

Muskrat Ramble

(Bb book)

Light 4/4

c. Kid Ory, 1927

♩ = 178

A Solos

The main musical score consists of ten staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The score includes various chords such as F7, Bb, Dm, A7, G7, Cm, C7, E7, Gdim, C7, E7, F7, Bb, A7, A7b7, G7, Cm7, C7, F9, Bb, Bb, F7, Bb, G7, Cm, C7, F7, and Bb. There are also some boxed symbols, including a circled cross and a circled cross with a plus sign.

Ending

TBN Tag

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

Dippermouth Blues (1)

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

Oliver, 1923
Spanier, 1939

4/4

♩ = 186

Intro

Cdim

G7

Gdim

G7

A

C

F7

C

C7

F7

C

G7

1.

C

F

C

2. G7

C

G7

C

G7

To B

3. G7

C

G7

C

Cornet

Lip to D

B

CLAR Solo, band do "3's"

C

Cdim

C

C7

F7

Cdim

C

A7

D7

G7

1.

C

G7

C

2.

C

G7

C

n X solos on C, A 1 X,
then D tpt solo

C

C

F7

C

C7

F

C

G7

C

A 1 X, then D

Dippermouth Blues (2)

Bb book

TPT Solo 36 Bars

Stop time is a standard, later convention

The main musical score consists of ten staves of music in 12/8 time. The key signature has two flats (Bb). The first staff begins with a 'D' time signature box. Chord changes are indicated by letters above the staff: D, C, C7, F7, G7, C, F7, G7, C, C, F7, G7, C, C, C7, F7, G7, C, C, C7, G7, C, C, C7. A 'Lip' marking is present above a note in the eighth staff. The ninth staff includes the instruction 'Oh Play that thing!' above notes marked with 'x'.

This section contains two staves. The first staff has a 'E' time signature box and includes the instruction 'Out 2-4 X' in a box above the staff. Chord changes are indicated by letters: C, F7, C, C7. The second staff has a 'G' time signature box and includes the instruction 'Can play A 1-2 X, jam 1-2 X' in a box above the staff. Chord changes are indicated by letters: F7, C, G7, C. A circled cross symbol is placed above the final 'C' chord.

No distinctive ending for the tune, so I made one up. Try it! Do your own!

The 'Extended Ending' section consists of a single staff of music. It begins with a 'G' time signature box and the instruction 'Extended Ending' in a box above the staff. The staff contains musical notation with accents (^) over the first and third measures.

West End Blues (1)

Armstrong-Hines 1928;
c. King Oliver, 1928

Armstrong Intro

Bb book

Rubato

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

♩ = 86 4/4

Musical notation for the first line of the main section, featuring a treble clef and a whole note chord.

A F F7

Musical notation for the second line of the main section, featuring a treble clef and a melodic line with a slur.

B7 F

Musical notation for the third line of the main section, featuring a treble clef and a melodic line with a slur.

C7 B7 F F7 Bdim Bm F C7

Musical notation for the fourth line of the main section, featuring a treble clef and a melodic line with a slur.

B Solos F Fdim F F7

Musical notation for the first line of the solo section, featuring a treble clef and a melodic line with a slur.

Bb Bm F F7

Musical notation for the second line of the solo section, featuring a treble clef and a melodic line with a slur.

C7 B7 F

Musical notation for the third line of the solo section, featuring a treble clef and a melodic line with a slur.

Other Solos

C **TPT**

Ending ♩ = 72

PNO Dm

Band Bb Bbm F

Ritard
[TPT Break -----]

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

(Jazz 220)

G A-7 D7 G A-7

D-7 G7#5 C7 C-7 F7

G A-7 B-7 E7 A-7

D7 G E7b9 A-7 D7

2. A-7 D7

AFTER SOLOS, D.C. ALTO (TAKE REPEAT)

A-7 D7 Gmaj7

(MED. PERC)

A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

INTRO

F7

E-

(BASS)

Section A: F7, E-, F7, E- (with triplets)

Section B: F7, E-, F#-7b5, B7b5, E-, 2. E-

Section B: B-7b5, A-7b5, E7b9, D7b9, A-6, G6, E7b9, A-6, F#-7b5, B7b5

Section C: E-, F#-7b5, F7#11, D.S. AL

Section C: E-, A7#11, A-(maj7), A-7, Ab7#9

Section C: (Solo Break) with wavy line

Section C: G(maj7), F#-7b5, B7b9

SOLO [A][A][B][A]
AFTER SOLOS, D.S. AL FINE
(TAKE REPEAT)

TRUMPET

Four

(HOW MILES PLAYED IT)

COMPOSED BY :
MILES DAVIS

$\text{♩} = 250$

A $Fmaj^7$ Fm^7 B^b7

Gm^7 B^bm^7 E^b7

Am^7 $G\#m^7$ $C\#7$ Gm^7 $C7$

Am^7 $G\#m^7$ $C\#7$ Gm^7 $C7$

B $Fmaj^7$ Fm^7 B^b7

Gm^7 B^bm^7 E^b7

$Fmaj^7$ $G\#m^7$ $C\#7$ Gm^7 $C7$

Am^7 $G\#m^7$ Gm^7 $C7$ $Fmaj^7$

(Solo break)

FINE

JOY SPRING

(MED.)

Handwritten musical score for "Joy Spring" by Clifford Brown. The 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. Above the staves are handwritten chord symbols, and below the staves are handwritten bass line notes. The music features several triplet markings (indicated by a '3' in a bracket) and various chord voicings. The piece concludes with the word "FINE" written below the final staff.

Chord symbols above the staves:
 Staff 1: Gmaj7, A-7, D7, Gmaj7, C-7, F7
 Staff 2: Abmaj7, Bb-7, Eb7, Abmaj7, C#-7, F#7
 Staff 3: Amaj7, A-7, D7, Gmaj7, G-7, C7
 Staff 4: Fmaj7, Bb-7, Eb7, Abmaj7, A-7, D7
 Staff 5: Gmaj7, A-7, D7, Gmaj7, C-7, F7
 Staff 6: (A-7, D7)

Bass line notes below the staves:
 Staff 1: G/B, Bb6, A-7, D7, Gb, Bb-7, Eb7
 Staff 2: C-7, B7, Bb-7, Eb7, Ab6, B-7, E7
 Staff 3: G/B, Bb6, A-7, D7, Gb, (A-7, D7)

(MED.)

TAKE THE "A" TRAIN

-BILLY STRAYHORN

D⁶ E^{7b5}
 E⁻⁷ A⁷ D⁶ 1. E⁻⁷ A⁷ 2. A⁻⁷ D⁷
 G^{maj7}
 E⁷ E⁻⁷ A⁷ A^{7b9}
 D⁶ E^{7b5}
 E⁻⁷ A⁷ D⁶ E⁻⁷ A⁷
 D⁶ N.C. D^{maj7} AFTER SOLOS, D.C. AL

B \flat

310.

THREE AND ONE

Med. Swing

THAD JONES

F Δ 7

F Δ 7 E \flat 7

D 7

Musical staff 1: Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes. The key signature has one flat (B-flat).

G m 7

B m 7

E 7

Musical staff 2: Treble clef, 3/4 time signature. The melody continues with eighth and quarter notes.

A 7

D 7 \flat 9

G 7

C 7

Musical staff 3: Treble clef, 3/4 time signature. The melody continues with eighth and quarter notes.

1. F 7 B \flat Δ 7 B m 7 E 7 A m 7 D 7 G m 7 C 7

Musical staff 4: Treble clef, 3/4 time signature. The melody continues with eighth and quarter notes.

2. F 7 \sharp 9 F 7 \sharp 9/A B \flat 7 B \circ 7 \oplus F 6/C D 7 G m 7 C 7

Musical staff 5: Treble clef, 3/4 time signature. The melody continues with eighth and quarter notes, ending with a double bar line and a repeat sign.

\oplus C \sharp 7 F \sharp 7 F 7 \sharp 9

Musical staff 6: Treble clef, 3/4 time signature. The melody continues with eighth and quarter notes, ending with a double bar line and a repeat sign.

(MED. JAZZ)

SO WHAT

-MILES DAVIS

A

N.C.

F#-7(add4) E-7(add4)
N.C.

(BASS LINE BVA)

F#-7(add4) E-7(add4)
N.C.

F#-7(add4) E-7(9)

N.C.

F#-7(add4) E-7(add4)
1. N.C.

2. N.C.

B

N.C.

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

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

Handwritten musical notation for the first system. It consists of two staves. The top staff shows chords: N.C., G-7(add4), F-7(add4), N.C., G-7(add4), and F-7(add4). The bottom staff shows a melodic line with notes and rests.

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

Handwritten musical notation for the second system. It consists of two staves. The top staff shows chords: N.C., G-7(add4), F-7(add4), and N.C. The bottom staff shows a melodic line with notes and rests.

[A] N.C. F#-7(add4) E-7(add4) N.C. F#-7(add4) E-7(add4)

Handwritten musical notation for the third system, labeled with a boxed 'A'. It consists of two staves. The top staff shows chords: N.C., F#-7(add4), E-7(add4), N.C., F#-7(add4), and E-7(add4). The bottom staff shows a melodic line with notes and rests.

N.C. F#-7(add4) E-7(add4) N.C. F#-7(add4) E-7(add4)

Handwritten musical notation for the fourth system. It consists of two staves. The top staff shows chords: N.C., F#-7(add4), E-7(add4), N.C., F#-7(add4), and E-7(add4). The bottom staff shows a melodic line with notes and rests.

N.C. SOLDS E-7 16 F-7 8 E-7 8

Handwritten musical notation for the fifth system, labeled 'SOLDS'. It consists of a single staff with a double bar line at the beginning and end. The staff is divided into four sections with time signatures: E-7 16, F-7 8, E-7 8, and a final section with a double bar line.

AFTER SOLDS, 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)

3

A/E \flat A sus4

F7 Ebmaj7(9)

D Eb/D Eb D Eb/D Eb

D E D Eb/D Eb D Eb/D Eb D Eb/D Eb

D Eb/D Eb D Eb7(9) D7

Bb LEAD SHEET

Crisis

$\text{♩} = 160$
Latin Intro
Dm⁷

COMPOSED BY: FREDDIE HUBBARD
ARRANGED BY: BROWMAN

(bass)

(add piano)

(add drums)

sim...

mp

9

A D⁷ E/D

17

E^b/D D

21

D^b/D C/D swing A⁷/E^b

f

D7(#9)

29 1. *mp* 2. *mf*

B

swing

A \flat 13(#11) **Dm7(\flat 5)** **G7(#5)** **Cm7** **F13** **B \flat m7** **E \flat 13**

34

Am7 **D7/F#** **Em7** **E \flat 7** **Dm7** **D \flat 7(#9)**

38 *mp*

A **Latin**

D7 **E/D**

42

E \flat /D **D**

46

D \flat /D **C/D** **swing**

A7/E \flat **f**

50 *f*

D7(#9) **vamp on outro** **FINE**

54 **FINE**

Bb LEAD SHEET

Byrdlike

COMPOSED BY: FREDDIE HUBBARD
ARRANGED BY: BROWNMAN

Intro

Musical score for the Intro section of 'Byrdlike'. The score is in 4/4 time and B-flat major. It features a trumpet part with 'cybal hits' and 'tenor' markings, and a piano accompaniment. The piano part includes chords B7alt, E7alt, A7alt, and D7alt, along with 'sim...' (similes) and a drum fill. The score is marked with measure numbers 6 and 10.

HEAD

Musical score for the HEAD section of 'Byrdlike'. The score is in 4/4 time and B-flat major. It features a piano accompaniment with chords G7, C7, Bm7, E7, Bbm7, Eb7, Am7, (Eb9), and D7. The score is marked with measure numbers 14, 18, and 22.

SIDEWINDER

- LEE MORGAN

(SOUL JAZZ)

E7 F7

First system of musical notation, featuring a treble and bass staff with notes and rests, and a key signature of one flat.

E7 F7

Second system of musical notation, featuring a treble staff with notes and rests.

BASS & RHYTHM - CONTINUE SIMILE

(Bb7) A7 Bb7

Third system of musical notation, featuring a bass staff with notes and rests.

(F7) E7 F7 A-7b5 D7b9

Fourth system of musical notation, featuring a treble staff with notes and rests.

G- A7/D G7/C F7

Fifth system of musical notation, featuring a treble staff with notes and rests.

(F7) E7 F7 F7 N.C.

Sixth system of musical notation, featuring a treble staff with notes and rests.

(ENDING)

PLAY HEAD 2x IN/OUT

E7 F7

Seventh system of musical notation, featuring a treble staff with notes and rests.

VAMP TO FADE OR CUE

TRUMPET

Agitation

♩=300

COMPOSED & ARRANGED BY :
MILES DAVIS

A

Melody

Bass

Dm

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

A⁷ B^{b7}

sim...

9

KATRINA BALLERINA

Handwritten musical score for "Katrina Ballerina" by Woody Shaw. The score is written on ten staves in 3/4 time. It includes various chords such as G7, Ami, BbMaj7, C7(b5), and EbMaj7. There are also triplets and first/second endings marked. The piece concludes with an interlude section.

(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 0 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.

LONELY WOMAN

2

B (SAMPLE ALTO SAX LINE?)

ALTO SAX (CORNET)

AD LIB.

A3

CORNET ALTO SAX

(0-)

BASS PLAYS D PEDAL

SOLOS

OPEN (LOOSELY AABA) AFTER SOLOS, D.S. AL CODA

ALTO SAX

(BASS & DRUMS ONLY) OPEN

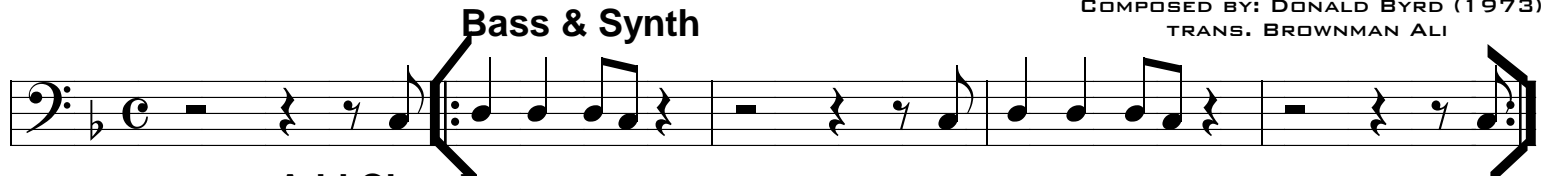
Although the melody is played out of time, the drums keep a strict tempo throughout (with a double-time feel). The bass plays in a 2 feel at letter A and in 1 at letter B. Chords suggested only (no chordal instrument on the recording).

Bb Leadsheet

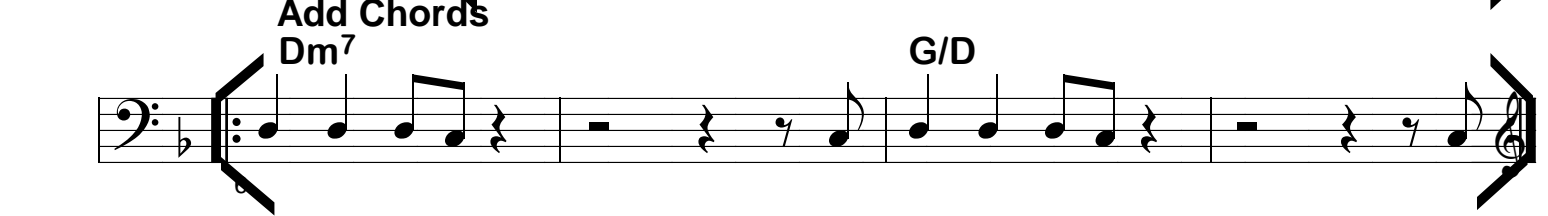
Black Byrd

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

Bass & Synth



Add Chords
Dm7 G/D



B1 4x HORNS



Dm7 G/D

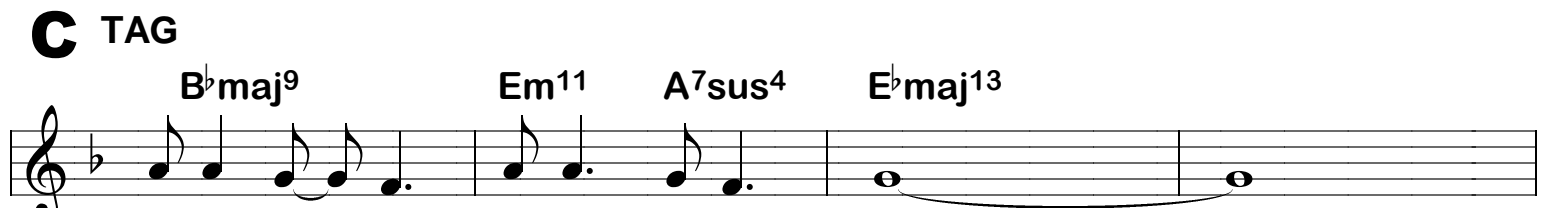
B2 4x VOCALS



Dm7 G/D

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

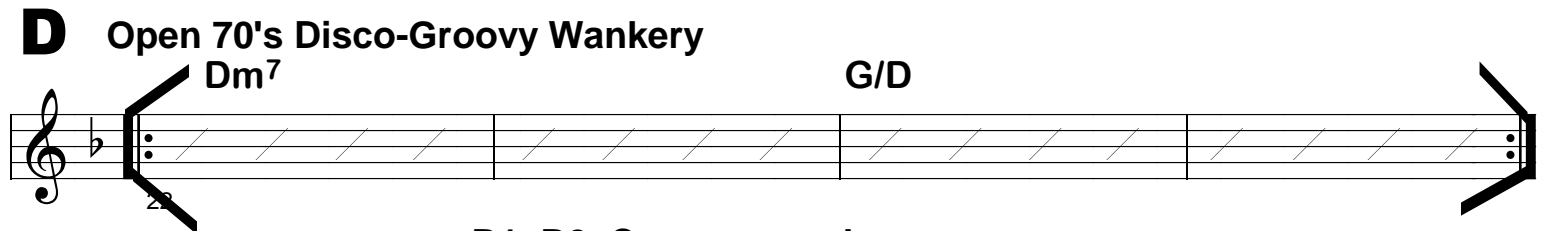
C TAG



Bbmaj⁹ Em¹¹ A7sus⁴ Ebmaj¹³

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

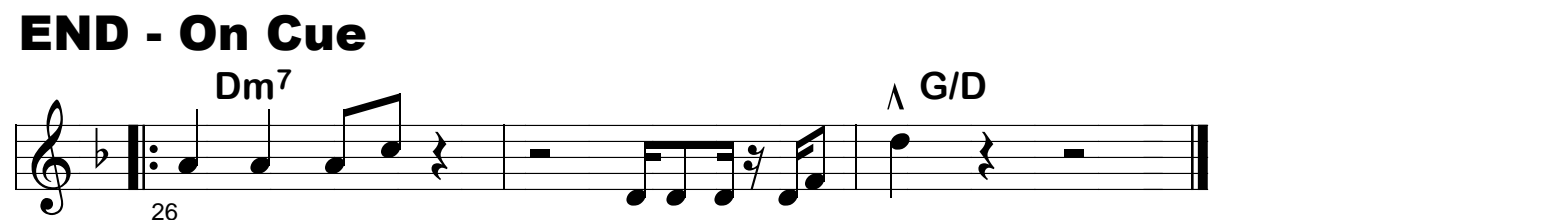
D Open 70's Disco-Groovy Wankery



Dm7 G/D

B1, B2, C -- on cue whenever

END - On Cue



Dm7 G/D

26

Bb

RED CLAY

- FREDDIE HUBBARD

D-7(II) C-7(II) Eb7sus4 F7sus4 1. G7sus4 A7sus4 2. G7sus4 A7sus4

Handwritten musical notation for the first system, featuring a bass line with eighth notes and chords above. The chords are D-7(II), C-7(II), Eb7sus4, F7sus4, G7sus4, A7sus4, G7sus4, and A7sus4. The notation includes a repeat sign and a first/second ending structure.

A: D-7(II) C-7(II) Eb7sus4 F7sus4

Handwritten musical notation for section A, first line, featuring a treble line with eighth notes and chords above. The chords are D-7(II), C-7(II), Eb7sus4, and F7sus4.

G7sus4 A7sus4 D-7(II) C-7(II)

Handwritten musical notation for section A, second line, featuring a treble line with eighth notes and chords above. The chords are G7sus4, A7sus4, D-7(II), and C-7(II).

Eb7sus4 F7sus4 1. G7sus4 A7sus4 2. G7sus4 A7sus4

Handwritten musical notation for section A, third line, featuring a treble line with eighth notes and chords above. The chords are Eb7sus4, F7sus4, G7sus4, A7sus4, G7sus4, and A7sus4. The notation includes a first/second ending structure.

B: D-7(II) C-7(II) Eb7sus4 F7sus4 1. G7sus4 A7sus4 2. G7sus4 A7sus4 to C

Handwritten musical notation for section B, featuring a treble line with eighth notes and chords above. The chords are D-7(II), C-7(II), Eb7sus4, F7sus4, G7sus4, A7sus4, G7sus4, and A7sus4. The notation includes a first/second ending structure and a 'to C' instruction.

(SOLOS) D-7 C-7 F7 Bbmaj7 E-7b5 A7#5 (LAST X)

Handwritten musical notation for the solo section, featuring a treble line with slash marks and chords above. The chords are D-7, C-7, F7, Bbmaj7, E-7b5, and A7#5 (LAST X). The notation includes a repeat sign and a double bar line.

AFTER SOLOS, D.S. AL B



Sponge



♩ = 186

By Randy Brecker

A

INTRO 7

Ab sus/G G sus/G

F sus/G Ab sus/G G sus/G F sus/G

F sus/G Ab sus/G G sus/G F sus/G

1. F sus/G 2. F sus/G

B F/B Eb/B F/B Eb/B F/C# Eb/C# 1, 2. F/C#

3. Eb/B C sus EbΔ+11 EbΔ+11 E/F# G⁶

C PLAY 4 TIMES G/Eb 1, 2, 3. G G/F G/Eb

A/Eb C/Eb G/Eb 4. C7 D7

SOLOS

Fine

D G-7 8 Eb7 4 D7 sus D7 alt

PLAY 8 TIMES

E G-7 32

D.C. al Fine

Hip-Hop Funk Feel

- Splatch -

Marcus Miller

Intro C - Concert Chart

Baseline

(A)

I. G7(Funk)

2. (b9) C7 (b9)

Bass

C7 (Drum Fills)

TRUMPET

Delfeayo's Dilemma

COMPOSED BY: WYNTON MARSALIS (1985)
TRANS. BROWMAN ALI

Trumpet

Tenor

(Bass Ad lib. on Repeat)

$B^b m7$ (Aeolian)

Bass Walks

6

$A^b \text{maj}7(\#11)$ $Cm7$ $C\# \text{maj}7(\#11)$ $Fm7$ $E7 \text{alt}$

12

$E^b m7$

Bass Walks

16

$D \text{maj}7(\#11)$ $D7 \text{sus}4$ TO $D \text{maj}7(\#11)$ $D7 \text{sus}4$

20

TRUMPET

1. **B7sus4**

24

2. **B7sus4** **Bbmaj7(#11)** **TO SOLOS**

SOLOS

Amaj7(#11) % % % % %

Am7 % % % % %

Gmaj7(#11) **Bm7** **C** **Em7** **Eb7alt**

Dm7 % % %

C#maj7(#11) **C#m7** **C#maj7(#11)** **C#m7**

Bb7 % % %

⊕ CODA

C#maj7(#11) **Amaj7(#11)**

58

TRUMPET

Strasbourg - St. Denis

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

Bass Intro

Bass Intro musical notation in bass clef, 4/4 time. Chords: Cm7, Dm7, Ebmaj7, G7(b9), Cm7, Dm7, Ebmaj7, G7(b9). Measure 5 is marked.

A HEAD

A HEAD musical notation in treble clef. Chords: Cm7, Dm7, Ebmaj7, G7(b9), Cm7, Dm7, Ebmaj7, G7(b9). Measure 13 is marked. First and second endings are indicated.

B BRIDGE

B BRIDGE musical notation in treble clef. Chords: Cm7, Dm7, Ebmaj7, G7(b9), Cm7, Dm7, Ebmaj7, G7(b9). Tenor and Trumpet parts are shown. Measure 18 is marked.

Final section of B BRIDGE musical notation in treble clef. Chords: Cm7, Dm7, Ebmaj7, F7(b9), Bbmaj7, G7(b9). Measure 26 is marked. Ends with a 'Fine' marking.

Solos

Solos musical notation in treble clef. Chords: Cm7, Dm7, Ebmaj7, G7(b9), Cm7, Dm7, Ebmaj7, G7(b9). Measure 34 is marked.

D.S. al FINE

TRUMPET

Zigaboozaboo

COMPOSED BY: NICHOLAS PAYTON (1988)
TRANS. BROWNMAN ALI

D7 Piano (bass in LH) **C13** **G7/D** **D7** Tpt in

Bass

HEAD Piano & Bass continues sim.

D7 **C13** **D7** **C13**

D7 **C13** **D7** **C13**

C7 **Bb13** **C7** **Bb13**

D7 **C13** **D7** **C13** **BREAK**

G7 **F#7** **F6** **E7** **Em7** **A7**

DC to figure on outro & end at stop

D6 **C13** **D7** **D6** **C13** **BREAK**

TRUMPET

West Of The West

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

ON CUE Trpt

♩=96

A7 OPEN
Piano

Bass

A HEAD
A7

A7

A7

A7

B SOLOS
A7

C DRUM SOLO over vamp
A7

LAST X - ON CUE

FINE

TRUMPET

Minority

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

A 3x INTRO - staggered: pno,bs, dr, tpt

Musical notation for the 3x Intro section, measures 1-8. The notation is in treble clef, 4/4 time, and consists of two staves. The melody is a sequence of eighth and quarter notes, starting on a whole rest and moving through various intervals. A fermata is placed over the final measure.

B Interlude

Musical notation for the Interlude section, measures 9-24. The notation is in treble clef, 4/4 time, and consists of four staves. The melody is a sequence of eighth and quarter notes, starting on a whole rest and moving through various intervals. A fermata is placed over the final measure. Measure numbers 9, 13, 17, and 21 are indicated at the start of their respective staves.

HEAD MELODY

Musical notation for the Head Melody section, measures 25-36. The notation is in treble clef, 4/4 time, and consists of five staves. The melody is a sequence of eighth and quarter notes, starting on a whole rest and moving through various intervals. A fermata is placed over the final measure. Measure numbers 25, 29, 33, and 37 are indicated at the start of their respective staves. Chord symbols are written above the notes: Gm⁹, Em^{7(b5)}, Am^{7(b5)}, D^{7(b9)}, Gm⁹, Em^{7(b5)}, Dm⁷, G⁷, Cm⁷, F⁷, B^bm⁷, E^b7, A^bm⁷, D^b7, Am⁷, E^b7.

D 4x OUTRO

Musical notation for the 4x Outro section, measures 37-40. The notation is in treble clef, 4/4 time, and consists of one staff. The melody is a sequence of eighth and quarter notes, starting on a whole rest and moving through various intervals. A fermata is placed over the final measure. Measure number 41 is indicated at the start of the staff.

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

Last X:
FINE ☺

TRUMPET

Evolution Revolution

COMPOSED & ARRANGED BY :
BROWNMAN ALI

4/4

A⁵

9 Ev - vo - lu - tion - this the rev-ol-u-tion

B¹³ Jazz/Rap Things gon' have ta change til then it's where we at

17

C hole!

25 Never look back, it's evolution dawg you know that we ain't neva look back

29

D

33

E³⁷ Cmaj7 bridge F#m7 B7

4 Emaj7 F#m7 B7

45 Emaj7 3 Em7 A7

53 Dmaj7 F#m7(b5) B7(b9)

F **Hole!**

57

61

BLOWING

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

G **OPEN - Jungle**

65

69

H **ON CUE - Outro**

HOLE!!

73

77

81

Band out, horn alone

85

Everyone