

# DRUMS

# Chocolate Oscuro

(dedicated to the great Isaac Delgado)

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

**A1** 2-3 RUMBA CLAVE  
Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)  
kick

**B** Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)  
trumpet montuno

**A2** Dm<sup>9</sup> 2-3 RUMBA CLAVE B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)

**C - Head FULL GROOVE!**  
Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)  
Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)  
Dm<sup>9</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/G A7(<sup>b</sup>9)  
1. E<sup>b</sup>/G A7(<sup>b</sup>9)  
2. E<sup>b</sup>/G A7(<sup>b</sup>9)  
PLAY

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

# 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**

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

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

**G1 Interlude CALM, BEFORE THE STORM**

86 **Gm7** **F** **Bb/Eb** **D7** (Clave flip!) **PLAY**

**G2 3-2 RUMBA CLAVE**

**Gm7** **F** **Bb/Eb** **D7** (Clave flip!) **PLAY**

**H1 Bass / Coro**

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

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

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

99

**DRUMS**

103 **Gm7** **B $\flat$**  **A7** **D7( $\flat$ 9)**

107 **Gm7** **B $\flat$**  **A7** **D7( $\flat$ 9)** **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** **PLAY** **FINE**

**J** SHHHHHH.... (Clave Flip!) **Cymbal washes** **horn**

**K - Head FULL GROOVE!**

2-3 **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 REPRISÉ:  
start at G2 (bar 90),  
but FASTER!

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

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

Chord voicings:  $Dm^7/A$ ,  $C^{13}(\sharp 11)$ ,  $B^{\flat} 13(\sharp 11)$ ,  $A^{\flat} \text{maj}^9$ ,  $C^{\sharp} \text{maj}^9(\sharp 11)$ ,  $G7(\sharp 9)$ ,  $C^9$ ,  $B^{\flat} 13/C$ ,  $B^{\flat} 13$ ,  $B^{\flat} m^9$  smooth,  $E^{\flat} 13(\flat 9)$ ,  $A^{\flat} \text{maj}^9$ ,  $C^{\sharp} 13(\sharp 11)$ ,  $C^9$ ,  $F^9$ ,  $B^{\flat} \text{maj}^9$ ,  $B^{\flat} m^9$ ,  $E^{\flat} 7(\sharp 5, 9)$ ,  $A^{\flat} \text{maj}^9$ ,  $G^{\sharp} m^7(\flat 5)$ ,  $C^{\sharp} 7(\sharp 5, \flat 9)$ ,  $Gm^7(\flat 5)$ ,  $C7(\sharp 5, \flat 9)$ ,  $Dm^7(\flat 5)$ ,  $G7(\sharp 5, \flat 9)$

# TRUMPET

**D** BIG!!  
C<sup>9</sup>

42 C<sup>9</sup> B<sup>b</sup>13/C C<sup>9</sup> B<sup>b</sup>13

**E** C<sup>9</sup>  
8va

50 B<sup>b</sup>13/C C<sup>9</sup> B<sup>b</sup>13

54 C<sup>9</sup> C13 B<sup>b</sup>13 A<sup>b</sup>maj<sup>9</sup> C#maj<sup>9</sup>(#11) G7(#9)

54 FINE

**F** C<sup>9</sup>

58

62 B<sup>b</sup>9 G7

OPEN BLOW OVER F  
D.C. to get out

# TRUMPET

3-2 rumba clave

## Lio

"Trouble"

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

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

**B** Add snare + cascara *mf* 17

21 3

25

**C** RIDE CYMBAL!!! Main Theme - hit it! *f* 33

37

41

45 **Fill**

# TRUMPET

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

49 FIN

3

3

3

58

3

3

Last time only - into Interlude

**E** Salsa 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

# Manhattan Burn

BY: PAQUITO D'RIVERA  
TRANS: MARCUS ALI

Partido Alto

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. Samba

Gm<sup>7</sup> F<sup>#</sup>7(b<sup>9</sup>,#<sup>9</sup>) 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<sup>#</sup>7(b<sup>9</sup>,#<sup>9</sup>) Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

18

**C**

2. Samba

Gm<sup>7</sup> F<sup>#</sup>7(b<sup>9</sup>,#<sup>9</sup>) 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<sup>#</sup>7(b<sup>9</sup>,#<sup>9</sup>) 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>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>,#<sup>9</sup>) 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

**FINE**

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

# TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWMAN

$\text{♩} = 260$

**Dancehall**

4 A

D7

D7sus4

Dm9 band out!

9

**montuno**

Gm7

F9

E $\flat$ 9

D7(#5,#9)

13 B

**Songo**

G9

17

C9

21

F7

25

B $\flat$ 6

29 C

**Dancehall**

D7

33

D7

37

D7sus4

Dm9 band out

41

Gm7

F9

E $\flat$ 9

D7(#5,#9)

45 Vamp Last 4 bars at very end

TRUMPET

cha cha cha

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 %

D9

C13

F7

B9

A7(#9)

VAMP, next soloist

**C**

Outro vamp for Percussion

# TRUMPET

# Guataca City

2-3 RUMBA CLAVE

COMPOSED BY: PAQUITO D'RIVERA  
ARRANGED BY: BROWMAN ALI

**Am7** Piano montuno

5 **Dm7** **Am7** montuno **Am7** 3

9 **E7(#9)** **Am7** 3

13 **D7**

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

## BLOWING

**Am7** (backgrounds on cue)

23

27 **Dm7** **Am7**

31 **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

# El Hermitaño

COMPOSED & ARRANGED BY :  
BROWMAN ALI

Em7 Partido Alto

Musical staff with a whole rest and a final melodic phrase.

**A** Em7 Ebdim7

Musical staff for section A, measures 9-12.

Bm11/D A7/C#

Musical staff for section A, measures 13-16.

Cmaj7 Gmaj7/B

Musical staff for section A, measures 17-20.

F#m7(b5) B7(b9) Em7 Eb13

Musical staff for section A, measures 21-24.

**B** Dm7 Samba C#dim

Musical staff for section B, measures 25-28.

Cmaj7 F#m7(b5) B7(b9) Em11 Eb7

Musical staff for section B, measures 29-32.

Dmaj9 C#m7 B7

Musical staff for section B, measures 33-36.

E7 C#7 Bb7 G7 F#m7(b5) B7(b9)

Musical staff for section B, measures 37-40.

**Solos** Bass, Alto, Trumpet Em7 Ebdim7 Bm11/D A7/C#

Musical staff for the solo section, measures 41-44.

Cmaj7 Gmaj7/B F#m7(b5) B7(b9) Em7 Eb13

Musical staff for the solo section, measures 45-48.

Dm7 C#dim Cmaj7 F#m7(b5) B7(b9) Em11 Eb7

Musical staff for the solo section, measures 49-52.

Dmaj9 C#m7 B7 E7 C#7 Bb7 G7 F#m7(b5) B7(b9)

Musical staff for the solo section, measures 53-56.

65 After last solo D.C. al FINE

Musical staff for the solo section, measures 57-65.

# Bb LEAD SHEET

# Samba de Uma Nota So

ARRANGED FOR PERMUTACOES

BY: ANTONIO CARLOS JOBIM  
ARR BY: BROWMAN ALI & ATTILA FIAS

## Intro

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>9</sup>sus<sup>4</sup>

Musical staff for the Intro section, starting with a double bar line and slash marks, followed by a final melodic phrase.

## A

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>9</sup>sus<sup>4</sup>

Musical staff for section A, measures 5-8, with a measure rest at the beginning.

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>9</sup>sus<sup>4</sup>

Musical staff for section A, measures 9-12, with a measure rest at the beginning.

B<sup>b</sup>/D

A<sup>b</sup>/D

Gmaj<sup>7</sup>/D

E<sup>b</sup>maj<sup>7</sup>(<sup>b</sup>5)/D E<sup>7</sup>sus<sup>4</sup>

Musical staff for section A, measures 13-16, with a measure rest at the beginning.

F#m/D

G<sup>7</sup>sus<sup>4</sup>/D

A<sup>7</sup>sus<sup>4</sup>/D

F<sup>7</sup>sus<sup>4</sup>/B<sup>b</sup>

Extra Bar!

Musical staff for section A, measures 17-21, with a measure rest at the beginning.

## B

Gm<sup>7</sup>

C/B<sup>b</sup>

Am<sup>7</sup>

Gm<sup>7</sup>

Dm<sup>7</sup>

D/C

Musical staff for section B, measures 22-25.

Fm<sup>7</sup>/C

Bdim

Cm/B<sup>b</sup>

F/A

D<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>(#11)

Musical staff for section B, measures 26-29.

## C

A<sup>7</sup>sus<sup>4</sup>

Bm<sup>7</sup>

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

D<sup>7</sup>sus<sup>4</sup>

Musical staff for section C, measures 30-33.

Em<sup>11</sup>

F#m<sup>11</sup>

G<sup>7</sup>sus<sup>4</sup>

A<sup>7</sup>sus<sup>4</sup>

Musical staff for section C, measures 34-37, with a measure rest at the beginning.

42 **A/B** **A<sup>b</sup>m7** **Esus** **F#sus**

46 **C#sus** **C#sus/E** **E<sup>b</sup>maj7(#11)** **Gm7** **Amaj7(#11)**

50 **Amaj7(#11)** **F#maj7(#11)** **B7(#5)/F** **C#sus/D** **F#maj7** **B<sup>b</sup>sus** **Dmaj7(b5)**

54 **D<sup>b</sup>maj9** **A<sup>b</sup>sus** **D<sup>b</sup>/E<sup>b</sup>** **Cm7** **D<sup>b</sup>sus/D** **Fm7**

58 **Amaj7(#11)** **F#maj7(#11)** **Gmaj7(#11)** **Dmaj7(#11)** **Bmaj7(#5)/B<sup>b</sup>**

62 **Bmaj7(#11)** **Bmaj7(#11)/B<sup>b</sup>** **Em9** **E<sup>b</sup>sus** **Emaj7(#11)**

66 **F#maj7(#11)** **E<sup>b</sup>maj7** **D7** **B7(#11)**

70 **F#maj7** **B7(#5)/F** **Emaj7** **F#maj7** **B<sup>b</sup>sus** **Dmaj7(#5)**

GROOVE 73 **Emaj7(b5)/D#**

77 **A<sup>b</sup>7(#5)** **FINE**

DOUBLE-TIME FEEL FUNK

**E<sup>b</sup>7(b9,#9)**

81



TRUMPET

71+

BY JACO PASTORIUS  
ARR. FOR BROWMAN ACOUSTIC QUARTET

The musical score consists of ten staves of music in 4/4 time. The notes are written in treble clef. Chord annotations are placed above the notes. Some notes are circled in red, and some groups of notes are enclosed in red boxes. The score includes various musical notations such as rests, slurs, and triplets.

Chord annotations include:  $Gm^9$ ,  $C\#maj(\#11)/G$ ,  $Bmaj(\#11)/G$ ,  $Dmaj(\#5)/F$ ,  $C\#/F\#$ ,  $C\#/F\#$ ,  $Gm^9$ ,  $E^b maj7$ ,  $F\#maj7(\flat 5)$ ,  $Bmaj(\#5)/B^b$ ,  $C\#maj(\#5)/C$ ,  $Fm^9$ ,  $C\#/C$ ,  $Fm^9$ ,  $C\#/C$ ,  $Fm^9$ ,  $C\#/C$ ,  $Fmaj7$ ,  $A^b m7$ ,  $Asus7$ ,  $Asus7$ ,  $Csus7$ ,  $B7(\#5)$ ,  $B^b sus7$ ,  $E^b m7$ ,  $Bm7$ ,  $D^b m7$ ,  $A^b sus7$ ,  $Em7$ ,  $F\#m7$ ,  $D^b maj7$ ,  $Gmaj7(\#11)$ ,  $F\#maj7(\#11)$ ,  $Fm7$ ,  $E7(\#5)$ ,  $A^b sus7$ ,  $F\#maj(\#5)/C$ ,  $Amaj7(\flat 5)$ ,  $E^b sus7$ ,  $E/E^b$ ,  $Gmaj7(\#11)$ ,  $B^b sus7$ ,  $Emaj7(\#11)$ .

Bb

# Recorda Me

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWMAN ALI

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

Trumpet

Rhythm

Am

sim...

**A**

Bm

Dm

Cm7 F7

11

**B** hip-hop

Cmaj7

Cm7 F7

Bbmaj7

Bbm7 Eb7

15

big fill - set this up

Abmaj7

Am7 D7

Gmaj7

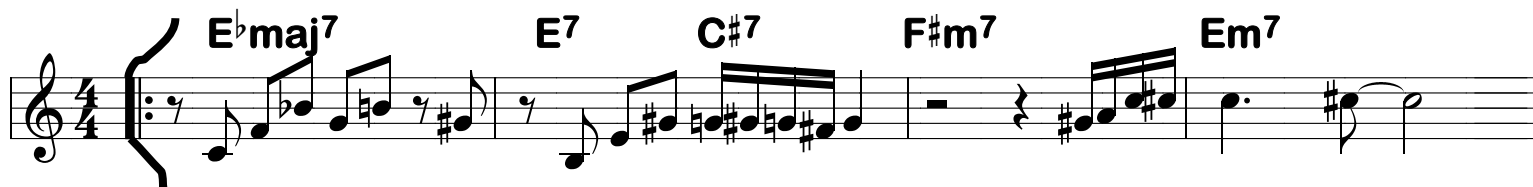
F#7(#9)

19

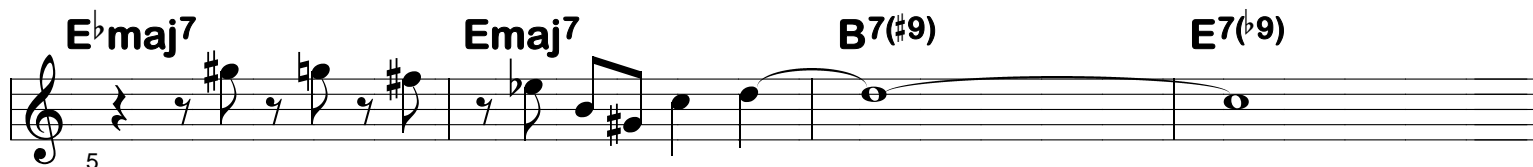
# FLUGEL

# Sorcerer

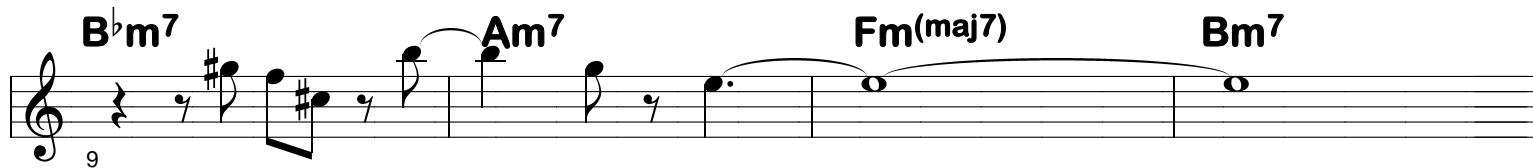
BY HERBIE HANCOCK  
ARR BROWMAN ALI



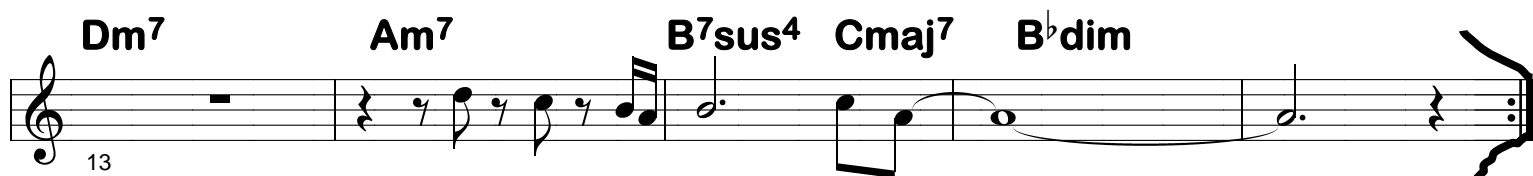
Musical staff 1 (measures 1-4) in 4/4 time. Chords: Ebmaj7, E7, C#7, F#m7, Em7.



Musical staff 2 (measures 5-8) in 4/4 time. Chords: Ebmaj7, Emaj7, B7(#9), E7(b9). Measure 5 contains a fingering '5'.



Musical staff 3 (measures 9-12) in 4/4 time. Chords: Bbm7, Am7, Fm(maj7), Bm7. Measure 9 contains a fingering '9'.



Musical staff 4 (measures 13-16) in 4/4 time. Chords: Dm7, Am7, B7sus4, Cmaj7, Bbdim. Measure 13 contains a fingering '13'.

TRUMPET

# You Are The Sunshine Of My Life

STEVIE WONDER

SAMBA

**A1** G D/C Bm<sup>7</sup> E7(b<sup>9</sup>)

Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup>

**A2** G D/C Bm<sup>7</sup> E7(b<sup>9</sup>)

Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup>

**B** Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> F#m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>alt

Emaj<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> Em Em(maj<sup>7</sup>) Em<sup>7</sup>

A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

**A3** G D/C Bm<sup>7</sup> E7(b<sup>9</sup>)

Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup>

TRUMPET

# El Tortuga

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

COMPOSED & ARRANGED BY :  
BROWMAN ALI

3-2 rumba clave

A1 Dm

B Dm

Salsa

C Dm Em

Dm Em

Dm C B<sup>b</sup> A<sup>7</sup>

Dm C B<sup>b</sup> A<sup>7</sup>

A2 Dm

Interlude *Mambo*

Musical staff 1: Chords D, Dm, C, B $\flat$ , A7. Measure 34 is marked.

Musical staff 2: Chords Dm, C, B $\flat$ , A7. Measure 38 is marked.

Musical staff 3: Chords Dm, C, B $\flat$ , A7. A red circle highlights a sequence of notes in the B $\flat$  chord. A red upward arrow points to the B $\flat$  chord symbol.

Musical staff 4: Chords Dm, C, B $\flat$ , A7. Measure 46 is marked.

Musical staff 5: Chord A3. Measures 50, 52, 54, and 56 are marked. Red accents are placed above the notes in measures 54 and 56.

# 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. Above the notes, various chords are indicated, such as Gmaj7, Bm7(b5), E7(b9), Am7, D7, G6, Em7(b5), A7, Am7, D7, Dm7, G7, C6, Cm6, Bbm7, and Dm11. The Dm11 chord on the seventh staff is circled in red. The final staff includes a red circle containing the text: "I-VI-II-V vamp to end and wank it out...". Below the final staff, the text "solo break between each soloist" is written.



# TRUMPET

Musical notation for measures 18-24. The first staff is in treble clef and the second in bass clef. The key signature has two flats. Measure 18 starts with a quarter rest, followed by eighth notes. Measure 21 is marked with the number 21.

Musical notation for measures 25-33. The first staff is in treble clef and the second in bass clef. Measure 25 is marked with the number 25. The notation includes slurs and accents.

Musical notation for measures 34-37. The first staff is in treble clef and the second in bass clef. Measure 29 is marked with the number 29. The section is labeled "To CODA" with a circled cross symbol. It features first and second endings, with a repeat sign and a double bar line at the end of the first ending.

## VAMP (between solos)

Musical notation for measures 34-37. The first staff is in treble clef and the second in bass clef. Measure 34 is marked with the number 34. The notation consists of sustained notes with slurs and repeat signs.

## CODA $\oplus$

Musical notation for measures 38-41. The first staff is in treble clef and the second in bass clef. Measure 38 is marked with the number 38. The notation includes slurs and accents.

**FINE**

# TRUMPET

# Obsesion

ARRANGED FOR ARECIBO

3-2 rumba clave - guaguanco

PEDRO FLORES  
ARR. BROWMAN  
ALA. FORT APACHE BAND

## Intro

Am Bm7(b5) E7(b9)

on cue

A1 Am Bm7(b5) E7(b9)

A2 Am Bm7(b5) E7(b9)

Am Bm7(b5) E7(b9)

B1 Dm7 *swing* G7 Cmaj7 Fmaj7

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

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

C Dm7 *swing* G7 Cmaj7

Dm7 G7 Cmaj7

# TRUMPET

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

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

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

# LEAD SHEET - C

# Moliendo Cafe

(AS PLAYED BY THE FORT APACHE BAND)

COLOMBIAN TRADITIONAL  
ARR. BROWNMAN ALI

3-2 Guaguanco  
OPEN

**A** Cm7

Cm7 Fm7

Fm7 Dm7(b5) G7 montuno Cm7 Bm7 Bbm7 Eb7

Abmaj7 Dm7(b5) G7 Cm7

1. Cm7 2. Cm7 (Set up Salsa)

**B** Salsa Fm7 Bb7 Ebmaj7 C7

Fm7 Bb7 Ebmaj7

Dm7(b5) Ddim7 clave hits G7(b9)

**A** Cm7

Cm7 F7

Fm7 Dm7(b5) G7 montuno Cm7 Bm7 Bbm7 Eb7

Abmaj7 Dm7(b5) G7 Cm7

## FORM : AABA

### End Vamp

Cm Dm7(b5) G7(b9) Cm

93

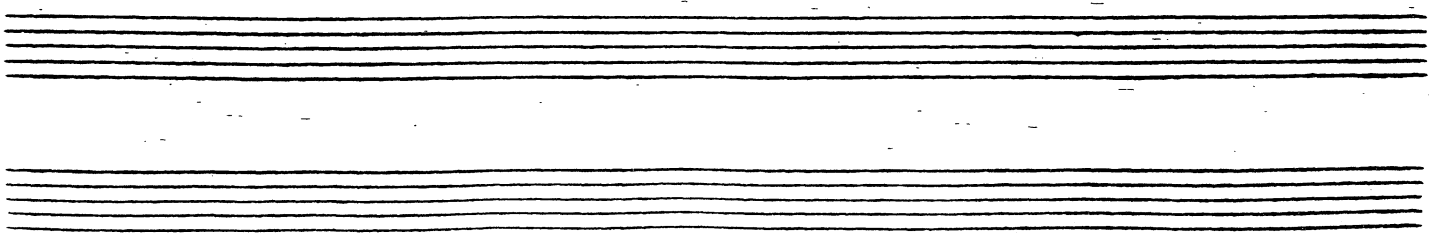
# A NIGHT IN TUNISIA

**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 such as F7, A, and E-. The melody is written in a key with one sharp (F#) and includes various chord changes and musical notations like slurs, accents, and repeat signs.

**Chord Annotations:**

- Staff 1: F7, A, E-
- Staff 2: F7, E-, F7, E-
- Staff 3: F7, E-, F#-7b5, B7b5, E-
- Staff 4: E-, B-7b5, E7b9, A-
- Staff 5: A-7, D7, A-7b5, D7b9, G6
- Staff 6: F#-7b5, B7b5, E- (INTERLUDE), F#-7b5
- Staff 7: F7#11, E-, E-
- Staff 8: A7#11, A-(#9), A-7
- Staff 9: Ab7#9, G4, F#-7b5, B7b9



394.

# SONG FOR MY FATHER

H. Silver

med latin

Handwritten musical score for "Song for My Father" by H. Silver. The score is written on a single staff in 4/4 time with a key signature of one flat (Bb). It includes a melody line with various rhythmic patterns, including triplets and sixteenth notes. Chord symbols are written above the staff, including G-7, F7, Eb7, D7sus4, and F7. The score is divided into sections A and B. Section A starts with a circled 'A' and ends with a double bar line. Section B starts with a circled 'B' and ends with a double bar line. There are also some red markings, including arrows and accents, on the score. The score concludes with a final chord of G-7 and a circled 'AAB' section.

A series of empty musical staves, likely intended for accompaniment or additional notation.

# 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 markings and section labels.

- 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"

(BOSSA) 94.

# CORCOVADO (QUIET NIGHTS...)

JOSIM

(INTRO - SLOWLY)

Chords and annotations:

- Staff 1: B-, Bb<sup>o7</sup>, A-7, D<sup>7</sup>
- Staff 2: E<sup>7</sup>/B, B-, B-/A, E/G, G<sup>o7</sup>
- Staff 3: A-7, D<sup>7</sup> sus 4, G<sup>o</sup>, Gmaj<sup>7</sup>
- Staff 4: G-7, D<sup>7</sup>, F#-7, B<sup>7</sup> (b13)
- Staff 5: E<sup>7</sup>, E-7, Bb<sup>o</sup>
- Staff 6: E<sup>7</sup>/B, Bb<sup>o</sup>
- Staff 7: A-7, D<sup>7</sup> sus 4, G<sup>o</sup>, Gmaj<sup>7</sup>
- Staff 8: G-7, G-6, F#-7, B-7
- Staff 9: E-7, A<sup>7</sup> (b9), F#-7, B<sup>7</sup>
- Staff 10: E-7, A<sup>7</sup>
- Staff 11: D<sup>7</sup> sus 4, F, E-, Eb-

Additional notes: "VASTLY SLOWLY" and "D<sup>7</sup> sus 4" are written in red above the final staff.

(80558)

# BLACK ORPHEUS

LOUIS BONNI

Handwritten musical score for "Black Orpheus" by Louis Bonni. The score is written on ten staves. The notation includes notes, rests, and various chords. The chords are labeled as follows:

- Staff 1: B-, C#-7b5, F#7b9, B-, C#-7b5, F#7b9
- Staff 2: A7, A7, DΔ7, D#07, B7b9
- Staff 3: A7, D6, GΔ7
- Staff 4: C#-7b5, F#7b9, B-, C#-7b5, F#7b9
- Staff 5: B-, C#-7b5, F#7b9, B-, C#-7b5, F#7b9
- Staff 6: F#-7b5, B7b9, E-, E-E8
- Staff 7: C#-7b5, F#7b9, B-, B/A, GΔ7, C#-7b5, F#7b9
- Staff 8: B-, C#-7b5, F#7b9, B-, E-7, B-7, E-
- Staff 9: E-7, F#-7, B-
- Staff 10: FINE

WAYNE SHORTER - "SHORTER MOMENTS"

# DAYS OF WINE AND ROSES - MANCINI

Handwritten musical score for "Days of Wine and Roses" by Mancini. The score is written in G major and 4/4 time. It consists of seven staves of music. The chords are as follows:

- Staff 1: Gmaj7, F7, E7(b9), E7(b9#11), E7
- Staff 2: A-7, C-, F7
- Staff 3: B-7, E-7, A-7, D7
- Staff 4: F#-7(b9), B7(b9), E-7, A7, A-7, D7
- Staff 5: Gmaj7, F7, E7(b9), E7(b9#11), E7
- Staff 6: A-7, C-, F7
- Staff 7: B-7, E-7, C#-7(b9), C7
- Staff 8: B-7, E-7, A-7, D7, Gb, (A-7 D7)

The piece concludes with the instruction "(FIVE)".

ART FARMER ("INTERLUDES")

(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

# 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