

BASS

Chocolate Oscuro

(dedicated to the great Isaac Delgado)

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1 Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

B Dm^9 *sim...* $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

A2 Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

C - Head

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ 1. E^b/G $A7(b^9)$

2. E^b/G $A7(b^9)$

D *Porno* Gm $F7$

Gm $F7$

48 **Gm** **F7**

52 **Gm** **F7**

Bass Lead
52 **E** **Gm7** **Bb** **Cm** **D7**

56 **Gm7** **Bb** **Cm** **D7**

60 **F Bass Chords**
Gm7 **Bb** **Cm** **D7**

64 **Gm7** **Bb** **Cm** **D7**

68 **Gm7** **Bb** **Cm** **D7**

72 **Gm7** **Bb** **F#7** **F7** **Am7(b5)** **D7(b9)** **Gm7** drum break

76

G Interlude
82

86 **Gm7** **F** **Eb** **D7** **A7** **D7(b9)** **Gm**

90 **H1** **Paco / Coro**
Gm7 **Bb** **A7** **D7(b9)**

CORO Trai-go el chocolate p'a ti el dulce que a ti te gusta
94 **Gm7** **Bb** **A7** **D7(b9)**

98

BASS

102

Gm7 **B^b** **A7** **D7(♭9)**

CORO

Gm7 **B^b** **A7** **Open. D7(♭9)** **On Cue!**

H2

Gm7 **B^b** **A7** **D7(♭9)**

snare roll

H3

Gm7 OPEN **B^b** **A7** **D7(♭9)**

"Bate que ba - te mi chocola-te"

I

ON CUE!

"Bate que ba - te mi chocola-te"

J Chill out

Gm7 **B^b maj7** **Em7(♭5)** **A7(♭9)** **FINE**

K - Head

Dm9 **B^bm7** **E^b/G** **A7(♭9)**

Dm9 **B^bm7** **E^b/G** **A7(♭9)**

Dm9 **B^bm7** **E^b/G** **A7(♭9)**

Dm9 **B^bm7** **1. E^b/G** **A7(♭9)**

2. E^b/G **A7(♭9)**

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

SCORE
C-concert

Cancion de Cuna Cubana

A1

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Trumpet

Bass

A2

Musical notation for measures 21-23. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 21 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: B-flat, B-flat, G, F, E, D, C. The bass line consists of quarter notes: B-flat, B-flat, G, F, E, D, C. Measure 22 continues the melody and bass line. Measure 23 has a whole rest in the treble clef and a quarter note G in the bass clef, followed by a quarter note F, a quarter note E, and a quarter note D.

Musical notation for measures 25-27. The melody in the treble clef includes eighth notes and quarter notes: B-flat, B-flat, G, F, E, D, C, B-flat, A, G, F, E, D, C. The bass line consists of quarter notes: B-flat, B-flat, G, F, E, D, C, B-flat, A, G, F, E, D, C.

Musical notation for measures 29-31. Measure 29 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: B-flat, B-flat, G, F, E, D, C. The bass line consists of quarter notes: B-flat, B-flat, G, F, E, D, C. Measure 30 continues the melody and bass line. Measure 31 has a whole rest in the treble clef and a quarter note G in the bass clef, followed by a quarter note F, a quarter note E, and a quarter note D. The section ends with a double bar line and a repeat sign.

To CODA \oplus

1.

2.

VAMP (between solos)

Musical notation for measures 34-36. The VAMP section consists of a single melodic line in the treble clef and a single bass line in the bass clef. The melody in the treble clef consists of quarter notes: B-flat, B-flat, G, F, E, D, C. The bass line consists of quarter notes: B-flat, B-flat, G, F, E, D, C. The section is marked with a double bar line and repeat signs at both ends.

CODA \oplus

Musical notation for measures 38-40. The CODA section consists of a single melodic line in the treble clef and a single bass line in the bass clef. The melody in the treble clef consists of quarter notes: B-flat, B-flat, G, F, E, D, C. The bass line consists of quarter notes: B-flat, B-flat, G, F, E, D, C. The section is marked with a double bar line and repeat signs at both ends.

FINE

BASS

Manteca

(Trio)

♩=230

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

5

B^b9

10

B^b9 OPEN **E^bm7/A^b** CUE **E^bm7/A^b** **A^b sus⁹**

15

A **A^b sus⁹** **Cm7/G**

20

Cm7/G **B^b13(#11)** **A^b13(#11)** **G^b maj⁹** **B maj⁹(#11)** **F7(#9)**

25

B **B^b9** **A^b13/B^b** **B^b9** **A^b13**

30

B^b9 **B^b13** **A^b13** **G^b maj⁹** **B maj⁹(#11)** **F7(#9)**

35

C **Bridge** **A^bm⁹** **D^b13(b9)** **G^b maj⁹** **B13(#11)**

40

B^b9 **E⁹** **A^b maj⁹**

45

A^bm⁹ **D7(#5,b9)** **G^b maj⁹** **F#m7(b5)** **B7(#5,b9)**

50

Fm7(b5) **B7(#5,b9)** **Cm7(b5)** **F7(#5,b9)**

55

BASS

D **B^b9** **A^b13/B^b** **B^b9** **A^b13**

42

B^b9 **B^b13** **A^b13** **G^bmaj9** **Bmaj9(#11)** **F7(#9)**

46

E **B^b9** **A^b13/B^b** **B^b9** **A^b13**

50

B^b9 **B^b13** **A^b13** **G^bmaj9** **Bmaj9(#11)** **F7(#9)**

54

FINE

F **B^b9**

58

A^b9 **F7**

62

OPEN BLOWING OPEN ON F
D.C. AL FINE TO END

ALT BLOWING FORM:
Modulate down a whole step every 8 bars
ie - B^b -> A^b -> G^b -> E -> D -> C -> B^b

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

(2-3 Clave)

Jesús "Chucho" Valdés

(pn. RH)
(perc. tacet) NC

(bs. & pn. LH)

A (Time)

(horns)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D^{7(b9)}

(tumbao & montuno)

GMI⁹ EMI^{7(b5)} A⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷⁽⁹⁾

B^bMA⁹ EMI^{7(b5)} A^{7(b5)} DMI⁷ A^{7(#9)} A^{7(#9)}

1. 2. (1st solo begins)

B (Solos)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D⁷ GMI⁷ EMI^{7(b5)} A⁷

DMI⁷ CMI⁷ F⁷ B^bMA⁹ EMI^{7(b5)} A⁷ DMI⁷ A^{7(#9)}

After solos, D.S. al Coda (with repeat)

NC

DMI^{6/9}

BASS

El Tortuga

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

COMPOSED & ARRANGED BY :
BROWMAN ALI

A1 Cm

1. 2. 3. 4.

B Cm

5. 6. 7. 8.

9. 10. 11. 12. 13.

1. 2.

C Cm

14. 15. 16. 17.

Cm

18. 19. 20. 21.

Cm

22. 23. 24. 25.

Cm

26. 27. 28. 29.

A2 Cm

30. 31. 32. 33.

Interlude

D Cm B \flat A \flat G 7

34

Cm B \flat A \flat G 7

38

Cm B \flat A \flat G 7

42

3 Cm 3 B \flat A \flat G 7

46

A3

50

BASS

Sao Jiel

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

A Gm^9 $Am^7(b9)$

Trumpet

Bass

Gm^9 Fine $Am^7(b9)$

B $B^b maj^9$ Fm^9

Yo Paco - don't feel like you have to play my bassline in the Bridge - EXCEPT the last 4 bars of the form - play that - B.M.

$A^b maj^9$ $E^b sus^4$

$G^b maj^9$ $D^b m^9$

Fill

Cm^9 $F^9 sus^4$

BASS

Conflicto

CUBAN STYLE CHARANGA

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI
REHARM BY : MARCUS "MARQUITO" ALI

A Fmaj7 Am9 D^b7 D7

Gm7 C7 1. A^bmaj7 Gm7 C7 2. A^bmaj7 Gm7 C7(b9)

5

B E^b7 Gm7/D

11

D^b7 C7

15

A Fmaj7 Am9 D^b7 D7 To Coda ⊕

19

Gm7 C7 A^bmaj7 Gm7 C7

23

**BLOWJOBS OVER FORM
INTERLUDE ON CUE**

INTERLUDE

(on cue)

Fmaj7 **Am9** **D^b7** **D7**

Gm7 **C7** **1. Abmaj7 Gm7 C7** **2. Abmaj7 Gm7 C7(b9)**

31

E^b7 **Gm7/D**

37

D^b7sus4 **C7sus4**

41

Fmaj7 **Am9** **D^b7** **D7**

horns

45

CODA **Gm7** **C7** **Abmaj7** **Gm7** **C7**

49

**AFTER INTERLUDE :
ANOTHER SOLO
THEN HEAD OUT
WITH CODA**

BASS

Two Clear Nights

Bright Samba

COMPOSED & ARRANGED BY:
NICK (THE BROWMAN) ALI

The bass line is written in 4/4 time with a key signature of one flat (Bb). It consists of 11 staves of music. The notes are primarily eighth and quarter notes, with some triplet eighth notes and a final measure with a whole note and a fermata. Chord symbols are placed above the staff lines. The progression of chords is as follows:

- Staff 1: Fmaj7, Am7(b5), D7(b9), Gm7, C7
- Staff 2: F6, Dm7(b5), G7, Gm7, C7
- Staff 3: Fmaj7, Cm7, F7, Bb6, Bbm6
- Staff 4: Fmaj7, Am7, D7, G7, Gm7(b), C7
- Staff 5: Fmaj7, Abm7, Gm7, C7
- Staff 6: F6, Dm7(b5), G7, Gm7, C7
- Staff 7: Cm11, F7, Bb6, Eb7
- Staff 8: F6, Gm7, Am7, Bbm6, A7, Dm7, Gm7, C7
- Staff 9: F6, Gm7, C7

The final measure of the 9th staff has a fermata over the whole note and is marked with a large 'X' above it, indicating a solo break.

solo break between each soloist

I-VI-II-V vamp to end
and wank it out...

Isn't She Lovely

STEVIE WONDER
ARR. BROWNMAN

bass cues

Gm7 **C7** **Fsus4** **B \flat**

Measures 1-4 of the bass line in 4/4 time. Measure 1 starts with a repeat sign and contains a triplet of eighth notes (F2, G2, A2) and a quarter note (B2). Measure 2 contains a quarter note (C3), a quarter note (D3), and a quarter note (E3). Measure 3 contains a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 4 contains a quarter note (B3), a quarter note (C4), and a quarter note (D4). Triplet markings are present under the eighth notes in measures 1, 2, 3, and 4.

Gm7 **C7** **Fsus4** **B \flat** hole for melody

Measures 5-8 of the bass line. Measure 5 contains a quarter note (E3), a quarter note (F3), and a quarter note (G3). Measure 6 contains a quarter note (A3), a quarter note (B3), and a quarter note (C4). Measure 7 contains a quarter note (D4), a quarter note (E4), and a quarter note (F4). Measure 8 contains a quarter note (G4), a quarter note (A4), and a quarter note (B4). Triplet markings are present under the eighth notes in measures 5, 6, 7, and 8. A 'hole for melody' is indicated in measure 8.

A **Gm7** **C7** **Fsus4** **B \flat**

Measures 9-12 of the treble line. Measure 9 starts with a repeat sign and contains a half note (F3). Measure 10 contains a half note (G3). Measure 11 contains a quarter note (A3), a quarter note (B3), and a quarter note (C4). Measure 12 contains a quarter note (D4), a quarter note (E4), and a quarter note (F4). Triplet markings are present under the eighth notes in measures 11 and 12.

A **Gm7** **C7** **Fsus4** **B \flat**

Measures 13-16 of the treble line. Measure 13 starts with a repeat sign and contains a half note (F3). Measure 14 contains a half note (G3). Measure 15 contains a quarter note (A3), a quarter note (B3), and a quarter note (C4). Measure 16 contains a quarter note (D4), a quarter note (E4), and a quarter note (F4). Triplet markings are present under the eighth notes in measures 15 and 16.

B **E \flat** **Dsus4** **D** **Gm7** **C7**

Measures 17-20 of the treble line. Measure 17 contains a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 18 contains a quarter note (B3), a quarter note (C4), and a quarter note (D4). Measure 19 contains a quarter note (E4), a quarter note (F4), and a quarter note (G4). Measure 20 contains a quarter note (A4), a quarter note (B4), and a quarter note (C5). Triplet markings are present under the eighth notes in measures 17, 18, 19, and 20.

Fsus4 **B \flat** >> >> >> >> >> >> >> hole!

Measures 21-24 of the treble line. Measure 21 contains a half note (F3). Measure 22 contains a half note (G3). Measure 23 contains a quarter note (A3), a quarter note (B3), and a quarter note (C4). Measure 24 contains a quarter note (D4), a quarter note (E4), and a quarter note (F4). Triplet markings are present under the eighth notes in measures 23 and 24. A 'hole!' is indicated in measure 24.

You Are The Sunshine Of My Life

STEVIE WONDER

A1 F C/B^b Am⁷ D7(^b9)

Gm⁷ C⁷ F Gm⁷ C⁷sus⁴

A2 F C/B^b Am⁷ D7(^b9)

Gm⁷ C⁷ F Gm⁷ C⁷sus⁴

B Fmaj⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

Fmaj⁷ Gm⁷ C⁷ F^bm7(^b5) A⁷alt

Dmaj⁷ F^bm7 A⁷ Dm Dm(maj7) Dm⁷

G⁷ Gm⁷ C⁷

A3 F C/B^b Am⁷ D7(^b9)

Gm⁷ C⁷ F Gm⁷ C⁷sus⁴

BASS

CAZAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

$\text{♩} = 260$ Dancehall

A C^7

4

8

5 C^7sus^4 Cm^9 band out!

12

9 tumbao Fm^7 E^b9 D^b9 $C^7(\#5,\#9)$

16

B 13 Songo F^9

20

17 B^b9

24

21 E^b7

28

25 A^b6 G^7 D^b7

32

C 29 Dancehall C^7

36

33 C^7

40

37 C^7sus^4 Cm^9 band out

44

41 Fm^7 E^b9 D^b9 $C^7(\#5,\#9)$

48

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMEN ALI

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

Trumpet

Rhythm

Am

sim...

A

Am

7

Cm

Cm7 F7

11

B hip-hop

Bbmaj7

Bbm7 Eb7

Abmaj7

Abm7 Db7

15

big fill - set this up

Gbmaj7

Gm7 C7

Fmaj7 E7(#9)

19

BASS

Guataca City

2-3 clave

COMPOSED BY: PAQUITO D'RIVERA
TRANS. BY: NICK "THE BROWNMEN" ALI

Bass line for Guataca City, measures 1-17. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece is in 2-3 clave. The bass line consists of five staves of music. Chord changes are indicated above the staff: Gm7 (measures 1-4), Cm7 (measures 5-8), D7(#9) (measures 9-12), Gm7 (measures 13-16), and D7(#9) (measures 17-18). There are triplets in measures 10 and 11. A 'solo break' is indicated in measure 18 with a double bar line and a slash through the staff.

BLOWING

Gm7 (backgrounds on cue)

Blowing line for Guataca City, measures 23-31. The key signature is B-flat major (two flats) and the time signature is 4/4. The blowing line consists of three staves of music. Chord changes are indicated above the staff: Gm7 (measures 23-26), Cm7 (measures 27-30), E-flat (measures 31-32), D7(#9) (measures 33-34), and Gm7 (measures 35-36). The line ends with a double bar line and repeat dots.

LEAD SHEET

Song For My Father

Play as a Cuban cha-cha-cha fused with a funk feel.

Build solos to double-time songo feel

BY: HORACE SILVER
ARR: BROWMAN

A Fm7 Eb7

D^b7 C7sus4 Fm7 1. 2.

B Eb7 Fm7

E^b7 D^b7 C7 Fm7

A Fm7 Eb7

D^b7 C7sus4 Fm7

BASS

Knight Music

Based on "You & The Night & the Music" by Arthur Schwartz

2-3 son clave

Tacet 1st X

BY: MARCUS & NICK ALI

Cm(maj7) **Dm7(b5)** **G7(b9)** **Gm7(b5)** **C7(b9)** **Fm**

Dm7(b5) **G7(b9)** **1. Cm(maj7)** **Dm7(b5)** **2. G7(b9)** **Cmaj7** **Dm7(b5)** **C**

5

A **Cm(maj7)** **Dm7(b5)** **G7(b9)** **Gm7(b5)** **C7(b9)** **Fm**

11

Dm7(b5) **G7(b9)** **1. Cm(maj7)** **Dm7(b5)** **2. G7(b9)** **Cmaj7**

15

B **Ab7** **G7**

21

Ab7 **G7** **G7(b9) Fill**

25

3

A **Cm(maj7)** **Dm7(b5)** **G7(b9)** **Gm7(b5)** **C7(b9)** **Fm**

29

Dm7(b5) **G7(b9)** **Cm(maj7)** **Am7(b5)** **To Coda** **Dm7(b5)** **G7(b9)** **Cm(maj7) solo break**

33

5/4

Solos in varying styles, Percussion/drum solos over Intro shots

Top on cue, read down, take coda

CODA
⊕

Dm7(b5) **G7(b9)** **Dm7(b5)** **G7(b9)** **Dm7(b5)** **G7(b9)** **Dm9**

37

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LEAD SHEET

Mambo Jazz Plaza

Cha-cha-cha. Percussion Intro
Vamp on C concert until head is cued

BY ORLANDO "MARACA" VALLE
TRANSCRIPT BY BROWNMAN

C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9) Csus4(maj7)

9

A

C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9) Csus4(maj7)

3

F6/9 F6/9 F7sus4 C7(#9) C7(#9) Csus4(maj7)

3

9

G7 Gb7 F7 F7 E7 Eb7 E7 F7 G7

13

VAMP

C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9)

17

B

21

F7/9 B \flat 13 E \flat 7 D \flat 7

25

F7/9 B \flat 13 E \flat 7 D7/9 G7(#9)

VAMP, next soloist over form

C **Outro vamp for Percussion or Kit...**

29

Manhattan Burn

BY: PAQUITO D'RIVERA
TRANS: MARCUS ALI

Partido Alto **Fm⁹** **A^b6** **D^b** **C7**

Drums and Bass enter 3rd and 4th X - slap!

1.-3. 4.

A **Fm⁹** **A^b6** **D^b** **C7**

6

Fm⁹ **A^b6** **D^b** **C7**

10

B Samba **Fm7** **E7(♭9,♯9)** **E♭m7** **A♭7** **D♭maj7** **C7**

14

Fm7 **E7(♭9,♯9)** **E♭m7** **A♭7** **D♭maj7** **C7**

18

LEAD SHEET

C 2. **Fm7 E7(b9,#9) Ebm7 Ab7 Dbmaj7 C7**

22

Fm7 E7(b9,#9) Ebm7 Ab7 Dbmaj7 C7

26

Dm7(b5) G7(b9,#9) Cmaj7 To Coda \oplus **C7**

30

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

\oplus Coda **Fm9 Ab6 Db C7**

34

BASS

Obsesion

3-2 rumba clave - guaguanco

ARRANGED FOR ARECIBO

PEDRO FLORES
ARR. BROWNMAN
ALA. FORT APACHE BAND

Intro

trumpet

bass

Gm Am7(b5) D7(b9)

Gm Am7(b5) D7(b9)

on cue

A1

Gm Am7(b5) D7(b9)

A2

Gm Am7(b5) D7(b9) Gm Am7(b5) D7(b9)

Gm Am7(b5) D7(b9)

BASS

B1 Cm7 F7 B \flat maj7 E \flat maj7

25

1. A7(\flat 5, \flat 9) D7(\flat 9)

29

2. A7(\flat 5, \flat 9) D7(\flat 9) Gm

33

C 1/2 time swing feel

Cm7 F7 B \flat maj7

37

Cm7 F7 B \flat maj7

41

Cm7 F7 B \flat maj7

45

BASS

A7(#5,♭9) **A7(#5,♭9)** **D7(♭9)**

49

A3 **Gm** **Am7(♭5)** **D7(♭9)**

53

Gm **Am7(♭5)** **D7(♭9)** **A4** **Gm** **Am7(♭5)** **D7(♭9)**

57

Gm **Am7(♭5)** **D7(♭9)**

65

Cm7 **F7** **B♭maj7** **E♭maj7**

69

A7(♭5,♭9) **D7(♭9)** **Gm**

73

(MED. FAST)

AFRO BLUE

- M. SANTAMARIA

Handwritten musical notation for the first system, including a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The notation consists of two staves of music with various notes and rests. Above the first staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Above the second staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Below the first staff, the following chords are written: Eb, =, Db, Eb, F-7. Below the second staff, the following chords are written: Eb, =, Db, Eb, F-7.

Handwritten musical notation for the second system. It begins with a double bar line, followed by the word "Solo" written above the staff. The notation continues with two staves of music. Above the first staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Above the second staff, the following chords are written: F-7, G-7, Abmaj7, G-7, F-7. Below the first staff, the following chords are written: Eb, =, Db, Eb, F-7. Below the second staff, the following chords are written: Eb, =, Db, Eb, F-7. A circled number "7" is written above the first staff in the middle of the system.

OPEN SOLOS ON F-
 - OR -
 SOLO ON 3/4 MINOR BLUES

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

1. MED. AFRO

BASS
LINE:

ICE MARGAS - "THE COOKER"

94.

BASSA

CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

Handwritten musical score for "CORCOVADO" by Jobim. The score is written on ten staves. The first staff is the treble clef melody. The second staff is the bass clef accompaniment. The third staff is the double bass line. The remaining staves are guitar accompaniment. Chords are written above and below the notes. The piece is in 4/4 time and marked "INTRO - SLOWLY". The key signature has one flat (Bb).

Chords and markings include:

- Staff 1: A- (treble), Fmaj7, Bb7 (bass)
- Staff 2: Abo7, G-7, C7, A-, A-/G, D/F#, F0 (with note)
- Staff 3: D7/A, D7/A, Abo, Abo
- Staff 4: G-7, C7sus4, F0, Fmaj7, Fmaj7
- Staff 5: F-7, Bb7, E-7, A7 (b13)
- Staff 6: D7, D-7, Abo
- Staff 7: D7/A, Abo
- Staff 8: G-7, C7sus4, F0, Fmaj7, Fmaj7
- Staff 9: F-7, F-6, E-7, A-7
- Staff 10: D-7, G7b9, E-7, A7
- Staff 11: D-7, G7, (LAST X ONLY), C6, F0E

386.

(Jazz)

SOLAR

MILES DAVIS

First system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with chords C- and G-7.

Second system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains chords C9 and F major7.

Third system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains chords F-7, Bb7, and Eb major7.

Fourth system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains chords Eb-7, Ab7, Db major7, and D-7 b9 G7 b9. The system ends with a double bar line and repeat dots.

MILES DAVIS - "WALKIN'"

SEVEN STEPS TO HEAVEN

- MILES DAVIS

379.

(FAST
JAZZ)

INTRO

Fmaj7 Bb7 E-7b5 A7 D-7 Ab7 G7

(G-7)

(C7)

Ebmaj7

E

Fmaj7

Cmaj7

D-7

E-7

F-7

Bb7

Ebmaj7

Ab-7

Db7

Gbmaj7

G-7

C7

Fmaj7

Bb7

E-7b5

A7

D-7

Ab7

G7

(G-7)

(C7)

Ebmaj7

E

Fmaj7

MILES DAVIS - "FOUR & MORE"

(BALLAD)
SWING

NEFERTITI

First system of musical notation. Treble clef staff contains notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Bass clef staff contains chords: A minor 7 (#11), D minor 7 (#11), G7 b9, and C7 b9.

Second system of musical notation. Treble clef staff contains notes: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Bass clef staff contains chords: C minor 7, Bb - 11, A minor 7 (#11), and Eb7 b9 #11.

Third system of musical notation. Treble clef staff contains notes: quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Bass clef staff contains chords: E minor 7 #11, A7 b9 #11, D7 #9 / Bb, and Eb7 #11.

Fourth system of musical notation. Treble clef staff contains notes: quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Bass clef staff contains chords: B7 b9 #11, Eb7 (#11), A7 b9 #11, and a slash.

Three empty musical staves at the bottom of the page.

NARDIS

(MED. FAST)
5/4

Handwritten musical score for "NARDIS" by Miles Davis. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 5/4. The tempo is marked "(MED. FAST)".

The score consists of several systems of music with handwritten chord symbols above the notes:

- System 1: Treble clef. Chords: E-, Fmaj7 (Emaj7), B7, Cmaj7.
- System 2: Bass clef. Chords: A-7, Fmaj7, Emaj7. Includes first and second endings: 1. E- and 2. E-.
- System 3: Treble clef. Chords: A-7 -- Fmaj7, A-7 -- Fmaj7.
- System 4: Bass clef. Chords: D-7, G7, Cmaj7 -- Fmaj7.
- System 5: Treble clef. Chords: E-, Fmaj7 (Emaj7), B7, Cmaj7.
- System 6: Bass clef. Chords: A-7, Fmaj7, Emaj7 -- E-.

The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

"BILL EVANS AT THE MONTREUX JAZZ FESTIVAL"

JOE HENDERSON SEXTET - "THE KICKER"

GREEN DOLPHIN ST. - KAPER/WASHINGTON

A Cmaj7 C-7

D7/C Db/C Cmaj7

B 1. D-7 G7 Cmaj7

F-7 Bb7 Ebmaj7 (G7)

C 2. D-7 D-7/C B-7b5 E7b9 A-7 A7/G F#-7b5 B7

E-7 A7 D-7 G7 Cmaj7 (D-7 G7)

A - LATIN
B C - SWING

"SONNY ROLLINS ON IMPULSE!"
 BILL EVANS - "THE TOKYO CONCERT"