

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 Porno Am G⁷

TRUMPET

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

G1 **Interlude**
82 **Am** **Am/G** **F7** **E7(b9)**
86

G2 **Am7** **G** **C/F** **E7** **F9/Bb** **Bb13** **E7(b9)**
90

H1 **Paco / Coro**
Am7 OPEN **C** **B7** **E7(b9)**
95 **Am7** **C** **B7** **E7(b9)**
99 **Trai-go el chocolate p'a ti el dulce que a ti te gusta**

TRUMPET

Am7 C B7 E7(b9)

103

Am7 C B7 Open. E7(b9) On Cue. >>>

107

H2 Am7 C > B7 E7(b9)

snare roll

112

H3 Bate que ba - te mi chocola-te
Am7 OPEN C B7 E7(b9)

116

Bate que ba - te mi chocola-te
ON CUE

120

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

124

K - Head

Em9 Cm7 F/A B7(b9)

129

Em9 Cm7 F/A B7(b9)

133

Em9 Cm7 F/A B7(b9)

137

Em9 Cm7 1. F/A B7(b9)

141

2. F/A B7(b9) Em9

145

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

TRUMPET

Manteca

(Trio)

♩=230

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

C⁹ Tacet line until 4th x

OPEN
Fm⁷/B^b

ON CUE
Fm⁷/B^b

A **B^b9sus⁴**

Dm⁷/A **C¹³(#11)** **B^b13(#11)** **A^bmaj⁹** **C[#]9(#11)** **G7(#9)**

B **C⁹** **B^b13/C** **C⁹** **B^b13**

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

C **B^bm⁹** **E^b13(b9)** **A^bmaj⁹** **C[#]13(#11)**

C⁹ **F⁹** **B^bmaj⁹**

B^bm⁹ **E^b7(#5,b9)** **A^bmaj⁹** **G[#]m7(b5)** **C[#]7(#5,b9)**

Gm7(b5) **C7(#5,b9)** **Dm7(b5)** **G7(#5,b9)**

TRUMPET

D C^9 $B^{\flat}13/C$ C^9 $B^{\flat}13$

42

C^9 $C13$ $B^{\flat}13$ $A^{\flat}maj^9$ $C^{\#9}(\#11)$ $G7(\#9)$

46

E ^{8va} C^9 $B^{\flat}13/C$ C^9 $B^{\flat}13$

50

C^9 $C13$ $B^{\flat}13$ $A^{\flat}maj^9$ $C^{\#9}(\#11)$ $G7(\#9)$

54

FINE

F C^9

58

$B^{\flat}9$ $G7$

62

OPEN BLOW OVER F
D.C. to get out

TRUMPET

Lio

"Trouble"

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Am¹¹ 8 **A** *p*

13 **B** *mf* 17

21 3

25

29 **C** Main Theme - hit it! *f* 33

37

41

45

Detailed description: This is a musical score for the trumpet part of the song "Lio - Trouble". The score is written in 4/4 time and consists of 45 measures. It is divided into three sections: Section A (measures 8-12), Section B (measures 13-28), and Section C (measures 29-45). Section A begins with a piano (*p*) dynamic and a key signature of one flat (Am¹¹). Section B starts with a mezzo-forte (*mf*) dynamic. Section C, titled "Main Theme - hit it!", begins with a forte (*f*) dynamic. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings. Section A and B each have repeat signs at their ends. Section C is a single melodic line.

TRUMPET

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

49 FIN

58

Last time only - into Interlude

E Interlude - open solo 1

69

Am⁹ F#7(b5,b9) B^b7 A

Bm⁹ D/E A⁹ 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

B

1. Samba

C

2. Samba

⊕ Coda

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

TRUMPET

71+

BY JACO PASTORIUS
ARR. FOR BROWMAN ACOUSTIC QUARTET

Measures 1-40:
 1: **Gm⁹** **C#maj(#11)/G** **Bmaj(#11)/G** **Dmaj(#5)/F** **C#/F#**
 6: **C#/F#** **Gm⁹** **E^bmaj⁷**
 10: **F#maj⁷(^b5)** **Bmaj(#5)/B^b** **C#maj(#5)/C**
 14: **Fm⁹** **C#/C** **Fm⁹** **C#/C**
 18: **Fm⁹** **C#/C** **Fmaj⁷** **A^bm⁷** **Asus⁷**
 22: **Asus⁷** **Csus⁷** **B7(#5)** **B^bsus⁷**
 26: **E^bm⁷** **Bm⁷** **D^bm⁷** **A^bsus⁷** **Em⁷** **F#m⁷**
 30: **D^bmaj⁷** **Gmaj⁷(#11)** **F#maj⁷(#11)** **Fm⁷** **E7(#5)**
 34: **A^bsus⁷** **F#maj(#5)/C** **Amaj⁷(^b5)** **E^bsus⁷** **E/E^b**
 38: **Gmaj⁷(#11)** **B^bsus⁷** **Emaj⁷(#11)**

42 **A/B** **A^bm7** **Esus** **F[#]sus**

46 **C[#]sus** **C[#]sus/E** **E^bmaj7(#11)** **Gm7** **Amaj7(#11)**

50 **Amaj7(#11)** **F[#]maj7(#11)** **B7(#5)/F** **C[#]sus/D** **F[#]maj7** **B^bsus** **Dmaj7(b5)**

54 **D^bmaj9** **A^bsus** **D^b/E^b** **Cm7** **D^bsus/D** **Fm7**

58 **Amaj7(#11)** **F[#]maj7(#11)** **Gmaj7(#11)** **Dmaj7(#11)** **Bmaj7(#5)/B^b**

62 **Bmaj7(#11)** **Bmaj7(#11)/B^b** **Em9** **E^bsus** **Emaj7(#11)**

66 **F[#]maj7(#11)** **E^bmaj7** **D7** **B7(#11)**

70 **F[#]maj7** **B7(#5)/F** **Emaj7** **F[#]maj7** **B^bsus** **Dmaj7(#5)**

73 **Emaj7(b5)/D[#]**

77 **A^b7(#5)** **FINE**

DOUBLE-TIME FEEL FUNK

E^b7(b9,#9)

81

TRUMPET

CAZAVAN

(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)

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:

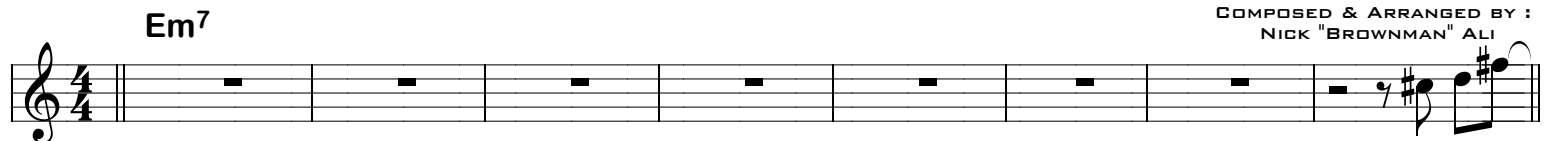
Atrévete ven y móntate en el tren,
que aún hay sitio pa' guataca
Y Matizado va también.

TRUMPET

El Hermitaño

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" ALI

Em⁷



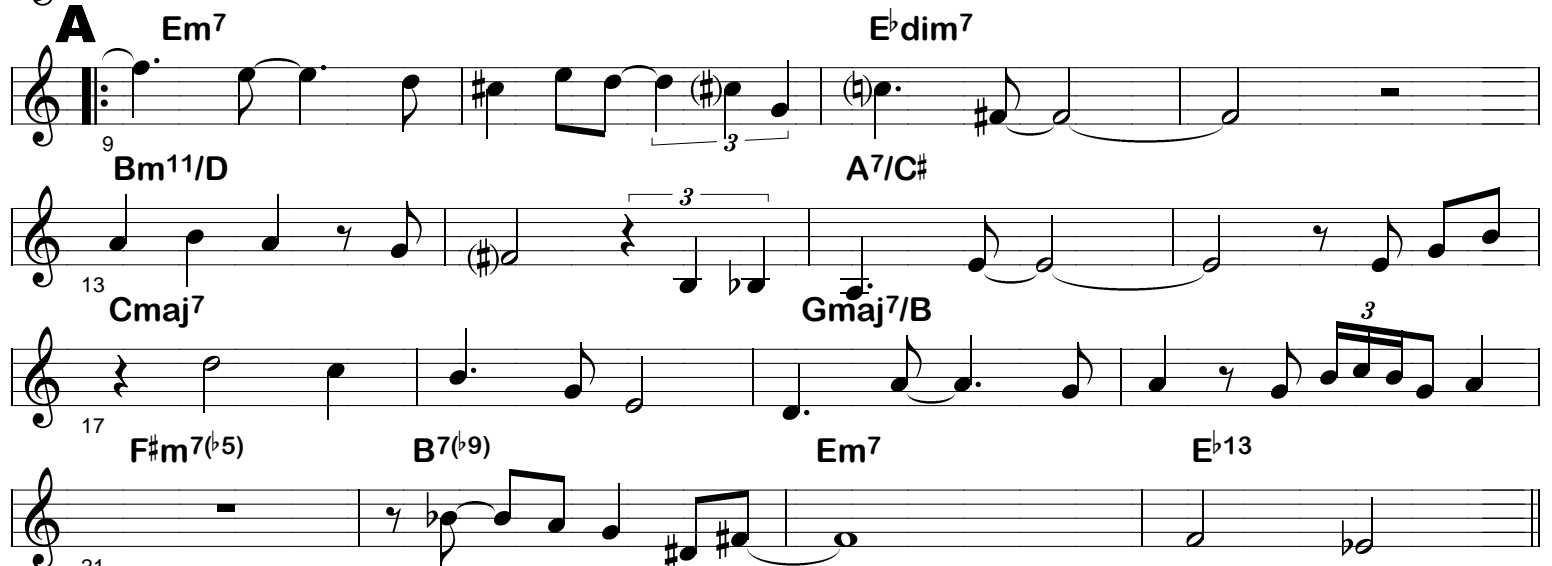
A

Em⁷ Eb^{dim}7

Bm¹¹/D A⁷/C#

Cmaj⁷ Gmaj⁷/B

F#m⁷(b5) B7(b9) Em⁷ Eb¹³



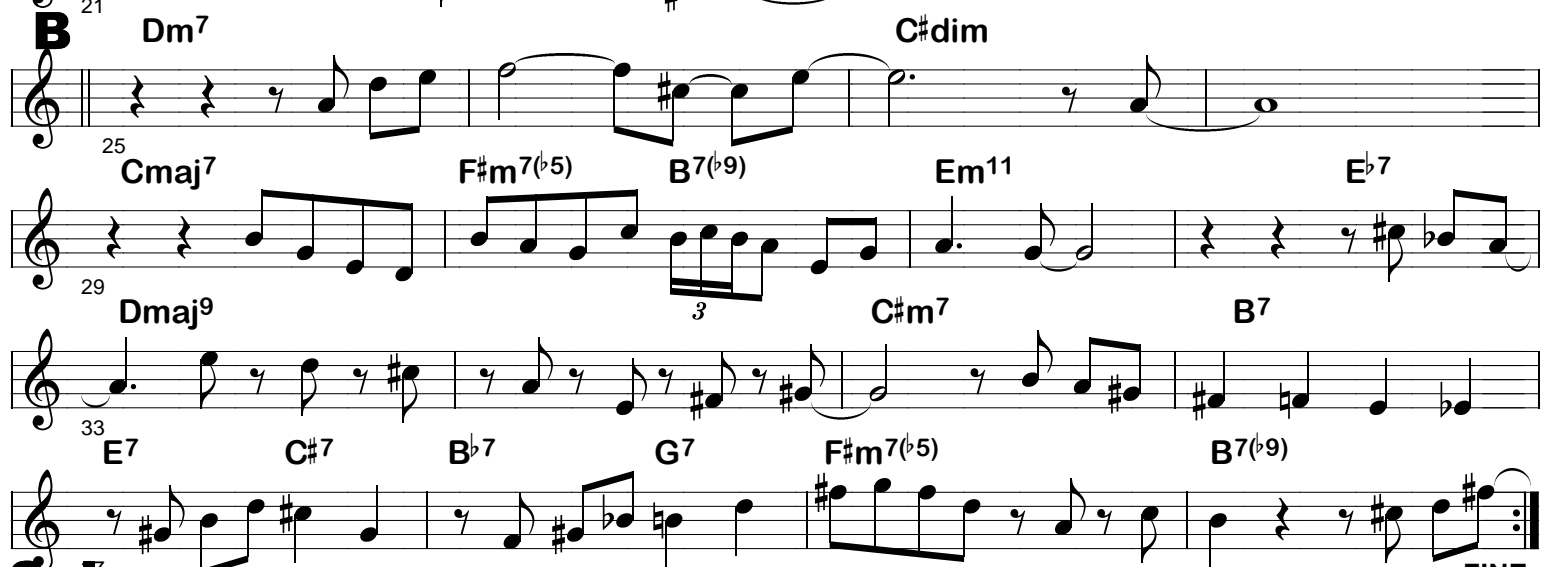
B

Dm⁷ C#dim

Cmaj⁷ F#m⁷(b5) B7(b9) Em¹¹ Eb⁷

Dmaj⁹ C#m⁷ B⁷

E⁷ C#⁷ B⁷ G⁷ F#m⁷(b5) B7(b9)



Solos Bass, Alto, Trumpet

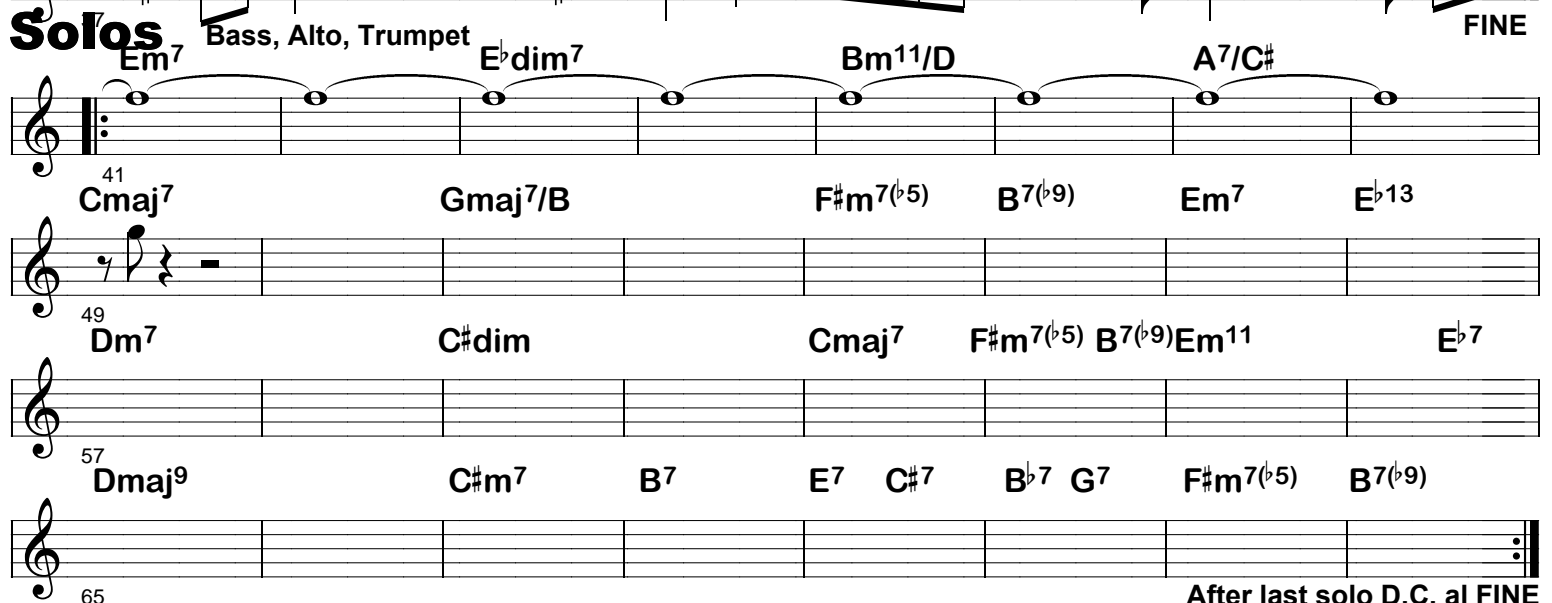
Em⁷ Eb^{dim}7 Bm¹¹/D A⁷/C#

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

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

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

65



After last solo D.C. al FINE

Bb LEAD SHEET

Samba de Uma Nota So

ARRANGED FOR PERMUTACOES

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

Intro

Em¹¹

F#m¹¹

G⁷sus⁴

A⁹sus⁴

Musical staff for the Intro section, starting with a double bar line and a repeat sign. The staff contains four measures of slash marks, followed by a final melodic phrase consisting of a quarter rest, a quarter note G, a quarter note A, and a quarter note B.

A

Em¹¹

F#m¹¹

G⁷sus⁴

A⁹sus⁴

Musical staff for section A, measures 5-8. Measure 5 starts with a 5 below the staff. The staff contains four measures of music with eighth and quarter notes.

Em¹¹

F#m¹¹

G⁷sus⁴

A⁹sus⁴

Musical staff for section A, measures 9-12. Measure 9 starts with a 9 below the staff. The staff contains four measures of music with eighth and quarter notes.

B^b6/D

A^b/D

Gmaj⁷/D

E^bmaj⁷(^b5)/D E⁷sus⁴

Musical staff for section A, measures 13-16. Measure 13 starts with a 13 below the staff. The staff contains four measures of music with eighth and quarter notes.

F#m/D

G⁷sus⁴/D

A⁷sus⁴/D

F⁷sus⁴/B^b

Musical staff for section A, measures 17-21. Measure 17 starts with a 17 below the staff. The staff contains five measures of music, with the last two measures featuring a long note.

B

Gm⁷

C/B^b

Am⁷

Gm⁷

Dm⁷

D/C

Musical staff for section B, measures 22-25. Measure 22 starts with a 22 below the staff. The staff contains four measures of music with eighth and quarter notes.

Fm⁷/C

Bdim

Cm/B^b

F/A

D^bmaj⁷

E^bmaj⁷(#11)

Musical staff for section B, measures 26-30. Measure 26 starts with a 26 below the staff. The staff contains five measures of music with eighth and quarter notes.

C

A⁷sus⁴

Bm⁷

C⁷sus⁴

D⁷sus⁴

Musical staff for section C, measures 30-33. Measure 30 starts with a 30 below the staff. The staff contains four measures of music with eighth and quarter notes.

Em¹¹

F#m¹¹

G⁷sus⁴

A⁷sus⁴

Musical staff for section C, measures 34-37. Measure 34 starts with a 34 below the staff. The staff contains four measures of music with eighth and quarter notes.

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Bb LEAD SHEET



To Coda

38 **B^b6/D** **A^b/D** **Gmaj7/D** **E^bmaj7(^b5)/D** **E7sus4**

42 **Fmaj7** **B^bmaj7** **Em7** **A7sus4** **E^bmaj7(#11)**



Coda

OPEN

47 **Fmaj7** **B^bmaj7** **Em7 A7sus4** **E^bmaj7(#11)**

on cue

51 **Fmaj7** **B^bmaj7** **Em7 A7sus4** **E^bmaj7(#11)**

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

FLUGEL

Sorcerer

BY HERBIE HANCOCK
ARR BROWNMEN ALI

E^bmaj⁷ **E⁷** **C[#]7** **F[#]m⁷** **E^m7**

E^bmaj⁷ **E^mmaj⁷** **B⁷(#9)** **E⁷(b9)**

5

B^bm⁷ **A^m7** **F^m(maj7)** **B^m7**

9

D^m7 **A^m7** **B⁷sus⁴** **C^{maj}7** **B^bdim**

13

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

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

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

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**

TRUMPET

Moliendo Cafe

(AS PLAYED BY THE FORT APACHE BAND)

COLOMBIAN TRADITIONAL
ARR. BROWNMAN ALI

Guaguanco OPEN

A Dm7 Gm7

11 Gm7 Em7(b5) A7 montuno Dm7 C#m7 Cm7 F7

19 Bbmaj7 Em7(b5) A7 Dm7 1. Dm7 2. Dm7 (Set up Salsa)

B Salsa Gm7 C7 Fmaj7 D7

37 Gm7 C7 Fmaj7

45 Em7(b5) Edim7 *clave hits* A7(b9)

53

A Dm7

61 Dm7 G7

69 Gm7 Em7(b5) A7 montuno Dm7 C#m7 Cm7 F7

77 Bbmaj7 Em7(b5) A7 Dm7

85

FORM : AABA

End Vamp

Dm Em7(b5) A7(b9) Dm

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

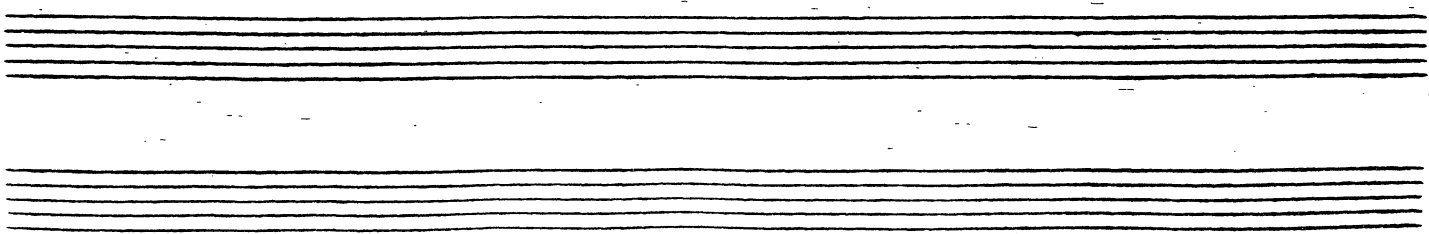
Musical notation for measures 38-41. The first staff is in treble clef and the second in bass clef. Measure 38 starts with a bass clef and a flat. The music concludes with a double bar line and repeat signs.

FINE

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 F7, A, and E-. The melody is written in a key with one sharp (F#) and includes various chord changes such as 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, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, and B7b9. There are also some circled notes and a 'CODA' marking.



394.

SONG FOR MY FATHER

H. Silver

med latin

A G-7

F7 Eb7 D7sus4

G-7 **B** F7

F7 G-7 F7 Eb7

D7 G-7 (Follow AAB)

GREEN DOLPHINE ST.

WALKER

Handwritten musical notation for "Green Dolphin St." featuring guitar chords and melodic lines. The notation is organized into sections A, B, and C.

Section A: Chords include DΔ7, D7, E7/D, Eb/D3, and DΔ7. The melody consists of eighth and quarter notes.

Section B: Chords include E-7, A7, and DΔ7. The melody continues with eighth and quarter notes.

Section C: Chords include G-7, C7, FΔ7, A7, E-7, E-7/B, C#-7b5, F#7b9, B-7, B-7/A, G#-7b5, C#-7, F#-7, B7, E-7, A7, DΔ7, and (E-7 A7). The melody continues with eighth and quarter notes.

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 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-.

(LAST X ONLY)

(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, D#07, B7b9
- Staff 3: A7, D6, G#7
- 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-, A, G#7, C#-7b5, F#7b9
- Staff 8: B-, C#-7b5, F#7b9, B-, E-7, B-7
- 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 4/4 time and features the following chords and melodic lines across seven staves:

- Staff 1:** Chords: Gmaj7, F7, E7(♯9), E7(♯9), E7.
- Staff 2:** Chords: A-7, C-, F7.
- Staff 3:** Chords: B-7, E-7, A-7, D7.
- Staff 4:** Chords: F#-7(b9), B7(b9), E-7, A7, A-7, D7.
- Staff 5:** Chords: Gmaj7, F7, E7(♯9), E7(♯9), E7.
- Staff 6:** Chords: A-7, C-, F7.
- Staff 7:** Chords: B-7, E-7, A-7, D7, Gb, (A-7 D7).

Additional markings include a double bar line at the start of the first staff, a "5" above the second measure of the sixth staff, and the word "(FIVE)" written below the seventh staff.

ART FARMER ("INTERACTIONS")

(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

SOLAR

- MILES DAVIS

Handwritten musical notation for the song "Solar" by Miles Davis. The notation consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is in bass clef. The third and fourth staves are in bass clef. The music includes various chord symbols such as D-, G-7, A-7, D7, G-7, C7, F-7, Bb7, Eb7, F-7, and A7b9. There are also some handwritten annotations like a double bar line with a repeat sign and a fermata.

MILES DAVIS - "WALKIN"