAQUITO D'RIVERA  
TRANS. BY: NICK "THE BROWMAN" ALI

**Gm7** Piano montuno

5 **Cm7** **Gm7** montuno **Gm7** 3

9 **D7(#9)** **Gm7** 3

13 **C7**

17 **Gm7** **D7(#9)** solo break

## BLOWING

**Gm7** (backgrounds on cue)

23

27 **Cm7** **Gm7**

31 **E $\flat$**  **D7(#9)** **Gm7**

## Marrón Matizado Coro lyrics:

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

# CONCERT

# El Ermitaño

COMPOSED & ARRANGED BY :  
NICK "BROWNMAN" ALI

**Dm7**

**A** **Dm7** **Flugelhorn** **C#dim7**

9 **Am11/C** **G7/B**

13 **Bbmaj7** **Fmaj7/A**

17 **Em7(b5)** **A7(b9)** **Dm7** **C#13**

**B** **Cm7** **Cdim**

21 **Bbmaj7** **Em7(b5)** **A7(b9)** **Dm11** **C#7**

25 **Cmaj9** **Bm7** **A7**

29 **D7** **B7** **Ab7** **F7** **Em7(b5)** **A7(b9)**

33 **Dm7** **Bass, Alto, Trumpet** **C#dim7** **Am11/C** **G7/B**

**Solos** **Bbmaj7** **Fmaj7/A** **Em7(b5)** **A7(b9)** **Dm7** **C#13**

41 **Cm7** **Bdim** **Bbmaj7** **Em7(b5)** **A7(b9)** **Dm11** **C#7**

49 **Cmaj9** **Bm7** **A7** **D7** **B7** **Ab7** **F7** **Em7(b5)** **A7(b9)**

57 **FINE**

65

After last solo D.C. al FINE

# LEAD SHEET

# Samba de Uma Nota So

ARRANGED FOR PERMUTACOES

BY: ANTONIO CARLOS JOBIM  
ARR BY: NICK "BROWNMAN" ALI & ATTILA FIAS

## Intro

Dm<sup>11</sup>

Em<sup>11</sup>

F<sup>7sus4</sup>

G<sup>9sus4</sup>

Musical notation for the Intro section, measures 1-4. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. The first three measures are marked with slashes, indicating they are to be played as whole notes. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4.

## A

Dm<sup>11</sup>

Em<sup>11</sup>

F<sup>7sus4</sup>

G<sup>9sus4</sup>

Musical notation for section A, measures 5-8. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 5 starts with a finger number '5' below the first note. The melody consists of eighth and quarter notes.

Dm<sup>11</sup>

Em<sup>11</sup>

F<sup>7sus4</sup>

G<sup>9sus4</sup>

Musical notation for section A, measures 9-12. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 9 starts with a finger number '9' below the first note. The melody continues with eighth and quarter notes.

A<sup>b6/C</sup>

G<sup>b/C</sup>

Fmaj<sup>7/C</sup>

D<sup>b</sup>maj<sup>7(b5)/C</sup> D<sup>7sus4</sup>

Musical notation for section A, measures 13-16. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 13 starts with a finger number '13' below the first note. The melody features a mix of eighth and quarter notes.

Em/C

F<sup>7sus4/C</sup>

G<sup>7sus4/C</sup>

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

Musical notation for section A, measures 17-21. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 17 starts with a finger number '17' below the first note. The melody concludes with a long note in measure 21.

## B

Fm<sup>7</sup>

B<sup>b/A</sup><sup>b</sup>

Gm<sup>7</sup>

Fm<sup>7</sup>

Cm<sup>7</sup> C/B<sup>b</sup>

Musical notation for section B, measures 22-25. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 22 starts with a finger number '22' below the first note. The melody is characterized by eighth notes.

E<sup>b</sup>m<sup>7/B</sup><sup>b</sup>

Adim

B<sup>b</sup>m/A<sup>b</sup>

E<sup>b</sup>/G

Bmaj<sup>7</sup> D<sup>b</sup>maj<sup>7(#11)</sup>

Musical notation for section B, measures 26-30. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 26 starts with a finger number '26' below the first note. The melody includes a key signature change to one flat in measure 26.

## C

G<sup>7sus4</sup>

Am<sup>7</sup>

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

C<sup>7sus4</sup>

Musical notation for section C, measures 31-34. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 31 starts with a finger number '30' below the first note. The melody consists of eighth and quarter notes.

Dm<sup>11</sup>

Em<sup>11</sup>

F<sup>7sus4</sup>

G<sup>7sus4</sup>

Musical notation for section C, measures 35-38. The notation is in 4/4 time and consists of a single melodic line on a treble clef staff. Measure 35 starts with a finger number '34' below the first note. The melody concludes with a long note in measure 38.

# LEAD SHEET

To Coda ⊕

A<sup>b</sup>6/C                      G<sup>b</sup>/C                      Fmaj7/C                      C#maj7(<sup>b</sup>5)/C    D7sus4/C

E<sup>b</sup>maj7                      A<sup>b</sup>maj7                      Dm7    G7sus4    C#maj7(#11)

⊕ **OPEN**  
**Coda**

E<sup>b</sup>maj7                      A<sup>b</sup>maj7                      Dm7    G7sus4    D<sup>b</sup>maj7(#11)

**on cue**

E<sup>b</sup>maj7                      A<sup>b</sup>maj7                      Dm7    G7sus4    D<sup>b</sup>maj7(#11)

# Recorda Me

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWNMEN ALI

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

Trumpet

Rhythm

Am

sim...

**A**

Am

Cm7      F7

**B**      hip-hop

Bbmaj7      Bbm7      Eb7      Abmaj7      Abm7      Db7

big fill - set this up

Gbmaj7      Gm7      C7      Fmaj7      E7(#9)



# LEAD SHEET

# Sorcerer

BY HERBIE HANCOCK  
ARR BROWNMAN ALI

trumpet

bass

**D<sup>b</sup>maj7** **D7** **B7** **Em7** **Dm7**

**D<sup>b</sup>maj7** **Dmaj7** **A7(#9)** **D7(b9)**

5

**A<sup>b</sup>m7** **Gm7** **E<sup>b</sup>m(maj7)** **Am7**

9

**Cm7** **Gm7** **A7sus4** **B<sup>b</sup>maj7** **A<sup>b</sup>dim**

13

# You Are The Sunshine Of My Life

STEVIE WONDER

**A1** F C/B $\flat$  Am $^7$  D7( $\flat$ 9)

**A2** F C/B $\flat$  Am $^7$  D7( $\flat$ 9)

**B** Fmaj $^7$  Gm $^7$  C $^7$  Fmaj $^7$  Gm $^7$  C $^7$

Fmaj $^7$  Gm $^7$  C $^7$  F $\flat$ m7( $\flat$ 5) A $^7$ alt

Dmaj $^7$  F $\flat$ m $^7$  A $^7$  Dm Dm(maj $^7$ ) Dm $^7$

G $^7$  Gm $^7$  C $^7$

**A3** F C/B $\flat$  Am $^7$  D7( $\flat$ 9)

Gm $^7$  C $^7$  F Gm $^7$  C $^7$ sus $^4$


LEAD SHEET

# El Tortuga

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

COMPOSED & ARRANGED BY :  
BROWMAN ALI

**A1 Cm**



**B Cm**



**C Cm Dm**




**Cm Dm**




**Cm Bb Ab G7**



**Cm Bb Ab G7**



**A2 Cm**



Interlude

D Cm <sup>3</sup> <sup>3</sup> <sup>3</sup> B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

A3

# Concert Chart

# Two Clear Nights

Bright Samba

COMPOSED & ARRANGED BY:  
NICK (THE BROWMAN) ALI

The musical score consists of ten staves of guitar notation in 4/4 time, with a key signature of one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Fmaj7, Am7(b5) D7(b9), Gm7, C7 (triplets)
- Staff 2: F6, Dm7(b5), G7, Gm7, C7
- Staff 3: Fmaj7, Cm7 F7, Bb6, Bbm6 (triplets)
- Staff 4: Fmaj7, Am7 D7, G7, Gm7, C7
- Staff 5: Fmaj7, Abm7, Gm7, C7 (triplets)
- Staff 6: F6, Dm7(b5), G7, Gm7, C7
- Staff 7: Cm11, F7, Bb6, Eb7
- Staff 8: F6, Gm7, Am7, Bbm6, A7 (triplets), Dm7, Gm7, C7
- Staff 9: F6, Gm7, C7
- Staff 10: Solo break between each soloist

I-VI-II-V vamp to end  
and wank it out...

A7(#5,♭9)                      A7(#5,♭9)                      D7(♭9)

A3 Gm                      Am7(♭5)                      D7(♭9)

Gm                      Am7(♭5)                      D7(♭9)                      A4 Gm                      Am7(♭5)                      D7(♭9)

Gm                      Am7(♭5)                      D7(♭9)

Cm7                      F7                      B♭maj7                      E♭maj7

A7(♭5,♭9)                      D7(♭9)                      Gm



# LEAD SHEET

# Mambo Jazz Plaza

Cha-cha-cha. Percussion Intro  
Vamp on C concert until head is cued

BY ORLANDO "MARACA" VALLE  
TRANSCRIPT BY BROWNMAN

**C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9) Csus4(maj7)**

**A**

**C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9) Csus4(maj7)**

**F6/9 F6/9 F7sus4 C7(#9) C7(#9) Csus4(maj7)**

**G7 Gb7 F7 F7 E7 Eb7 E7 F7 G7**

**VAMP**

**C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9)**



**B**

21

F7/9 B $\flat$ 13 E $\flat$ 7 D $\flat$ 7

25

F7/9 B $\flat$ 13 E $\flat$ 7 D7/9 G7(#9)

**VAMP, next soloist over form**

**C** **Outro vamp for Percussion or Kit...**

29

PIANO

# Obsesion

3-2 rumba clave - guaguanco

ARRANGED FOR ARECIBO

PEDRO FLORES  
R. BROWNMAN  
LA. FORT APACHE BAND

## Intro

trumpet

piano

**Gm** **Am7(b5)** **D7(b9)**

**Gm** **Am7(b5)** **D7(b9)**

on cue

**A1** **Gm** **Am7(b5)** **D7(b9)**

**Gm** **Am7(b5)** **D7(b9)** **A2** **Gm** **Am7(b5)** **D7(b9)**

sim..

13

**Gm** **Am7(b5)** **D7(b9)**

sim...

21

B1 Cm7

F7

B $\flat$  maj7

E $\flat$  maj7

Musical notation for measures 25-28. The system consists of two staves. The upper staff contains a melodic line with quarter notes and half notes, including a fermata over the final measure. The lower staff contains a bass line with chords and some grace notes.

1. A7( $\flat$ 5, $\flat$ 9)

D7( $\flat$ 9)

Musical notation for measures 29-32. The system consists of two staves. The upper staff contains a melodic line with a half note and a quarter note. The lower staff contains a bass line with chords and a fermata over the final measure.

2. A7( $\flat$ 5, $\flat$ 9)

D7( $\flat$ 9)

Gm

Musical notation for measures 33-36. The system consists of two staves. The upper staff contains a melodic line with quarter notes and a half note. The lower staff contains a bass line with chords and a fermata over the final measure.

1/2 time swing feel

Cm7

F7

B $\flat$  maj7

Musical notation for measures 37-40. The system consists of two staves. The upper staff contains a melodic line with quarter notes and a half note. The lower staff contains a bass line with chords and a fermata over the final measure.

Cm7

F7

B $\flat$  maj7

Musical notation for measures 41-44. The system consists of two staves. The upper staff contains a melodic line with quarter notes and a half note. The lower staff contains a bass line with chords and a fermata over the final measure.

Cm7

F7

B $\flat$  maj7

Musical notation for measures 45-48. The system consists of two staves. The upper staff contains a melodic line with quarter notes and a half note. The lower staff contains a bass line with chords and a fermata over the final measure.

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

(FAST JAZZ)

# SEVEN STEPS TO HEAVEN

- MILES DAVIS  
379.

INTRO

Fmaj7 Bb7 E-7b5 A7 D-7 Ab7 G7

(G-7) (C7) Ebmaj7 E Fmaj7

Cmaj7 D-7 E-7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7

Fmaj7 Bb7 E-7b5 A7 D-7 Ab7 G7

(G-7) (C7) Ebmaj7 E Fmaj7

MILES DAVIS - "FOUR & MORE"

# GREEN DOLPHIN ST. - KAPER/WASHINGTON

**A** Cmaj7 C-7

D7/C Db/C Cmaj7

**B** 1. D-7 G7 Cmaj7

F-7 Bb7 Ebmaj7 (G7)

**C** 2. D-7 D-7/C B-7b5 E7b9 A-7 A7/G F#-7b5 B7

E-7 A7 D-7 G7 Cmaj7 (D-7 G7)

**A** - LATIN  
**B** **C** - SWING

"SONNY ROLLINS ON IMPULSE!"  
 BILL EVANS - "THE TOKYO CONCERT"

(MED. FAST)

# AFRO BLUE

- M. SANTAMARIA

Handwritten musical notation for the first system, including a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The notation consists of two staves of music with various notes and rests. Above the first staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Above the second staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Below the first staff, the following chords are written: Eb, =, Db, Eb, F-7. Below the second staff, the following chords are written: Eb, =, Db, Eb, F-7.

Handwritten musical notation for the second system. It begins with a double bar line and the word "Solo" written above the first staff. The notation continues with two staves of music. Above the first staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Above the second staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Below the first staff, the following chords are written: Eb, =, Db, Eb, F-7. Below the second staff, the following chords are written: Eb, =, Db, Eb, F-7. A circled number "7" is written above the first staff, indicating a measure rest.

OPEN SOLOS ON F-  
 - OR -  
 SOLO ON 3/4 MINOR BLUES

BASSA

# CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

The musical score is written on ten staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in bass clef. The score includes various guitar chords and bass notes. The chords are: A-7, Bb7, A-7, A-7/G, D/F#, F#7 (with a note marked 'INTRO BASS'), G-7, C7, Fm7, Bb7, E-7, A7 (bis), D7, D-7, A-7, D7/A, A-7, G-7, C7, F, Fm7, Fm7, F-7, F-6, E-7, A-7, D-7, G7b9, E-7, A7, D-7, G7, Baião C-7, Eb, D, Db, and F#E.



386.

(Jazz)

# SOLAR

MILES DAVIS

First system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with a whole note chord 'C-' and a half note chord 'G-7'.

Second system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a whole note chord 'C9', a half note chord 'Fmaj7', and a half note chord 'G-7'.

Third system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a half note chord 'F-7', a half note chord 'Bb7', and a half note chord 'Ebmaj7'.

Fourth system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a half note chord 'Eb-7', a half note chord 'Ab7', a half note chord 'Dbmaj7', and a half note chord 'D-7 b9 G7b9'.

MILES DAVIS - "WALKIN'"