

TENOR SAXOPHONE

# FIRO

♩ = 130

DOUBLE TIME FEEL

COMP. & ARR. BY JOAQUIN NUNEZ HIDALGO

CHART BY EL ALACRAN

BASS, DRUMS & PERC 4 KEYS 4

9 **A** SAX & PAN MELODY

13

17

21 **B** CHA CHA

25 **C** REGULAR DOUBLE FEEL

29 **D** HARMONIZED SAX & PAN

33

37

41 **E** CHA CHA

TENOR SAXOPHONE

2

**F**

45 REGULAR DOUBLE FEEL

Musical staff for measure 45, starting with a treble clef and a key signature of two flats. The notation includes eighth and quarter notes with slurs, and a 4/4 time signature at the end of the staff.

**S**

**G**

Musical staff for measure 49, starting with a treble clef and a key signature of two flats. The notation includes eighth and quarter notes with slurs, and a 4/4 time signature at the end of the staff.

53

Musical staff for measure 53, starting with a treble clef and a key signature of two flats. The notation includes eighth and quarter notes with slurs, and a 3/4 time signature at the end of the staff.

**H**

Musical staff for measure 57, starting with a treble clef and a key signature of two flats. The notation includes eighth and quarter notes with slurs, and a 4/4 time signature at the end of the staff. The text "To CODA" is written above the staff.

**I**

PIANO SOLO

Musical staff for measure 61, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing a piano solo. The number "4" is written above the staff, and the text "OPEN - TO J ON CUE" is written to the right. The staff ends with a 3/4 time signature.

**J**

Musical staff for measure 65, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing a sax solo. The number "2" is written above the staff. The staff ends with a 3/4 time signature.

**K**

SAX SOLO - RHYTHM SECTION COMES DOWN TO END SOLO

Musical staff for measure 69, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing a sax solo. The text "Gm", "F", "Eb", and "D7" are written above the staff. The staff ends with a 3/4 time signature.

**L**

STEEL PAN SOLO W/ SHOTS

Musical staff for measure 73, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing a steel pan solo. The number "8" is written above the staff, and "3X" is written to the right. The staff ends with a 3/4 time signature.

**M**

STEEL PAN SOLO CONTINUES ---

Musical staff for measure 81, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing a steel pan solo. The number "4" is written above the staff, and "OPEN - TO N ON CUE" is written to the right. The staff ends with a 3/4 time signature.

**N**

Musical staff for measure 85, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing a steel pan solo. The number "2" is written above the staff, and "D.S. AL CODA" is written to the right. The staff ends with a 3/4 time signature.

**O**

LIGHT COLLECTIVE IMPROVISING

Musical staff for measure 91, starting with a treble clef and a key signature of two flats. The staff contains a long horizontal line representing light collective improvising. The text "Gm", "OPEN", and "LAST X" are written above the staff. The staff ends with a 3/4 time signature.

FIN



TRUMPET IN Bb

**E**

Piano SOLO

7

Repeat til Cue

8

**F**

Sax Solo

8

D.S.  
al CODA

Musical staff with repeat signs and bar lines. The staff contains a series of horizontal lines representing rests, with repeat signs at the beginning and end of the section.

**G**

Musical staff with notes and rests. The notes are quarter notes with stems pointing up, and the rests are quarter rests. The key signature has one sharp (F#).

Musical staff with notes, rests, and triplets. The notes are quarter notes with stems pointing up. There are two triplet markings over groups of three notes.

Musical staff with notes, rests, and triplets. The notes are quarter notes with stems pointing up. There is one triplet marking over a group of three notes.

**H**

3Xs

Joaquin Solo

Musical staff with notes, rests, and slashes. The notes are quarter notes with stems pointing up. The section ends with several slashes indicating a solo.

Musical staff with slashes. The staff contains several slashes, indicating a solo section.

Musical staff with notes, rests, and triplets. The notes are quarter notes with stems pointing up. There is one triplet marking over a group of three notes.

# TRUMPET

# Steel

BY JOAQUIN NUNEZ HIDALGO

## Intro

Bass

4

Pno & Perc

4

### A Trpt & synth melody

Dm

B<sup>b</sup>7

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

Dm

B<sup>b</sup>7

A7alt

Dm

B<sup>b</sup>7

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

Am7

C#7

Gm7

E<sup>b</sup>7

### B

Dm

B<sup>b</sup>7

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

Dm

B<sup>b</sup>7

A7alt

Gm<sup>9</sup>

B<sup>b</sup>maj<sup>9</sup>

Dm<sup>9</sup>

### C

Dm

B<sup>b</sup>7

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

Dm

Dm

B<sup>b</sup>7

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

Am7

C#7

Gm7

E<sup>b</sup>7

### D

Dm

B<sup>b</sup>7

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

Dm

B<sup>b</sup>7

A7alt

Gm<sup>9</sup>

B<sup>b</sup>maj<sup>9</sup>

Dm<sup>9</sup>

To CODA ⊕

# TRUMPET

## SOLO 1

**E**

Dm Em7(♭5) A7(♭9) Dm Em7(♭5) A7(♭9)

Dm Em7(♭5) A7(♭9) Dm7(♭13) C#9(♭13) Gm7 A7(#9,♭13)

Dm Em7(♭5) A7(♭9) Dm Em7(♭5) A7(♭9)

Gm9 B♭maj9 Dm11 OPEN - to F on cue

**F** Piano breakdown - heavy cha cha Bass in

4 4

## SOLO 2

**G** Dm Em7(♭5) A7(♭9) Dm Em7(♭5) A7(♭9)

**H** B♭maj13 Gm11 Em7(♭5) E♭7alt

**D.S. al CODA**

## CODA

Gm9 B♭7 Dm9 Gm9 B♭maj7

Solo Cadenza!

E♭maj9(add11) Dm11

# TRUMPET

# Tony Montana

CHA CHA CHA

BY BROWNMAN ALI

## Intro

Dm7

## A Blow

Dmaj13(#11)

## B PRE-HEAD

Dm7

## C

D7alt

## D HEAD

Dm9

Gm9

Bbmaj7

Bm9

Cm7

Bm11 Am9

Am (harm min)

Fm7/Bb Fm7/F Ab6

E9

C#m7

F#m7

B7

Fm7

Bb7

Ebm7

Adim7

## Blowing over C + D

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# TRUMPET

# Cancion de Cuna Cubana

## A1

COMPOSED & ARRANGED BY :  
BROWMAN ALI

Trumpet

Bass

## A2



# TRUMPET

Musical notation for measures 21-24. The first staff is in treble clef and the second in bass clef. The key signature has two flats. Measure 21 starts with a bass clef and a flat. The music consists of eighth and quarter notes with various rests.

Musical notation for measures 25-28. The first staff is in treble clef and the second in bass clef. Measure 25 starts with a bass clef and a flat. The music features eighth notes and quarter notes with some slurs.

**To CODA**  $\oplus$

Musical notation for measures 29-33. The first staff is in treble clef and the second in bass clef. Measure 29 starts with a bass clef and a flat. The music includes first and second endings, indicated by '1.' and '2.' above the staves. Measure 33 ends with a double bar line and repeat dots.

## VAMP (between solos)

Musical notation for measures 34-37. The first staff is in treble clef and the second in bass clef. Measure 34 starts with a bass clef and a flat. The music consists of sustained notes with slurs, typical of a vamp section.

## CODA $\oplus$

Musical notation for measures 38-41. The first staff is in treble clef and the second in bass clef. Measure 38 starts with a bass clef and a flat. The music concludes with a final cadence, marked with a double bar line and repeat dots.

**FINE**

# TRUMPET

# Lio

## "Trouble"

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

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

13 **B** *mf* 17

21 3

25

29 **C** Main Theme - hit it! *f* 33

37

41

45

Detailed description: This is a musical score for the trumpet part of the song "Lio - Trouble". The score is written in 4/4 time and consists of 45 measures. It is divided into three sections: Section A (measures 8-12), Section B (measures 13-28), and Section C (measures 29-45). Section A begins with a piano (*p*) dynamic and a key signature of one flat (Am<sup>11</sup>). Section B starts with a mezzo-forte (*mf*) dynamic. Section C, titled "Main Theme - hit it!", begins with a forte (*f*) dynamic. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings. Section A and B each have repeat signs at their ends. Section C is a single melodic line.

# TRUMPET

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

49 FIN

58

Last time only - into Interlude

**E** 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

# El Tortuga

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

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

**A1 Dm**

**B Dm**

**C Dm Em**

**Dm Em**

**Dm C Bb A7**

**Dm C Bb A7**

**A2 Dm**

Interlude

D Dm C B $\flat$  A7

34

Dm C B $\flat$  A7

38

Dm C B $\flat$  A7

42

Dm C B $\flat$  A7

46

A3

50

TRUMPET

# 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

E<sup>b</sup>7

%

D9

C13

F7

B9

A7(#9)

VAMP, next soloist

**C**

Outro vamp for Percussion

# TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWMAN

$\text{♩} = 260$  Dancehall

**A** **D7**

**D7**

**D7sus4**

**Dm9** band out!

**9** montuno

**Gm7** **F9** **E<sup>b</sup>9** **D7(#5,#9)**

**B** **Songo**

**G9**

**13** **G9**

**17** **C9**

**21** **F7**

**25** **B<sup>b</sup>6** **A7** **E<sup>b</sup>7**

**C** **Dancehall**

**D7**

**29** **D7**

**33** **D7**

**37** **D7sus4** **Dm9** band out

**41** **Gm7** **F9** **E<sup>b</sup>9** **D7(#5,#9)**

**45**

# 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)

13

Am Bm7(b5) E7(b9)

21

## B1

Dm7 G7 Cmaj7 Fmaj7

25

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

29

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

33

## C

Dm7 G7 Cmaj7

37

Dm7 G7 Cmaj7

41



# TRUMPET

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

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

53 **A3** **Am** **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**



# TRUMPET

LEAD VOICE

# Manhattan Burn

BY: PAQUITO D'RIVERA  
TRANS: MARCUS ALI

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. 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>

**C**

2. 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>

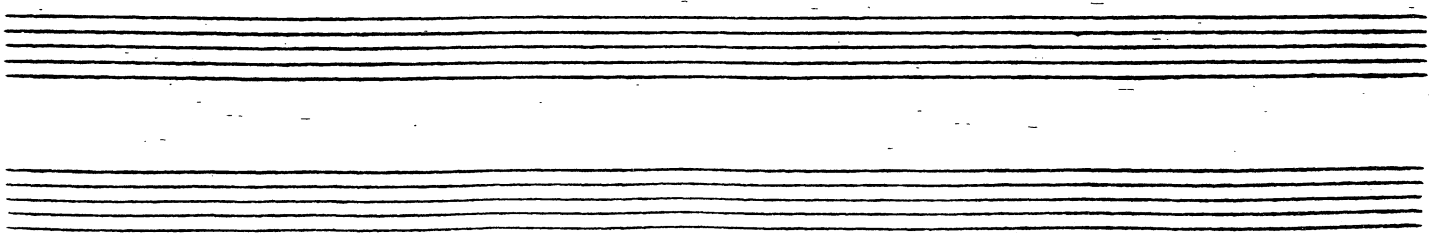
34

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

# A NIGHT IN TUNISIA

**BASS LINE**

The score consists of a bass line and ten staves of melody. The bass line starts with a 7/4 time signature and includes chords F7, A, and E-. The melody is written in a key with one sharp (F#) and includes various chord changes such as 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, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, and B7b9. There are also some markings like 'D.S. AL CODA' and 'CODA' with a double bar line and repeat sign.



# 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

# SOLAR

- MILES DAVIS

Handwritten musical notation for the song "Solar" by Miles Davis. The notation consists of four staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature change to one sharp. The music is annotated with various chords: D-7, G-7, A-7, D7, G-7, C7, F-7, Bb7, Eb7, F-7, and A7b9. The notation includes eighth and quarter notes, rests, and a double bar line with repeat dots. The piece concludes with a double bar line and repeat dots.

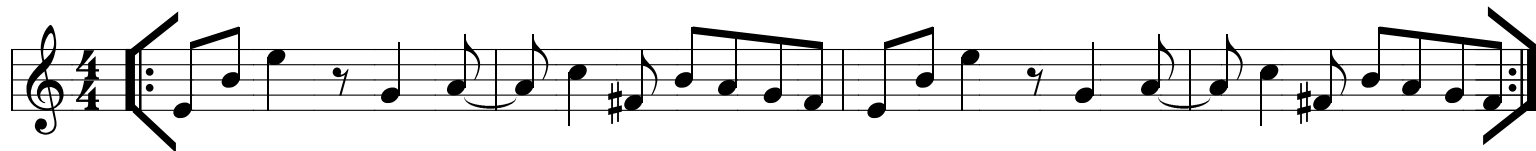
MILES DAVIS - "WALKIN"

# TRUMPET

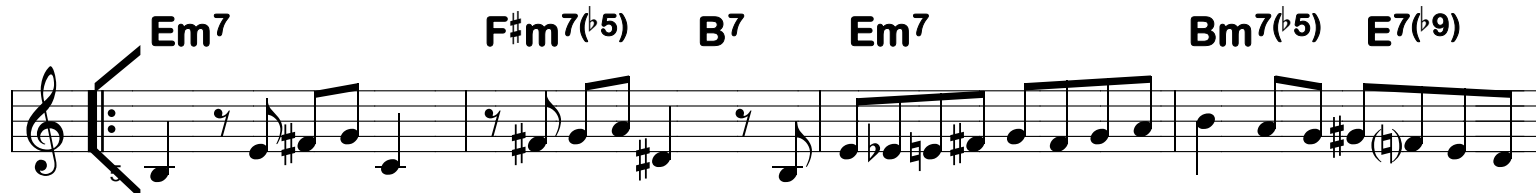
# Mambo Influenciado

COMPOSED BY :  
CHUGHO VALDES

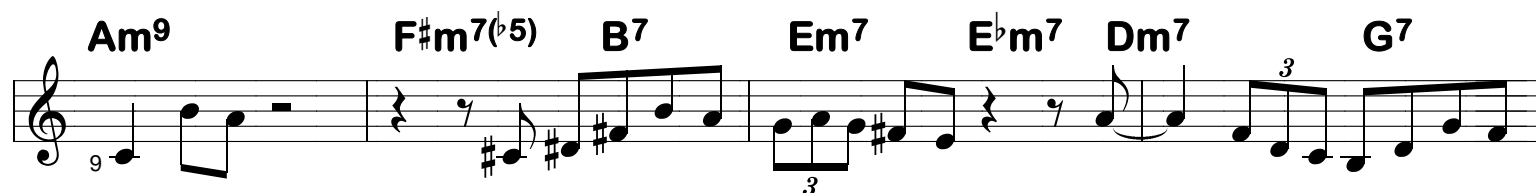
## INTRO




Em<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup>(b9)




Am<sup>9</sup> F#m<sup>7</sup>(b5) B<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>



Cmaj<sup>9</sup> F#m<sup>7</sup>(b5) B<sup>7</sup>(b5) Em<sup>7</sup> 1. B<sup>7</sup>(#9) 2. B<sup>7</sup>(#9)



⊕



# GREEN DOLPHINE ST.

SAVES:  
JAZZ

Handwritten musical score for 'Green Dolphin St.' in G major, 4/4 time. The score consists of six staves of music with various chord annotations and section markers.

- Staff 1:** Section A, Chords: DΔ7, D7, D7.
- Staff 2:** Chords: E7/D, Eb/D3, DΔ7.
- Staff 3:** Section B, Chords: E-7, A7, DΔ7.
- Staff 4:** Chords: G-7, C7, FΔ7, A7.
- Staff 5:** Section C, Chords: E-7, E-7/B, C#-7/b5, F#7/b9, B-7, B-7/A, G#-7/b5, C#-7.
- Staff 6:** Chords: F#-7, B7, E-7, A7, DΔ7, (E-7 A7).

A - LATIN

B C - SWING

"SONNY ROLLINS ON IMPULSE"

BILL EVANS - "THE TOKYO CONCERTS"