

DRUMS

Chocolate Oscuro

(dedicated to the great Isaac Delgado)

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1 2-3 RUMBA CLAVE
Dm⁹ B^bm⁷ E^b/G A7(^b9)
kick

B Dm⁹ B^bm⁷ E^b/G A7(^b9)
trumpet montuno

A2 Dm⁹ 2-3 RUMBA CLAVE B^bm⁷ E^b/G A7(^b9)
Dm⁹ B^bm⁷ E^b/G A7(^b9)
PLAY

C - Head FULL GROOVE!
Dm⁹ B^bm⁷ E^b/G A7(^b9)
Dm⁹ B^bm⁷ E^b/G A7(^b9)
Dm⁹ B^bm⁷ E^b/G A7(^b9)
1. E^b/G A7(^b9)
2. E^b/G A7(^b9)
PLAY

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

The image displays a drum score for the piece 'Chocolate Oscuro'. It is organized into four main sections: A1, B, A2, and C, followed by section D. Section A1 and A2 feature a 2-3 Rumba Clave pattern, with A1 including a kick drum. Section B is a trumpet montuno. Section C is a 'Full Groove' section with various melodic lines and triplets. Section D is a 'Porno' section with a 'Dirty, sexy - 1/2 time feel' and includes a kick drum and snare + cymbal. The score is written in treble clef with a 4/4 time signature. Chord progressions are indicated above the staves. The piece is dedicated to Isaac Delgado and is composed and arranged by Brownman Ali.

DRUMS

Gm **F7**

48 **Gm** **F7**

E Bass Lead 2-3 CLAVE

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

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

F Bass Chords EASY, LIGHT

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

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

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

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

G Interlude CALM, BEFORE THE STORM

80 kick

86 **Gm7** **F** **Eb** **D7** **PLAY**

H1 Paco / Coro

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

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

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

DRUMS

102 **Gm7** **B \flat** **A7** **D7(\flat 9)**

106 **Gm7** **B \flat** **A7** **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)**

I "Bate que ba - te mi chocola-te" **ON CUE**

J 2-3 CLAVE -- SHHHHHH... **Gm7** **B \flat maj7** **Em7(\flat 5)** **PLAY** **FINE**

K - Head FULL GROOVE! **Dm9** **B \flat m7** **E \flat /G** **A7(\flat 9)**

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

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

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

2. E \flat /G

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

SCORE
C-concert

Cancion de Cuna Cubana

A1

COMPOSED & ARRANGED BY :
BROWMAN ALI

Trumpet

Bass

A2

Musical notation for measures 21-23. The score is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 21 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 22 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 23 has a whole rest in both staves, followed by a fermata over the final notes: Bb4, Bb4, A4, G4, F4, E4 in the treble and Bb3, Bb3, A3, G3, F3, E3 in the bass.

Musical notation for measures 25-27. Measure 25 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 26 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 27 has a whole rest in both staves, followed by a fermata over the final notes: Bb4, Bb4, A4, G4, F4, E4 in the treble and Bb3, Bb3, A3, G3, F3, E3 in the bass.

Musical notation for measures 29-31. Measure 29 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 30 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 31 has a whole rest in both staves, followed by a fermata over the final notes: Bb4, Bb4, A4, G4, F4, E4 in the treble and Bb3, Bb3, A3, G3, F3, E3 in the bass.

To CODA

1.

2.

VAMP (between solos)

Musical notation for measures 34-36. Measure 34 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 35 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 36 has a whole rest in both staves, followed by a fermata over the final notes: Bb4, Bb4, A4, G4, F4, E4 in the treble and Bb3, Bb3, A3, G3, F3, E3 in the bass.

CODA

Musical notation for measures 38-40. Measure 38 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 39 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 40 has a whole rest in both staves, followed by a fermata over the final notes: Bb4, Bb4, A4, G4, F4, E4 in the treble and Bb3, Bb3, A3, G3, F3, E3 in the bass.

FINE

TRUMPET

DRUMS

$\text{♩} = 230$

Manteca

(Trio)

2-3 rumba clave

Disco hi-hats flaring, 4 on the floor kick, clave on cross-stick

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

A $B^{\flat 9} \text{sus}^4$

B C^9 BIG!!! $B^{\flat 13}/C$ C^9 $B^{\flat 13}$

C $B^{\flat} m^9$ smooth $E^{\flat} 13(b^9)$ $A^{\flat} \text{maj}^9$ $C^{\sharp} 13(\#11)$

OPEN Fm^7/B^{\flat} ON CUE Fm^7/B^{\flat}

5 10 14 22 26 30 34 38

TRUMPET

BIG!!

D

C⁹

B^b13/C

C⁹

B^b13

42 C⁹ C¹³ B^b13 A^bmaj⁹ C[#]maj⁹(#11) G7(#9)

E

C⁹

8va

B^b13/C

C⁹

B^b13

C⁹

C¹³

B^b13

A^bmaj⁹

C[#]maj⁹(#11) G7(#9)

54 FINE

F

C⁹

58

B^b9

G7

62

OPEN BLOW OVER F
D.C. to get out

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

(2-3 Clave)

Jesús "Chucho" Valdés

(pn. RH)
(perc. tacet) **NC.**

(bs. & pn. LH)

A (Time)

(horns)

DMi⁷ E^{7(b5)} A⁷ D⁷Mi⁷ A^{7(b5)} D^{7(b9)}

(tumbao & montuno)

GMi⁹ E^{7(b5)} A⁷ D⁷Mi⁷ D^bMi⁷ C⁷Mi⁷ F⁷⁽⁹⁾

B^bMA⁹ E^{7(b5)} A^{7(b5)} D⁷Mi⁷ A^{7(#9)} A^{7(#9)}

1. 2. (1st solo begins)

B (Solos)

DMi⁷ E^{7(b5)} A⁷ D⁷Mi⁷ A^{7(b5)} D⁷ G⁷Mi⁷ E^{7(b5)} A⁷

DMi⁷ C⁷Mi⁷ F⁷ B^bMA⁹ E^{7(b5)} A⁷ D⁷Mi⁷ A^{7(#9)}

After solos, D.S. al Coda (with repeat)

NC. **D**Mi^{6/9}

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

FLUGELHORN (Bb)

Sao Juel

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

A Am⁹ Bm^{7(b5)}

Flugel

Bass

Last X - everybody out but triangle - whole band on FINE

Am⁹ Bm^{7(b5)}

FINE

B Cmaj⁹ Gm⁹

B^bmaj⁹ F^{sus4}

drag...

A^bmaj⁹ E^bm⁹

Dm⁹ G⁹sus⁴ solos AAB

21

TRUMPET

Conflicto

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" ALI
REHARM BY : MARCUS "MARQUITO" ALI

The musical score is written in 4/4 time and consists of six staves of music. The key signature has one flat (Bb). The first staff (measures 1-4) features chords Gmaj7, Bm9, Eb7, and E7. The second staff (measures 5-10) features Am7, D7, Bbmaj7, Am7, D7, Bbmaj7, Am7, and D7(b9). The third staff (measures 11-14) features F7 and Am7/E. The fourth staff (measures 15-18) features Eb7 and D7. The fifth staff (measures 19-22) features Gmaj7, Bm9, Eb7, and E7. The sixth staff (measures 23-26) features Am7, D7, Bbmaj7, Am7, and D7. Measure numbers 5, 11, 15, 19, and 23 are indicated at the start of their respective staves. The score includes first and second endings for measures 7-10.

TRUMPET

Conflict Interlude

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" ALI
REHARM BY : MARCUS "MARQUITO" ALI

5

11

15

19

23

TRUMPET

Two Clear Nights

Bright Samba

COMPOSED & ARRANGED BY:
NICK (THE BROWMAN) ALI

The musical score is written for a trumpet in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first nine staves contain melodic lines with various chords and ornaments. The final staff is a vamp ending with a double bar line and a fermata. The chords are: Staff 1: Gmaj7, Bm7(b5), E7(b9), Am7, D7; Staff 2: G6, Em7(b5), A7, Am7, D7; Staff 3: Gmaj7, Dm7, G7, C6, Cm6; Staff 4: Gmaj7, Bm7, E7, A7, Am7, D7; Staff 5: Gmaj7, Bbm7, Am7, D7; Staff 6: G6, Em7(b5), A7, Am7, D7; Staff 7: Dm11, G7, C6, F7; Staff 8: G6, Am7, Bm7, Cm6, B7, Em7, Am7, D7; Staff 9: G6, Am7, D7. The final staff is a vamp: G6, Am7, D7. There are triplets in measures 3, 4, 5, 6, 7, 8, and 9. A fermata is placed over the final measure of the vamp.

solo break between each soloist

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

TRUMPET

Isn't She Lovely

STEVIE WONDER
ARR. BROWMAN

bass cues

Am7 D7 Gsus4 C

Am7 D7 Gsus4 C hole for melody

A Am7 D7 Gsus4 C

A Am7 D7 Gsus4 C

B F Esus4 E Am7 D7

Gsus4 C

TRUMPET

You Are The Sunshine Of My Life

STEVIE WONDER

A1 G D/C Bm⁷ E7(b⁹)

Am⁷ D⁷ G Am⁷ D⁷sus⁴

A2 G D/C Bm⁷ E7(b⁹)

Am⁷ D⁷ G Am⁷ D⁷sus⁴

B Gmaj⁷ Am⁷ D⁷ Gmaj⁷ Am⁷ D⁷

Gmaj⁷ Am⁷ D⁷ F#m⁷(b⁵) B⁷alt

Emaj⁷ F#m⁷ B⁷ Em Em(maj⁷) Em⁷

A⁷ Am⁷ D⁷

A3 G D/C Bm⁷ E7(b⁹)

Am⁷ D⁷ G Am⁷

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** **E^b9** **D7(#5,#9)**

B **Songo**

G9

13

17 **C9**

21 **F7**

25 **B^b6** **A7** **E^b7**

C **Dancehall**

D7

29

33 **D7**

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

41 **Gm7** **F9** **E^b9** **D7(#5,#9)**

45

Bb

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMAN ALI

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

Trumpet

Rhythm

Am

sim...

A

Bm

7

Dm

Cm⁷ F⁷

11

B hip-hop

Cmaj⁷ Cm⁷ F⁷ B^bmaj⁷ B^bm⁷ E^b7

15

big fill - set this up

A^bmaj⁷ Am⁷ D⁷ Gmaj⁷ F[#]7(#9)

19

TRUMPET

Guataca City

2-3 RUMBA CLAVE

COMPOSED BY: PAQUITO D'RIVERA
ARRANGED BY: NICK "BROWNMAN" ALI

Am7 Piano montuno

Dm7 **Am7**

E7(#9) **Am7** montuno

D7

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

BLOWING

Am7 (backgrounds on cue)

Dm7 **Am7**

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

Song For My Father

Play as a Cuban cha-cha-cha

fused with a funk feel

Build solos to double-time songo feel

BY: HORACE SILVER

ARR.: BROWMAN

Musical notation for the first staff, measures 1-4. Chords: **A** (boxed), **Gm7**, **F7**. Includes triplets and accents.

Musical notation for the second staff, measures 5-8. Chords: **E^b7**, **D7sus4**, **Gm7**. Includes a first/second ending bracket.

Musical notation for the third staff, measures 9-10. Chords: **B** (boxed), **F7**, **Gm7**. Measure 11 is indicated below the staff.

Musical notation for the fourth staff, measures 11-14. Chords: **F7**, **E^b7**, **D7**, **Gm7**. Measure 15 is indicated below the staff.

Musical notation for the fifth staff, measures 15-18. Chords: **A** (boxed), **Gm7**, **F7**. Includes triplets and accents.

Musical notation for the sixth staff, measures 19-22. Chords: **E^b7**, **D7sus4**, **Gm7**. Measure 23 is indicated below the staff.

TRUMPET

Knight Music

Based on "You & The Night & the Music" by Arthur Schwartz

2-3 son clave (Perc tacet 1st X, but they play shots 2nd & 3rd X)

BY: MARCUS & NICK ALI

Dm(maj7) **Em7(b5)** **A7(b9)** **Am7(b5)** **D7(b9)** **Gm**

Em7(b5) **A7(b9)** **1.2. Dmaj7** **Em7(b5) A7(b9)** **3. Dmaj7** **Em7(b5) A7(b9)**

A **Dm(maj7)** **Em7(b5)** **A7(b9)** **Am7(b5)** **D7(b9)** **Gm**

Em7(b5) **A7(b9)** **1. Dmaj7** **Em7(b5) A7(b9)** **2. Dmaj7**

B **A#7** **A7**

A#7 **A7** **A7(b9)**

A **Dm(maj7)** **Em7(b5)** **A7(b9)** **Am7(b5)** **D7(b9)** **Gm**

Em7(b5) **A7(b9)** **Dm(maj7)** **Bm7(b5)** **To Coda** **Em7(b5)** **A7(b9)** **Dm(maj7)** solo break

Solos in varying styles, Percussion/drum solos over Intro shots (4x), then A, take CODA



Em7(b5) **A7(b9)** **Em7(b5)** **A7(b9)** **Em7(b5)** **A7(b9)** percussion fill

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 Eb7 %

VAMP, next soloist

C

Outro vamp for Percussion

TRUMPET

Manhattan Burn

BY: PAQUITO D'RIVERA
TRANS: MARCUS ALI

4x

1.-3.

4.

A

Gm⁹ B^b6 E^b D⁷

Gm⁹ B^b6 E^b D⁷

10

B

1. Gm⁷ F#7(b9,#9) Fm⁷ B^b7 E^bmaj⁷ D⁷

14

Gm⁷ F#7(b9,#9) Fm⁷ B^b7 E^bmaj⁷ D⁷

18

C

2. Gm⁷ F#7(b9,#9) Fm⁷ B^b7 E^bmaj⁷ D⁷

22

Gm⁷ F#7(b9,#9) Fm⁷ B^b7 E^bmaj⁷ D⁷

26

Em⁷(b5) A⁷(b9,#9) Dmaj⁷ **To Coda** D⁷

30

⊕ Coda

A Gm⁹ B^b6 E^b D⁷

34

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

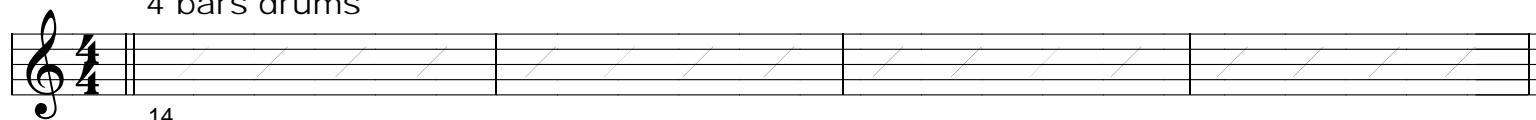
TRUMPET

Wongee (FOR ALAIN QUANDJI)

COMPOSED & ARRANGED BY :
BROWMAN ALI



4 bars drums

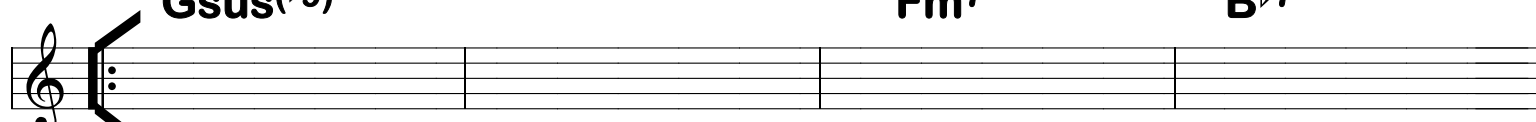


SOLOS

Gsus(b9)

Fm7

Bb7



A^b9


Dm7(b5)

G7(b9)



Cm7

Bb7



A^b7

Am7

D7

Cm7

F#dim7



Drum solo on cue

1.,3.,5.

2.,4.,6.



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

Dm7 **G7** **Cmaj7**

45

Musical staff for measures 45-48. Measure 45 starts with a Dm7 chord and contains a quarter rest followed by eighth notes G4, A4, B4. Measure 46 has a G7 chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 47 has a Cmaj7 chord and contains a quarter note C5, quarter note B4, quarter note A4. Measure 48 has a Cmaj7 chord and contains a quarter note G4, quarter note A4, quarter note B4.

B7(#5,♭9) **B7(#5,♭9)** **E7(♭9)**

49

Musical staff for measures 49-52. Measure 49 has a B7(#5,♭9) chord and contains a whole note B4. Measure 50 has a B7(#5,♭9) chord and contains a whole note B4. Measure 51 has an E7(♭9) chord and contains a whole note E5. Measure 52 has an E7(♭9) chord and contains a whole note E5.

A3 **Am** **Bm7(♭5)** **E7(♭9)**

53

Musical staff for measures 53-56. Measure 53 has an A3 section marker and an Am chord, containing a quarter rest followed by eighth notes G4, A4, B4. Measure 54 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 55 has a Bm7(♭5) chord and contains a quarter note B4, quarter note A4, quarter note G4. Measure 56 has an E7(♭9) chord and contains a quarter note E5, quarter note D5, quarter note C5.

Am **Bm7(♭5)** **E7(♭9)**

57

Musical staff for measures 57-60. Measure 57 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 58 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 59 has a Bm7(♭5) chord and contains a whole note B4. Measure 60 has an E7(♭9) chord and contains a whole note E5.

A4 **Am** **Bm7(♭5)** **E7(♭9)**

61

Musical staff for measures 61-64. Measure 61 has an A4 section marker and an Am chord, containing a quarter rest followed by eighth notes G4, A4, B4. Measure 62 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 63 has a Bm7(♭5) chord and contains a quarter note B4, quarter note A4, quarter note G4. Measure 64 has an E7(♭9) chord and contains a quarter note E5, quarter note D5, quarter note C5.

Am **Bm7(♭5)** **E7(♭9)**

65

Musical staff for measures 65-68. Measure 65 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 66 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 67 has a Bm7(♭5) chord and contains a whole note B4. Measure 68 has an E7(♭9) chord and contains a whole note E5.

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

69

Musical staff for measures 69-72. Measure 69 has a B2 section marker and a Dm7 chord, containing a quarter note D4, quarter note C4, quarter note B3. Measure 70 has a G7 chord and contains a quarter note G4, quarter note F4, quarter note E4. Measure 71 has a Cmaj7 chord and contains a quarter note C5, quarter note B4, quarter note A4. Measure 72 has an Fmaj7 chord and contains a quarter note F4, quarter note E4, quarter note D4.

B7(♭5,♭9) **E7(♭9)** **Am**

73

Musical staff for measures 73-76. Measure 73 has a B7(♭5,♭9) chord and contains a whole note B4. Measure 74 has an E7(♭9) chord and contains a whole note E5. Measure 75 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4. Measure 76 has an Am chord and contains a quarter note G4, quarter note A4, quarter note B4.

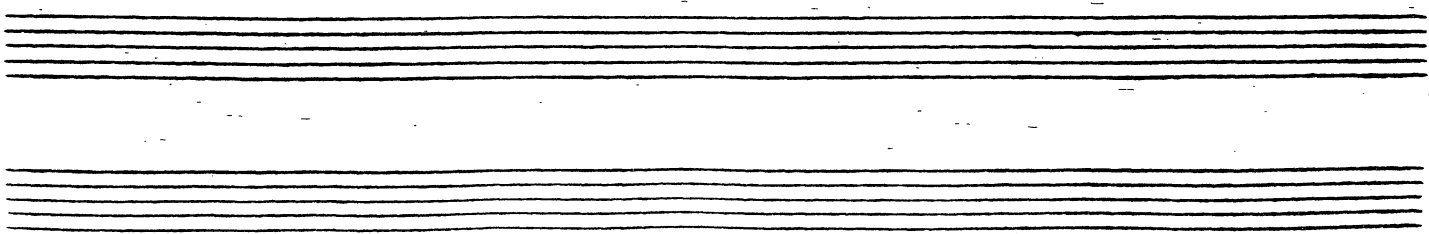
A NIGHT IN TUNISIA

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 '3' 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 CODA' and a circled 'CODA'.



(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

(BOSSA) 94.

CORCOVADO (QUIET NIGHTS...)

JOSIM

(INTRO - SLOWLY)

Chords: B-, Bb07, A-7, D7, Gmaj7, C7, B-, B=A, E/G#, G07 (Intro Bossa), E7/B, Bb0, A-7, D7sus4, G0, Gmaj7, G-7, C7, F#-7, B7(b13), E7, E-7, Bb0, E7/B, Bb0, A-7, D7sus4, G0, Gmaj7, G-7, G-6, F#-7, B-7, E-7, A7(b9), F#-7, B7, E-7, A7, D7sus4, F, E-, Eb-

(LAST X ONLY)

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, DΔ7.
- 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-/B, C#-7/b5, F#7/b9, B-7, B-/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"

SOLAR

- MILES DAVIS

Chord labels: D- (first staff), A-7 (first staff), D7 (second staff), GΔ7 (second staff), G-7 (third staff), C7 (third staff), FΔ7 (third staff), F-7 (fourth staff), Bb7 (fourth staff), EbΔ7 (fourth staff), E-7b5 (fourth staff), A7b9 (fourth staff).

MILES DAVIS - "WALKIN"

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

NEFERTITI

- MIKE DAVIS

(BRASS)
SWING

Musical notation for the first system of 'Nefertiti'. The melody is written on a staff with notes and rests. The bass line consists of four measures with chords: Bb7(#11), Eb7(#11), A-7b5, and D7b9.

Musical notation for the second system of 'Nefertiti'. The melody continues with notes and rests. The bass line consists of four measures with chords: Db7, C-11, Bb7(#11), and F7b9 #11.

Musical notation for the third system of 'Nefertiti'. The melody continues with notes and rests. The bass line consists of four measures with chords: F#7 #11, B- sus 4, E7 #9, and F#7 #11.

Musical notation for the fourth system of 'Nefertiti'. The melody continues with notes and rests. The bass line consists of four measures with chords: F#7 sus 4, F7 #11, B7b9 13, and a final chord.