

# Muskrat Ramble

130

Light 4/4

c. Kid Ory, 1927

Solos

♩ = 178

**A**

Musical notation for section A, measures 1-12. The key signature has three flats (B-flat major/C minor) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chord changes are indicated above the staff: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, Cm, G<sup>7</sup>, Cm, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>m, B<sup>b</sup>7, E<sup>b</sup>7, and A<sup>b</sup> (circled with a plus sign).

**B**

Musical notation for section B, measures 13-24. The melody continues with eighth and quarter notes. Chord changes are indicated above the staff: B<sup>b</sup>7, D<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, Fdim, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>7, D<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, G<sup>7</sup>, G<sup>b</sup>7, F<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>9, and A<sup>b</sup>.

**C**

Musical notation for section C, measures 25-36. The melody continues with eighth and quarter notes. Chord changes are indicated above the staff: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>m, B<sup>b</sup>7, E<sup>b</sup>7, and A<sup>b</sup> (circled with a plus sign).

⊕

Tbn Tag

Musical notation for the Tbn Tag, measures 37-40. The melody consists of quarter and eighth notes. Chord changes are indicated above the staff: F<sup>7</sup>, B<sup>b</sup>m, B<sup>b</sup>7, E<sup>b</sup>7, and A<sup>b</sup> (circled with a plus sign).

A B C, solos on A, end on A or C. Tbn Tag

# Dippermouth Blues ( 1 )

Oliver, 1923  
Spanier, 1939

Distilled from 1st Oliver record; orig. in C, usually played in Bb.  
aka "Sugarfoot stomp"

4/4  
♩ = 186

**Intro** B $\flat$ dim F7 Fdim F7

**A** B $\flat$  E $\flat$ 7 B $\flat$  B $\flat$ 7 E $\flat$ 7 B $\flat$  F7 B $\flat$  E $\flat$  B $\flat$  F7 B $\flat$  F7 B $\flat$  F7

1. B $\flat$  E $\flat$  B $\flat$

2. F7 B $\flat$  F7 B $\flat$  F7 **To B**

3. F7 B $\flat$  F7 B $\flat$  **Cornet**  
**Lip to D**

**B** CLAR Solo, band do "3's"  
B $\flat$  B $\flat$ dim B $\flat$  B $\flat$ 7 E $\flat$ 7 B $\flat$ dim B $\flat$  G7 C7 F7 1. B $\flat$  F7 B $\flat$

2. B $\flat$  F7 B $\flat$  **n X solos on C, A 1 X, then D tpt solo**

**C** B $\flat$  E $\flat$ 7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  F7 B $\flat$

**A 1 X, then D**

# Dippermouth Blues ( 2 )

TPT Solo 36 Bars

Stop time is a standard, later convention

**D** **B<sup>b</sup>** **B<sup>b</sup>7**

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

**F7** **B<sup>b</sup>**

**Stop time** **B<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>7** **B<sup>b</sup>7**

**E<sup>b</sup>7** **Lip B<sup>b</sup>** **B<sup>b</sup>**

**F7** **B<sup>b</sup>**

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

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

**F7** **B<sup>b</sup>** **Oh Play that thing!**

**E** **B<sup>b</sup>** **Out 2-3 X** **E<sup>b</sup>7** **B<sup>b</sup>** **B<sup>b</sup>7**

**Can play A 1-2 X, jam 1-2 X**

**E<sup>b</sup>7** **B<sup>b</sup>** **F7** **B<sup>b</sup>**

**Extended ending** **B<sup>b</sup>** **No distinctive ending for the tune, so I made one up. Try it! Do your own!**

# West End Blues ( 1 )

Armstrong-Hines 1928;  
c. King Oliver, 1928

## Armstrong Intro

Rubato

Musical notation for the Armstrong Intro section, featuring a treble clef, 4/4 time signature, and various musical notations including triplets and slurs.

♩ = 86 4/4

## A

Musical notation for section A, including a treble clef, 4/4 time signature, and various musical notations including slurs and rests.

E<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>

B<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>dim

A<sup>b</sup>m

E<sup>b</sup>

B<sup>b</sup>7

## B

Solos

Musical notation for section B, including a treble clef, 4/4 time signature, and various musical notations including slurs and rests.

E<sup>b</sup>

E<sup>b</sup>dim

E<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>

A<sup>b</sup>m

E<sup>b</sup>

E<sup>b</sup>7

B<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>



# West End Blues ( 2 )

211

## Other Solos

The musical score is written on five staves. The first three staves are labeled 'Other Solos' and contain a melodic line with slurs and various chords: C, E<sup>b</sup>, TPT, E<sup>b</sup>7, A<sup>b</sup>7, B<sup>b</sup>7, A<sup>b</sup>7, and E<sup>b</sup>. The fourth staff is labeled 'Ending' and includes a tempo marking of ♩ = 72, a piano part (PNO) with Cm chords, and a 'Ritard' section with a '[ TPT Break - - - - - ]' annotation. The fifth staff is labeled 'Band' and shows the harmonic accompaniment with chords A<sup>b</sup>, A<sup>b</sup>m, and E<sup>b</sup>.

**ROUTINE:** VOCAL A B, solos, VOCAL A B, bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

**2 classic versions:** One of the all-time instrumental trad classics, Armstrong-Hines, 1928; the other was sung by Ethel Waters. This sheet provides the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the ending to the Armstrong version.

# AU PRIVAVE

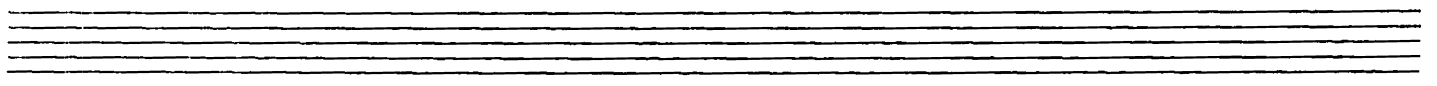
-CHARLIE PARKER

(♩=220)

Musical notation for the first system, including notes and chords: F, G-7, C7, F, G-7, C-7, F7#5, Bb7, Bb-7, Eb7, F, G-7, A-7, D7, G-7, C7, F, D7b9, G-7, C7.

AFTER SOLOS, D.C. AL  $\Phi$   
(TAKE REPEAT)

Musical notation for the second system, including notes and chords:  $\Phi$  G-7, C7, Fmaj7.



# A NIGHT IN TUNISIA

(MED. AFRO)

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

INTRO Eb7

D-

(BASS)

A

Eb7

D-

Eb7

D-

Eb7

D-

E-7b5 A7b5

D-

2. D-

B A-7b5

D7b9

G-6

D7b9

G-6

G-7b5

C7b9

F6

E-7b5 A7b5

D-

C

E-7b5

Eb7#11

D.S. AL

FINE

D-

G7#11

G-(maj7)

G-7

Gb7#9

(SOLO BREAK)

SOLO [A][A][B][A]

AFTER SOLOS, D.S. AL FINE (TAKE REPEAT)

# C-concert

# Four

(HOW MILES PLAYED IT)

COMPOSED BY :  
MILES DAVIS

$\text{♩} = 250$

**A**  $E^b \text{maj}^7$   $E^b \text{m}^7$   $A^b 7$

$F\text{m}^7$   $A^b \text{m}^7$   $D^b 7$

$G\text{m}^7$   $F\# \text{m}^7$   $B^7$   $F\text{m}^7$   $B^b 7$

$G\text{m}^7$   $F\# \text{m}^7$   $B^7$   $F\text{m}^7$   $B^b 7$

**B**  $E^b \text{maj}^7$   $E^b \text{m}^7$   $A^b 7$

$F\text{m}^7$   $A^b \text{m}^7$   $D^b 7$

$E^b \text{maj}^7$   $F\# \text{m}^7$   $B^7$   $F\text{m}^7$   $B^b 7$

$G\text{m}^7$   $F\# \text{m}^7$   $F\text{m}^7$   $B^b 7$   $E^b \text{maj}^7$   
(Solo break)

FINE

# JOY SPRING

-CLIFFORD BROWN

(MED.)

Handwritten musical score for "Joy Spring" by Clifford Brown. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The notation includes eighth and sixteenth notes, triplets, and rests. Chord symbols are written above and below the staff lines. The piece concludes with the word "FINE".

Chord symbols and their positions:

- Staff 1: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Staff 2: F/A, Ab6, G-7, C7, F6, Ab-7, Db7
- Staff 3: Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7
- Staff 4: Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7
- Staff 5: Gmaj7, G-7, C7, Fmaj7, F-7, Bb7
- Staff 6: Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7
- Staff 7: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Staff 8: F/A, Ab6, G-7, C7, F6, (G-7, C7)

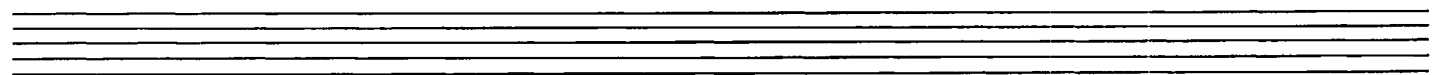
The word "FINE" is written at the end of the final staff.

# TAKE THE "A" TRAIN

- BILLY STRAYHORN

(MED.)

Handwritten musical score for "Take the A Train" by Billy Strayhorn. The score is in 4/4 time and consists of eight staves of music. It includes various chord notations such as C6, D7b5, D-7, G7, Fmaj7, D7, D-7, G7, G7b9, C6, D7b5, D-7, G7, C6, N.C., and Cmaj7. The score features melodic lines with eighth and quarter notes, some with slurs and ties. There are repeat signs and first/second endings. The piece concludes with the instruction "AFTER SOLOS, D.C. AL".



# THREE AND ONE

Med. Swing

THAD JONES

E $\flat$  $\Delta$ 7E $\flat$  $\Delta$ 7 D $\flat$ 7 C7

F m7

A m7

D7



G7

C7 $\flat$ 9

F7

B $\flat$ 71. E $\flat$ 7A $\flat$  $\Delta$ 7

A m7

D7

G m7

C7

F m7

B $\flat$ 7

2.

E $\flat$ 7 $\sharp$ 9E $\flat$ 7 $\sharp$ 9/GA $\flat$ 7A $\circ$ 7E $\flat$ 6/B $\flat$ 

C7

F m7

B $\flat$ 7

⊕

//

B7 E7 E $\flat$ 7 $\sharp$ 9

(MED. JAZZ)

# SO WHAT

-MILES DAVIS

**A** N.C. E-7(add4) D-7(add4) N.C.

(BASS LINE 8VA)

E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) 1. N.C.

2. N.C. **B** N.C. F-7(add4) Eb-7(add4) N.C.



N.C. F-7(add4) Eb-7(add4) N.C. F-7(add4) Eb-7(add4)

Musical staff with two systems. The first system has two measures with chords F-7(add4) and Eb-7(add4) above the staff. The second system has two measures with chords F-7(add4) and Eb-7(add4) above the staff. The melody is written in the lower voice.

N.C. F-7(add4) Eb-7(add4) N.C.

Musical staff with two systems. The first system has two measures with chords F-7(add4) and Eb-7(add4) above the staff. The second system has two measures with chords F-7(add4) and Eb-7(add4) above the staff. The melody is written in the lower voice.

**A** N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

Musical staff with two systems. The first system has two measures with chords E-7(add4) and D-7(add4) above the staff. The second system has two measures with chords E-7(add4) and D-7(add4) above the staff. The melody is written in the lower voice.

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

Musical staff with two systems. The first system has two measures with chords E-7(add4) and D-7(add4) above the staff. The second system has two measures with chords E-7(add4) and D-7(add4) above the staff. The melody is written in the lower voice.

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

A single musical staff with a double bar line at the beginning and end. It contains four measures of rests. Above the staff, the chords and bar counts are: N.C., SOLOS, D-7 16, Eb-7 8, D-7 8.

AFTER SOLOS, PLAY ENTIRE FORM THEN VAMP ON **A** - FADE OR CUE

**Flamenco Sketches** is described by Bill Evans as "a series of five scales, each to be played as long as the soloist wishes until he has completed the series"

## Bb

| : Dma7 A7sus : | ... D E F# G A B C# D

| : Bb9sus : | ... F G Ab Bb C D Eb F

| : Cma7 G7sus : | ... C D E F G A B C

| : E F/E (Esusb9) : | ... E F G# A B C D E  
(soloists sometimes play F instead of F#)

| : A-9 : | ... A B C D E F# G A

## C

| : Cma7 G7sus : | ... C D E F G A B C

| : Ab9sus : | ... Eb F Gb Ab Bb C Db Eb

| : Bbma7 F7sus : | ... Bb C D Eb F G A Bb

| : D Eb/D (Dsusb9) : | ... D Eb F# G A Bb C D  
(soloists sometimes play F instead of F#)

| : G-9 : | ... G A Bb C D E F G

# Bb Flamenco Sketches

MILES DAVIS

♩ = 56

Cmaj7(9) Cmaj7/G Cmaj7(9)

A $\flat$ E $\flat$  A $\flat$  sus4

F7 E $\flat$ maj7(9)

D E $\flat$ /D E $\flat$  D E $\flat$ /D E $\flat$

D E D E $\flat$ /D E $\flat$  D E $\flat$ /D E $\flat$  D E $\flat$ /D E $\flat$ A

D E $\flat$ /D E $\flat$  D E $\flat$ 7(9) D7

# LEAD SHEET

# Crisis

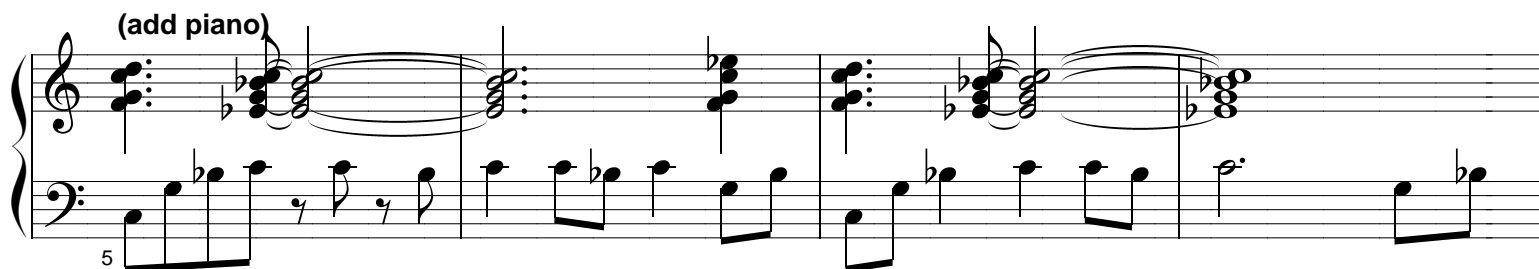
$\text{♩} = 160$   
**Latin** Intro  
Cm<sup>7</sup>

COMPOSED BY: FREDDIE HUBBARD  
ARRANGED BY: BROWMAN

(bass)

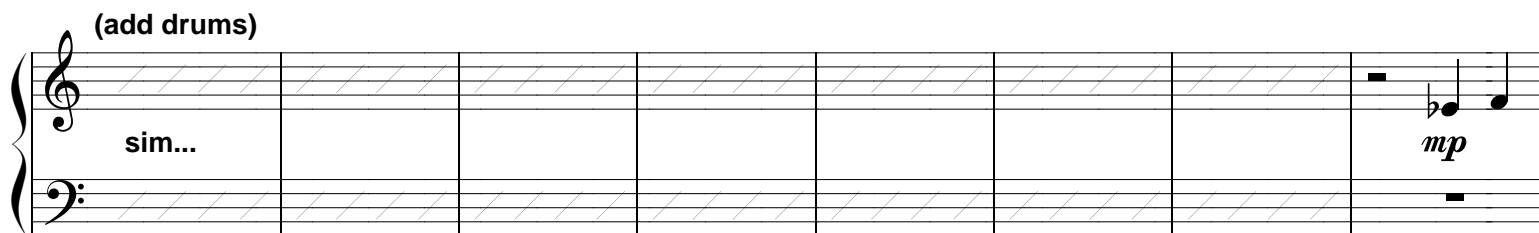


(add piano)



(add drums)

sim...



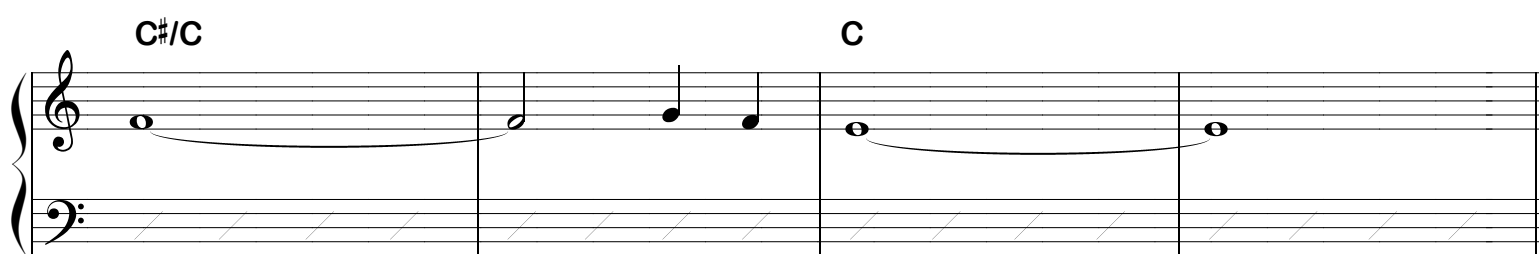
9

A C<sup>7</sup> D/C



17

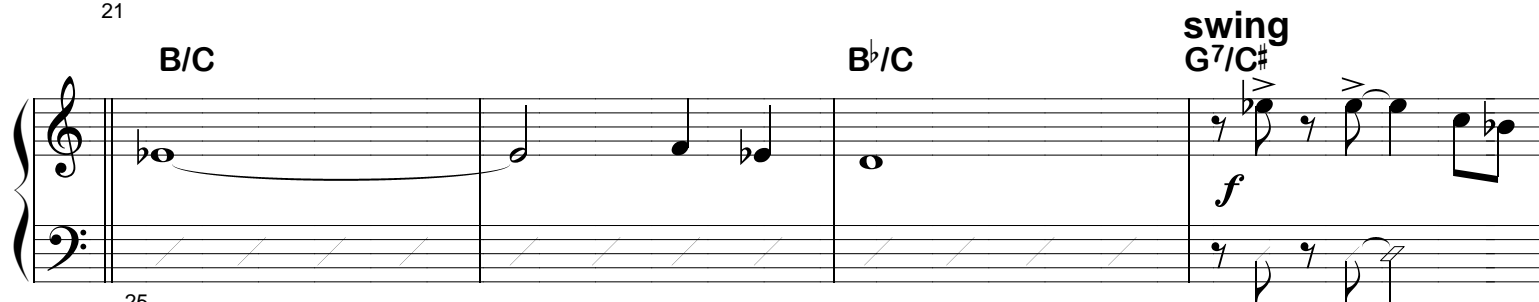
C#/C C



21

B/C Bb/C swing G7/C#

f



25

**C7(#9)**

29 1. 2.

*mp* *mf*

**B** **swing**

**G<sup>b</sup>13(#11)** **Cm7(b5)** **F7(#5)** **B<sup>b</sup>m7** **E<sup>b</sup>13** **A<sup>b</sup>m7** **D<sup>b</sup>13**

34

**Gm7** **C7/E** **Dm7** **C#7** **Cm7** **B7(#9)**

38 *mp*

**A** **Latin**

**C7** **D/C**

42

**C#/C** **C**

46

**B/C** **B<sup>b</sup>/C** **swing** **G7/C#**

50 *f* *mf*

**C7(#9)** **vamp on outro** **FINE**

54 *mp* *mf*

# LEAD SHEET

# Byrdlike

COMPOSED BY: FREDDIE HUBBARD  
ARRANGED BY: BROWNMAN

## Intro

The Intro section consists of three systems of music. The first system (measures 1-4) features a trumpet line with notes G4, A4, Bb4, and C5, and a tenor saxophone line with notes G4, A4, Bb4, and C5. Chords A7alt and D7alt are indicated. The second system (measures 5-8) features a tenor saxophone line with notes G4, A4, Bb4, and C5, and a bass line with notes G3, A3, Bb3, and C4. Chords G7alt and C7alt are indicated. The third system (measures 9-12) features a trumpet/tenor line with notes G4, A4, Bb4, and C5, and a drum fill. Chords G7alt and C7alt are indicated.

## HEAD

The Head section consists of three systems of music. The first system (measures 13-16) features a trumpet/tenor line with notes G4, A4, Bb4, and C5, and a bass line with notes G3, A3, Bb3, and C4. Chords F7, Bb7, F7, and A7 are indicated. The second system (measures 17-20) features a trumpet/tenor line with notes G4, A4, Bb4, and C5, and a bass line with notes G3, A3, Bb3, and C4. Chords Bb7, Am7, D7, Abm7, and Db7 are indicated. The third system (measures 21-24) features a trumpet/tenor line with notes G4, A4, Bb4, and C5, and a bass line with notes G3, A3, Bb3, and C4. Chords Gm7 (Db9), C7, F7, D7, Gm7, and C7 are indicated.



# LEAD SHEET

# Agitation

♩=300

COMPOSED & ARRANGED BY :  
MILES DAVIS

**A** Cm

Melody

Bass

5

**Melody is loose... it shouldn't be super tight.**

**Bass - Play B whenever the fuck you want.**

**Drums - change tempos whenever the fuck you want.**

**This tune should be totally about exploration & trying shit.**

**B** G7 A<sup>b</sup>7

9

sim...



# KATRINA BALLERINA WOODY SHAW

Handwritten musical score for "Katrina Ballerina" by Woody Shaw. The score is written on ten staves in 3/4 time. It includes various musical notations such as eighth notes, quarter notes, and triplets. Above the notes are handwritten chord symbols including Gmi, F7, EbMaj7, AbMaj+4, GbMaj+4, D7(#9), AbMaj7, Bb7+4, AMaj7, B7+4, Dmi, Cmi, Bbmi, Bmi, Abmi, and F7. The score is divided into two sections: "1." and "2.", with a repeat sign at the beginning of the first section.

(INTERLUDE) Bb7b9+4 8

INTERLUDE BEFORE & AFTER SOLOS

# LONELY WOMAN

BY ORNETTE COLEMAN

FREE JAZZ

INTRO

CORNET  
ALTO SAX

DRUMS

BASS

Musical notation for the intro section. The top staff is for Cornet/Alto Sax, the middle for Drums, and the bottom for Bass. The time signature is 4/4. The bass line consists of a steady eighth-note pattern. The drum part features a simple rhythmic pattern. The saxophone part is mostly rests.

PLAY 4 TIMES

DOUBLE-TIME FEEL SWING

BASS FILLS TILL [A] (w/ HALF-TIME FEEL)

[A] MELODY PLAYED FREELY AGAINST TIME  
(0-)

CORNET  
ALTO SAX

Musical notation for the main section. The top staff is for Cornet/Alto Sax and the bottom for Bass. The saxophone part features a melodic line with various intervals and accidentals. The bass part plays a steady eighth-note pattern.

BASS PLAYS O PEDAL (IN 2)

Musical notation for the main section, featuring the Cornet/Alto Sax part. The melody continues with various intervals and accidentals.

Musical notation for the main section, featuring the Cornet/Alto Sax part. The melody continues with various intervals and accidentals.

1.

2.

Musical notation for the main section, featuring the Cornet/Alto Sax part. The melody continues with various intervals and accidentals, including triplets and a final cadence.

# LONELY WOMAN

2

**B** (SAMPLE ALTO SAX LINE?)

ALTO SAX (CORNET)

NO LIS.

**A3** (0-)

CORNET ALTO SAX

BASS PLAYS D PEDAL

**SOLOS**

OPEN (LOOSELY AABA)

AFTER SOLOS, D.S. AL CODA

ALTO SAX

(BASS & DRUMS ONLY) OPEN

Although the melody is played out of time, the drums keep a strict tempo throughout (with a double-time feel). The bass plays in a 2 feel at letter A and in 1 at letter B. Chords suggested only (no chordal instrument on the recording).

# LEADSHEET

# Black Byrd

COMPOSED BY: DONALD BYRD (1973)  
TRANS. BROWMAN ALI

**Bass & Synth**

**Add Chords**  
Cm7 F/C

Musical notation for Bass & Synth part, measures 1-4. The notation is in bass clef, 4/4 time, and B-flat major. It features a repeating rhythmic pattern of quarter notes and rests.

## B1 4x HORNS

Cm7 F/C

Musical notation for B1 4x HORNS part, measures 1-4. The notation is in treble clef, 4/4 time, and B-flat major. It features a repeating rhythmic pattern of quarter notes and rests.

## B2 4x VOCALS

Cm7 F/C

Walking along, playing a song  
Won't be long, it's gonna be strong

Musical notation for B2 4x VOCALS part, measures 1-4. The notation is in treble clef, 4/4 time, and B-flat major. It features a repeating rhythmic pattern of quarter notes and rests.

## C TAG

A<sup>b</sup>maj<sup>9</sup> Dm<sup>11</sup> G<sup>7</sup>sus<sup>4</sup> D<sup>b</sup>maj<sup>13</sup>

18 Check it out - Black byrd shouting out...

Musical notation for C TAG part, measures 1-4. The notation is in treble clef, 4/4 time, and B-flat major. It features a repeating rhythmic pattern of quarter notes and rests.

## D OPEN 70's Disco-Groovy Wankery

Cm7 F/C

Musical notation for D OPEN 70's Disco-Groovy Wankery part, measures 1-4. The notation is in treble clef, 4/4 time, and B-flat major. It features a repeating rhythmic pattern of quarter notes and rests.

B1, B2, C -- on cue whenever

## END - On Cue

Cm7 F/C

26

Musical notation for END - On Cue part, measures 1-4. The notation is in treble clef, 4/4 time, and B-flat major. It features a repeating rhythmic pattern of quarter notes and rests.

C-concert

# RED CLAY

- FRIDIE HUBBARD

(Rock)

Handwritten musical notation for the first system. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb). The music is in 4/4 time. Above the staff, there are handwritten chord symbols: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4, F7sus4, and G7sus4. The notation includes a first ending bracket and a second ending bracket.

Handwritten musical notation for the second system, labeled with a box containing the letter 'B'. It consists of two staves. The top staff has handwritten chord symbols: C-7(11), Bb-7(11), Db7sus4, and Eb7sus4. The bottom staff has handwritten chord symbols: F7sus4, G7sus4, C-7(11), and Bb-7(11). The notation includes first and second ending brackets.

Handwritten musical notation for the third system, labeled with a box containing the letter 'C'. It consists of a single staff with handwritten chord symbols: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, and G7sus4. The notation includes first and second ending brackets.

Handwritten musical notation for the fourth system, labeled with a box containing the letter 'D' and the word '(Solo:)' in parentheses. It consists of a single staff with handwritten chord symbols: C-7, Bb-7, Eb7, Abmaj9, D-7b9, and G+7.

# BASS

# Sponge

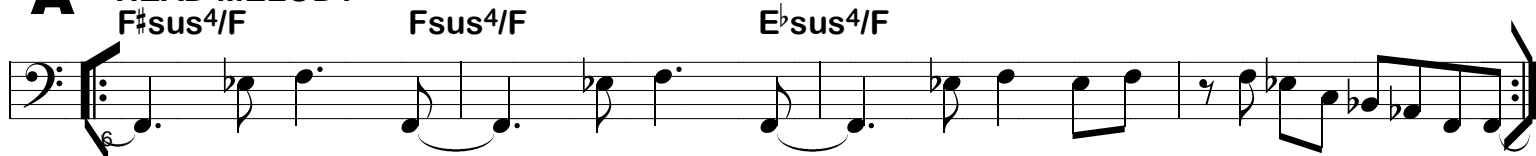
COMPOSED BY: RANDY BRECKER (1975)  
TRANS. BROWMAN ALI

## INTRO

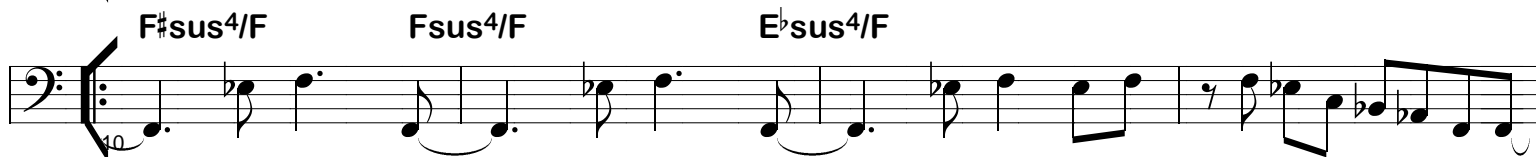


Bass line for the Intro, starting with a whole rest followed by a quarter rest, then a series of eighth and quarter notes.

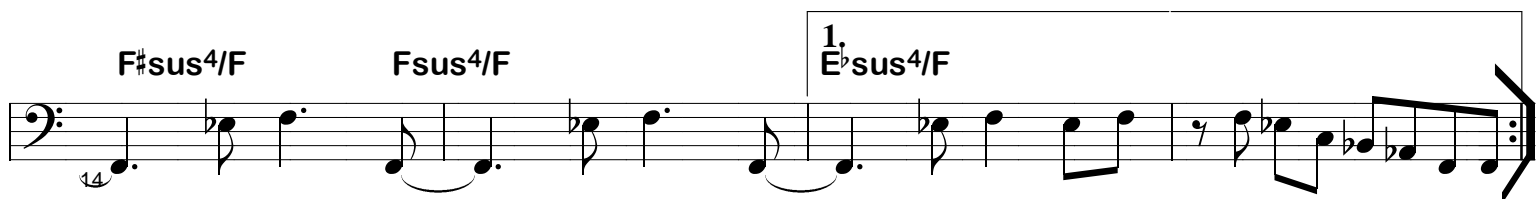
## A HEAD MELODY



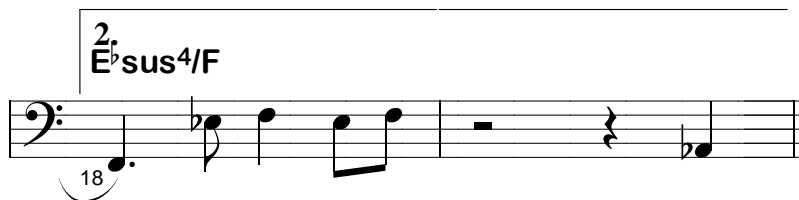
First line of the Head Melody A section, starting with a repeat sign and a 6-measure rest.



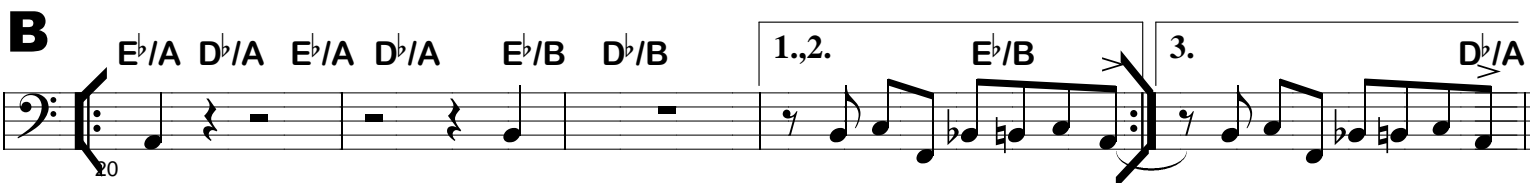
Second line of the Head Melody A section, starting with a 10-measure rest.



Third line of the Head Melody A section, starting with a 14-measure rest.



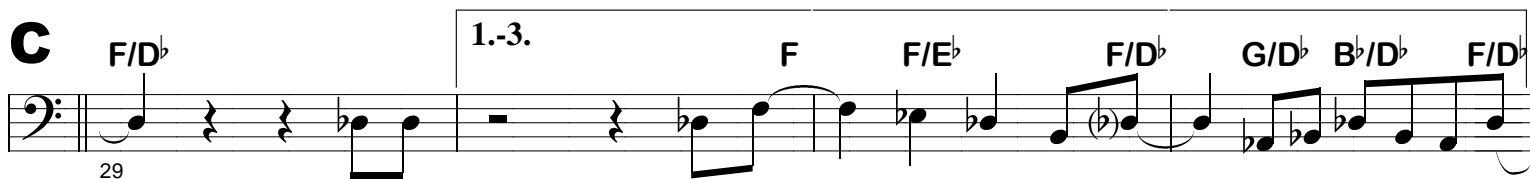
Fourth line of the Head Melody A section, starting with a 18-measure rest.



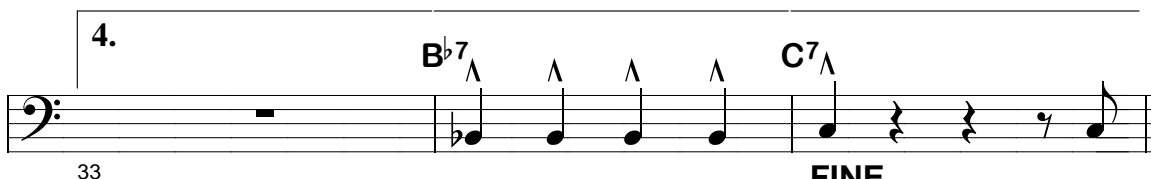
Section B, first line, starting with a 20-measure rest.



Section B, second line, featuring triplets and accents.



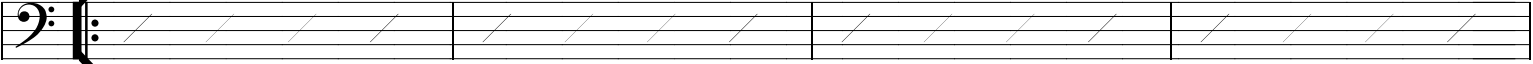
Section C, first line, starting with a 29-measure rest.



Section C, second line, ending with a 33-measure rest.

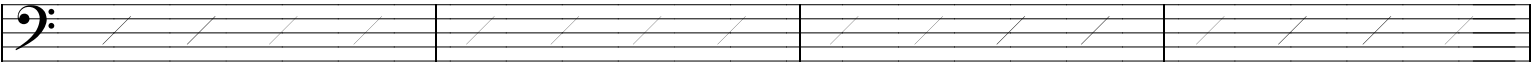
FINE

**D** **Fm7**



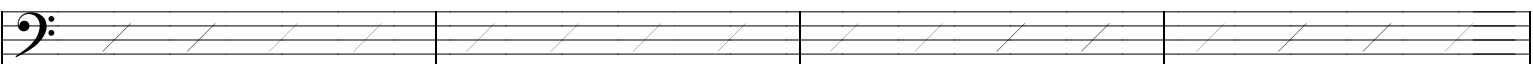
36

**Fm7**



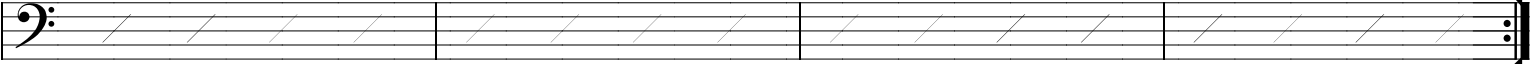
40

**D<sup>b</sup>7**



44

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



48

**AFTER LAST SOLO:**

**D.C. al FINE**



Hip-Hop Funk Feel

# - Splatch -

Marcus Miller

Intro C - Concert Chart

**Baseline**

**(A)**

Chords:  $G_{sus} (All.)$ ,  $E_b7(9)/G$ ,  $Dm7/G$ ,  $G7(\#9)$ ,  $A_b7/G$

**I. G7(Funk)**

**2. (b9) C7 (b9)**

**Bass**

**C7**

(Drum Fills)



# LEADSHEET

# Delfeayo's Dilemma

COMPOSED BY: WYNTON MARSALIS (1985)

TRANS. BROWMAN ALI

2nd x  
only

Trumpet

Tenor

(Bass Ad lib. on Repeat)

A<sup>b</sup>m<sup>7</sup>(Aeolian)

Bass Walks

6

G<sup>b</sup>maj<sup>7</sup>(#11) B<sup>b</sup>m<sup>7</sup> Bmaj<sup>7</sup>(#11) E<sup>b</sup>m<sup>7</sup> D<sup>7</sup>alt

12

D<sup>b</sup>m<sup>7</sup>

Bass Walks

16

Cmaj<sup>7</sup>(#11) C<sup>7</sup>sus<sup>4</sup> TO Cmaj<sup>7</sup>(#11) C<sup>7</sup>sus<sup>4</sup>

20

1. **A<sup>7</sup>sus<sup>4</sup>**

2. **A<sup>7</sup>sus<sup>4</sup>** **A<sup>b</sup>maj<sup>7</sup>(#11)** **TO SOLOS**

24

**SOLOS**

**Gmaj<sup>7</sup>(#11)** % % % % %

**Gm<sup>7</sup>** % % % % %

**Fmaj<sup>7</sup>(#11)** **Am<sup>7</sup>** **B<sup>b</sup>** **Dm<sup>7</sup>** **D<sup>b</sup>7alt**

**Cm<sup>7</sup>** % % %

**Bmaj<sup>7</sup>(#11)** **Bm<sup>7</sup>** **Bmaj<sup>7</sup>(#11)** **Bm<sup>7</sup>**

**A<sup>b</sup>7** % % %

30

36

42

46

50

54

⊕ **CODA**

**Bmaj<sup>7</sup>(#11)** **Gmaj<sup>7</sup>(#11)**

58

# LEADSHEET

# Strasbourg - St. Denis

COMPOSED BY: ROY HARGROVE (2008)  
TRANS. BROWMAN ALI

## Bass Intro

B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9) B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9)

B $\flat$ m7 Cm7 D $\flat$ maj7 E $\flat$ 7( $\flat$ 9) A $\flat$ maj7 F7( $\flat$ 9)

5

## A HEAD

B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9) B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9)

B $\flat$ m7 Cm7 D $\flat$ maj7 E $\flat$ 7( $\flat$ 9) A $\flat$ maj7 1 F7( $\flat$ 9) 2 F7( $\flat$ 9)

13

## B BRIDGE

Ten B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9) B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9)

Trpt 18

22

B $\flat$ m7 Cm7 D $\flat$ maj7 E $\flat$ 7( $\flat$ 9) A $\flat$ maj7 F7( $\flat$ 9) Fine

26

30

## Solos

B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9) B $\flat$ m7 Cm7 D $\flat$ maj7 F7( $\flat$ 9)

B $\flat$ m7 Cm7 D $\flat$ maj7 E $\flat$ 7( $\flat$ 9) A $\flat$ maj7 F7( $\flat$ 9)

34

38

D.S. al FINE



# LEADSHEET

# West Of The West

COMPOSED BY: CHRISTIAN SCOTT (2015)  
TRANS. BROWMAN ALI

♩=96

**G7 OPEN**  
Piano

**Bass**

**ON CUE**  
Tipt

**A HEAD**  
G7

**G7**

**G7**

**G7**

**B SOLOS**  
G7

**C DRUM SOLO over vamp**  
G7

**LAST X - ON CUE**  
> > ^

**FINE**

# BASS

# Minority

## A 3x INTRO - staggered: pno,bs,dr,tp

COMPOSED BY: GIGI GRyce (1953)  
ARR. MARQUIS HILL, TRANS. BROWMAN ALI

## B Interlude

## C HEAD MELODY

## OUTRO

## D 4x

Blowing form: Cx2 + Dx4  
 After last soloist: Cx2, then open D for drums  
 End on last figure together.

Last X:  
 FINE ☺

# BASS

# Evolution Revolution

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

Trumpet alone - melody

Ev - vo - lu - tion - this is

2nd time only

## A 5 Melody

9

## B 13 Trumpet noodles sparcely

7

## C 21 HOLE!

2

## D 29 Melody returns

33

## E 37 B $\flat$ maj<sup>7</sup> Bridge

41 Dmaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

## 45 Dmaj<sup>7</sup>

49 Cmaj<sup>7</sup> Em<sup>7</sup>( $\flat$ 5) PLAY! A<sup>7</sup>( $\flat$ 9)

53

**F HOLE!**

57  
61

Musical notation for section F, measures 57-61. The notation is in bass clef and includes various rhythmic values and articulation marks.

**BLOWING**

- open C, E (bridge) on cue, back to C, last E on cue, hole, F, to jungle

**G OPEN - Jungle**

65  
69

Musical notation for section G, measures 65-69. The notation is in bass clef and includes various rhythmic values and articulation marks.

**H ON CUE - Outro**

73  
77  
81  
85

**HOLE!!**

**Band out, horn alone**

**Everyone**

**FINE**

Musical notation for section H, measures 73-85. The notation is in bass clef and includes various rhythmic values and articulation marks. It concludes with the word 'FINE'.