

TRUMPET

Chocolate Oscuro

(dedicated to the great Isaac Delgado)

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1 Em⁹ Cm⁷ F/A B7(♭9)

B Em⁹ Cm⁷ F/A B7(♭9)

A2 Em⁹ Cm⁷ F/A B7(♭9)

C - Head Em⁹ Cm⁷ F/A B7(♭9)

D Am G7

TRUMPET

Am **G7**

48

Am **G7**

52

E Bass Lead

Am7 **C** **Dm** **E7**

56

Am7 **C** **Dm** **E7** **Last x only**

60

F Bass Chords ON CUE

Am7 **C** **Dm** **E7**

64

Am7 **C** **Dm** **E7**

68

Am7 **C** **Dm** **E7**

72

Am7 **C** **A7** **G7** **Bm7(b5)** **E7(b9)** **Am7** **DRUM BREAK**

76

G Interlude

84

86

Am7 **G** **F** **E7** **B7** **E7(b9)** **Am**

90

H1 Paco / Coro

Am7 OPEN **C** **B7** **E7(b9)**

94

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

Am7 **C** **B7** **E7(b9)**

98

TRUMPET

102 **Am7** **C** **B7** **E7(b9)**

106 **Am7** **C** **B7** **Open. E7(b9)** **On Cue.**

H2 111 **Am7** **C** **B7** **E7(b9)**

snare roll

H3 115 **Am7** **OPEN** **C** **B7** **E7(b9)**

Bate que ba - te mi chocola-te

119 **ON CUE** **FINE**

J 123 **Chill out** **Am7** **Cmaj7** **F#m7(b5)** **B7(b9)**

K - Head 127 **Em9** **Cm7** **F/A** **B7(b9)**

131 **Em9** **Cm7** **F/A** **B7(b9)**

135 **Em9** **Cm7** **F/A** **B7(b9)**

139 **Em9** **Cm7** **1. F/A** **B7(b9)**

143 **2. F/A** **B7(b9)** **Em9**

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

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, quarter notes, and half notes with ties.

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 double bar lines and repeat signs. Measure 33 ends with a double bar line.

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 and eighth notes, 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 and a double bar line.

FINE

TRUMPET

Manteca

(Trio)

♩=230

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

The musical score is written for a trumpet in 4/4 time. It consists of several systems of music, each with a staff of notes and a corresponding line of chord symbols. Section markers A, B, and C are enclosed in boxes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Section A: Starts at measure 5. Chord symbols include $B^{\flat 9} \text{sus}^4$, Dm^7/A , $C^{13}(\#11)$, $B^{\flat 13}(\#11)$, $A^{\flat} \text{maj}^9$, $C^{\sharp} \text{maj}^9(\#11)$, and $G7(\#9)$.

Section B: Starts at measure 14. Chord symbols include $B^{\flat 13}/C$, C^9 , $B^{\flat 13}$, C^9 , C^{13} , $B^{\flat 13}$, $A^{\flat} \text{maj}^9$, $C^{\sharp} \text{maj}^9(\#11)$, and $G7(\#9)$.

Section C: Starts at measure 22. Chord symbols include $B^{\flat} m^9$, $E^{\flat 13}(\flat 9)$, $A^{\flat} \text{maj}^9$, and $C^{\sharp 13}(\#11)$.

Other chord symbols throughout the score include C^9 , F^9 , $B^{\flat} \text{maj}^9$, $B^{\flat} m^9$, $E^{\flat 7}(\#5, \flat 9)$, $A^{\flat} \text{maj}^9$, $G^{\sharp} m^7(\flat 5)$, $C^{\sharp} 7(\#5, \flat 9)$, $Gm^7(\flat 5)$, $C7(\#5, \flat 9)$, $Dm^7(\flat 5)$, and $G7(\#5, \flat 9)$.

TRUMPET

D C⁹ B^b13/C C⁹ B^b13

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

E C⁹ B^b13/C C⁹ B^b13
8va

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

54 FINE

F C⁹

58

62 B^b9 G7

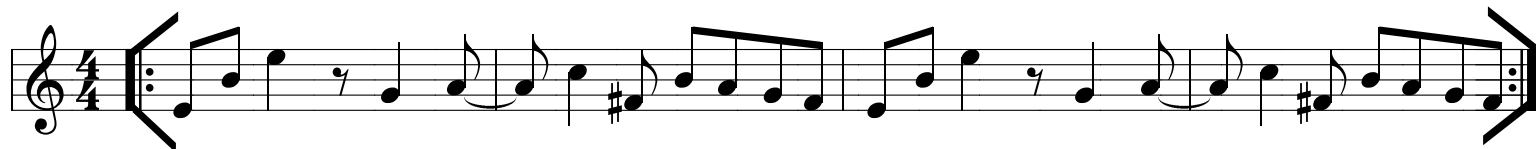
OPEN BLOW OVER F
D.C. to get out

TRUMPET

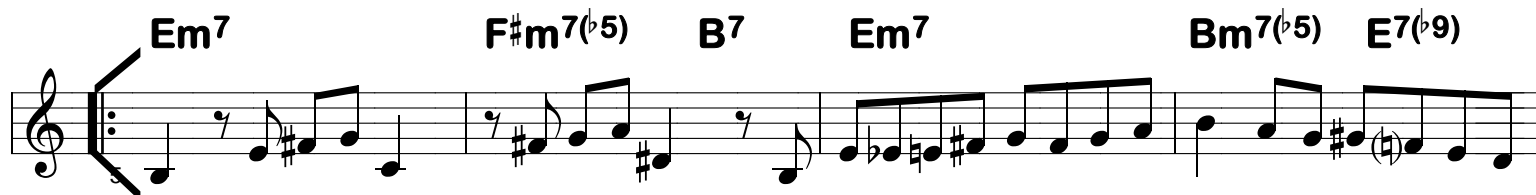
Mambo Influenciado

COMPOSED BY :
CHUGHO VALDES

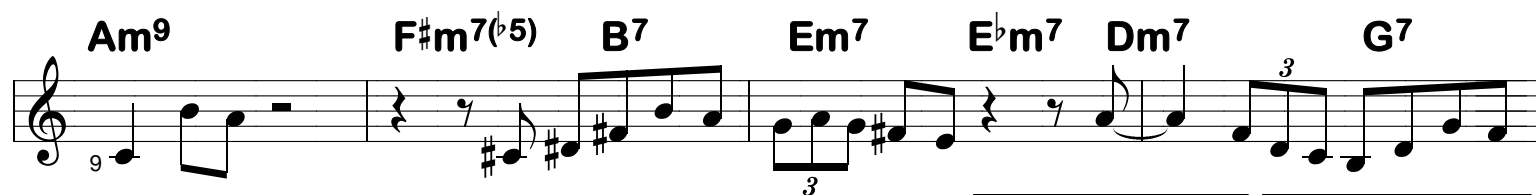
INTRO



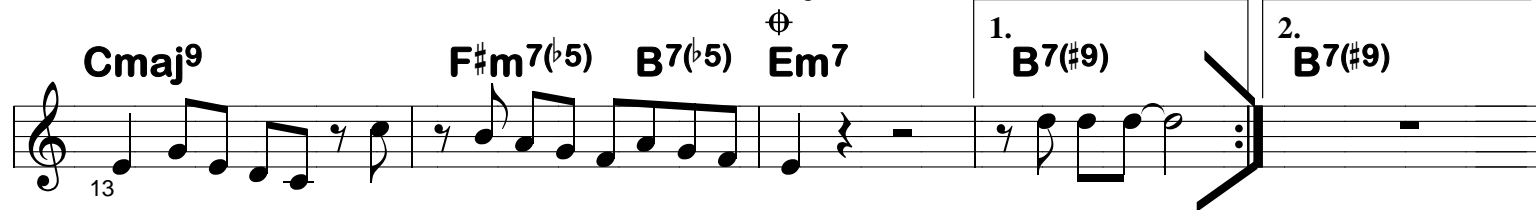
Em7 F#m7(b5) B7 Em7 Bm7(b5) E7(b9)



Am9 F#m7(b5) B7 Em7 Ebm7 Dm7 G7



Cmaj9 F#m7(b5) B7(b5) Em7 1. B7(#9) 2. B7(#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 Jiel

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" 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

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 the second staff.

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 in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. 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: Gmaj7, Bm7(b5), E7(b9), Am7, D7, G6, Em7(b5), A7, Am7, D7, Gmaj7, Dm7, G7, C6, Cm6, Gmaj7, Bm7, E7, A7, Am7, D7, Gmaj7, Bbm7, Am7, D7, G6, Em7(b5), A7, Am7, D7, Dm11, G7, C6, F7, G6, Am7, Bm7, Cm6, B7, Em7, Am7, D7, G6, Am7, D7.

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

CAZAVAH

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWMAN

$\text{♩} = 260$ Dancehall

A

D7

D7

D7sus4

Dm9 band out!

9 montuno

Gm7 F9 Eb9 D7(#5,#9)

B

Songo

G9

C9

F7

Bb6

A7 Eb7

C

Dancehall

D7

D7

D7sus4

Dm9 band out

Gm7 F9 Eb9 D7(#5,#9)

45

Bb

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMEN 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

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

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

E^b7

∞

D9

C13

F7

B9

A7(#9)

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

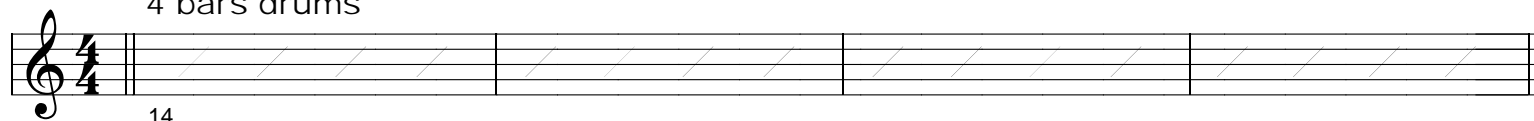
TRUMPET

Wongee (FOR ALAIN QUANDJI)

COMPOSED & ARRANGED BY :
BROWNMAN ALI



4 bars drums

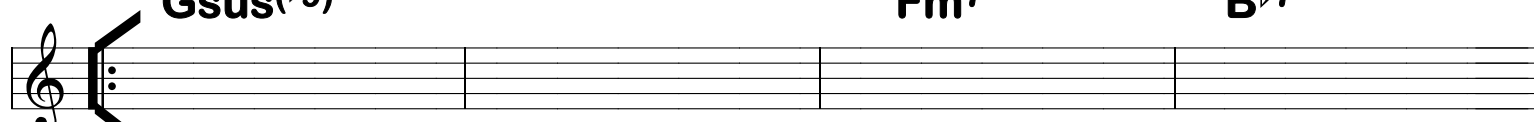


SOLOS

Gsus(b9)

Fm7

Bb7



Ab9

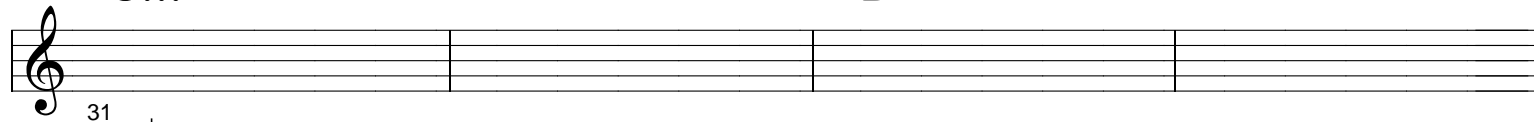
Dm7(b5)

G7(b9)



Cm7

Bb7



Ab7

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

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**

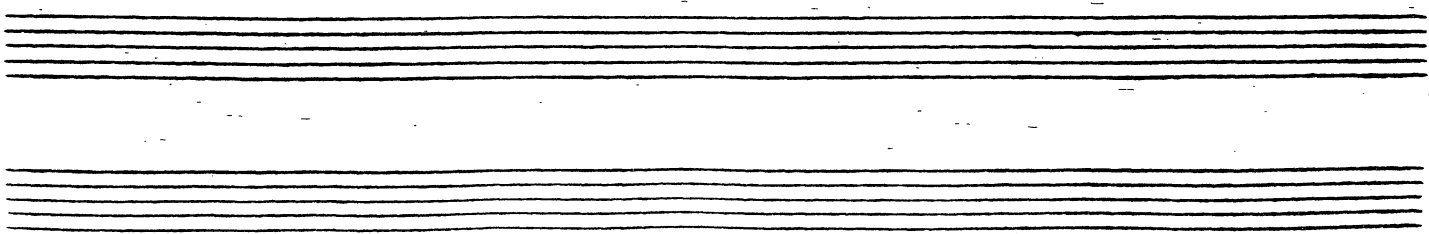
A NIGHT IN TUNISIA

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 FINE' and a circled 'CODA' in the sixth staff, and a circled '10' at the end of the tenth staff.



(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)

Chord annotations include: 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-. The final section is marked "(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-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"

SOLAR

- MILES DAVIS

Handwritten musical score for "Solar" by Miles Davis. The score 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"

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 five-line staff with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The bass line with chords is on a four-line staff below it. The chords are: Bb7(#11), Eb7(#11), A-7b5, and D7b9.

Musical notation for the second system of 'Nefertiti'. The melody continues on the five-line staff. The bass line with chords is on the four-line staff below it. The chords are: Db7, C-11, Bb7(#11), and F7b9 #11.

Musical notation for the third system of 'Nefertiti'. The melody continues on the five-line staff. The bass line with chords is on the four-line staff below it. The chords are: F#7 #11, B- sus 4, E7 #9, and F#7 #11.

Musical notation for the fourth system of 'Nefertiti'. The melody concludes on the five-line staff. The bass line with chords is on the four-line staff below it. The chords are: F#7 sus 4, F7 #11, B7b9 13, and a final slash indicating the end of the piece.