

BASS

Anaconda

♩=250

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Fm

A1 **Fm** **Cm7/E^b**

21 **Fm** **Cm7/E^b**

25 **Fm7** **A^b7sus4** **B^bm9** **C7(9)**

A2 29 **Fm** **Cm7/E^b**

33 **Fm** **Gdim7** **C7(9)**

37 **Fm** **Cm7/E^b**

41 **Fm7** **A^b7sus4** **B^bm9** **C7(9)**

B 45 **E^b**

49 **D^b** **E^b** **F**

BASS

57 **E^b** **A^b7**

B^bmaj7 **F7** **Csus4** **C7**

61 **A3** **Fm** **Cm7/E^b**

65 **Fm** **Gdim7** **C7(♭9)**

69 **Fm** **Cm7/E^b**

73 **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)**

77

SOLOS OVER AABA, Play head again w/ Coda

CODA

81 **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)**

85 **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)**

89 **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)**

93 **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)**

OPEN

On Cue

97 **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)** **Fm7** **A^b7sus4** **B^bm9** **C7(♭9)**

Conducted (No drums)

105

BASS

The Code Of King Hammurabi

♩=175 The Code of Hammurabi is a code from the 6th king of Babylon, implemented in 1760 B.C. marking the official beginning of standardized revenge -- it decreed an eye for an eye as legal recourse.

COMPOSED & ARRANGED BY :
BROWMAN ALI

INTRO

Em⁷/B Gmaj⁷/A Cmaj⁹/G

drums in - no backbeat

Measures 1-20 of the Intro section. Chord changes: Em⁷/B, Gmaj⁷/A, Cmaj⁹/G, C(add9), Em⁹/B, Gmaj⁷/A, Cmaj⁹/G, E^b, C(add9)/A, Em¹³/B, Gmaj⁷/A, Cmaj⁹/G, C(add9), Em¹⁷/B, Gmaj⁷/A, Cmaj⁹/G, E^b, C(add9)/A.

[HEAD]

Measures 21-37 of the Head section. Chord changes: Em⁷/B, Gmaj⁷/A, Cmaj⁹/G, C(add9), Em⁷/B, Gmaj⁷/A, Cmaj⁹/G, E^b, A7(♭5,♯9), G/C, Am⁹, Em⁷/B, Gmaj⁷/A, Cmaj⁹/G, C(add9), Em⁷/B, Gmaj⁷/A, Cmaj⁹/G, E^b, A7(♭5,♯9), G/C, Am⁹.

BASS

B Dm7 G13sus4 A7sus4 Dm7 Em7/A G13sus4

41

Dm7 G13sus4 A7sus4 Dm7 Em7/A G13sus4

45

Dm7 G13sus4 A7sus4 Dm7 Em7/A G13sus4

49

Dm7 G13sus4 A7sus4 Dm7 Em7/A G13sus4

53

C Cm Gm/B^b Gm⁹ Cm Gm/B^b Gm⁹ fill similarly...

57

Cm Gm/B^b Gm⁹ sim... 1. Cm Gm/B^b Gm⁹ sim...

61

2. Cm Gm/B^b Ebm7 Ab7 C#m7(b5) F#7(b9) d.º

65

CODA F#7(b9)

69

HEAD: ABx2, Cx2, back to A to start solos
(Horns play bars 1&2 of A together)
BLOWING: ABx2, Cx2
END: AB (no repeat), Cx2, CODA

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMAN 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

RED CLAY

- FREDDIE HUBBARD

(Rock)

A (RHYTHM SECTION:)

(4/4)

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

B (TRUMPET:)

C-7(11) Bb-7(11) Db7sus4 Eb7sus4

F7sus4 G7sus4 C-7(11) Bb-7(11)

Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

C

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

D (SAXES:)

C-7 Bb-7 Eb7 Abmaj9 D-7b9 G+7

FREDDIE HUBBARD - "RED CLAY" "THE GADDEST HUBBARD"

(MED. SLOW SWING) 4/10.

STOLEN MOMENTS

- OLIVER NELSON

Handwritten musical notation for the first system, featuring a treble and bass clef with notes and chords C-7, D-7, Eb major 7, and D-7.

Handwritten musical notation for the second system, featuring a treble and bass clef with notes and chords C-7, C-6, C-7, and C-6.

Handwritten musical notation for the third system, featuring a treble and bass clef with notes and chords F-7, F-6, C-7, and C-6.

Handwritten musical notation for the fourth system, featuring a treble and bass clef with notes and chords D-7, D#7, E-7, F-7, F#7, F-7, E-7, Eb-7, and D-7.

Handwritten musical notation for the fifth system, featuring a treble and bass clef with notes and chords D-7, D#7, C/E, F-7, C-7, and G+7.

(SOLOS ON C MINOR BLUES)

Handwritten musical notation for the solo section, featuring a treble clef with notes and chords G+7, C-7, G+7, F# major 7, and C-9.

RIT.

BASS

26-2

COMPOSED BY: JOHN COLTRANE
ARRANGED BY: NICK "BROWNMEN" ALI

A Fmaj⁷ A^{b7} C#maj⁷ E⁷ Amaj⁷ C⁷ Cm⁷ F⁷
B^bmaj⁷ D^{b7} F#maj⁷ A⁷ Dm⁷ G⁷ Gm⁷ C⁷
Fmaj⁷ A^{b7} C#maj⁷ E⁷ Amaj⁷ C⁷ Cm⁷ F⁷
B^bmaj⁷ A^{b7} C#maj⁷ E⁷/F# Amaj⁷ C⁷ Fmaj⁷
B Cm⁷ F⁷ Em⁷ A⁷ Dmaj⁷ F⁷ B^bmaj⁷
E^bm⁷ A^{b7} C#maj⁷ Gm⁷ C⁷
C Fmaj⁷ A^{b7} C#maj⁷ E^{b7} Amaj⁷ C⁷ To Coda Cm⁷ F⁷
B^bmaj⁷ A^{b7} C#maj⁷ E⁷/F# Amaj⁷ C⁷ Fmaj⁷
Coda Cm⁷ B^bmaj⁷ A^{b7} C#maj⁷
E⁷/F# Amaj⁷ C⁷ Horn Break Fmaj⁷

You Are The Sunshine Of My Life

STEVIE WONDER

A1 F C/B \flat Am 7 D7(\flat 9)

A2 F C/B \flat Am 7 D7(\flat 9)

B Fmaj 7 Gm 7 C 7 Fmaj 7 Gm 7 C 7

Fmaj 7 Gm 7 C 7 F \flat m7(\flat 5) A 7 alt

Dmaj 7 F \flat m 7 A 7 Dm Dm(maj7) Dm 7

G 7 Gm 7 C 7

A3 F C/B \flat Am 7 D7(\flat 9)

Gm 7 C 7 F Gm 7 C 7 sus 4

BASS

Ache Of A Memory

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" ALI

A Gm7 F7

Horn 1

Horn 2

Bass

8

8

play bass line from A here

E^b7 D7

13

B Gm7 F7

17

E^b7 D7

21

BASS

C Gm7 F7

D 29 Gm7 F7

E 37 Gm7 F7

BASS

E^b7 **D7**

F⁴⁵ **Gm7** **F7**

E^b7⁴⁹ **D7**

Gm7⁵³ **F7**

E^b7⁵⁷ **D7**

61

BASS

Cabal of Conspirators

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI



A

Em

F#m



Ebm

F#m

Ebmaj7 B7



B

Em

F#m



Ebm

F#m

Ebmaj7 B7



C

E7(b9,#9)



D

E7

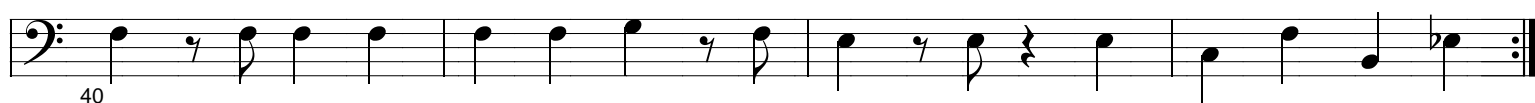
D7



F7sus4

E7

Cm F7 Bm Eb7



BASS

Catholic Schoolgirls

♩ = 144 Remember - NO repeats until D.C.!!!
It's a STRAIGHT read-down until we hit A again

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" ALI

A

Musical notation for section A, measures 1-4. Bass clef, 4/4 time signature. The notation includes eighth and sixteenth notes with various accidentals.

Musical notation for section A, measures 5-8. Includes a triplet of eighth notes in measure 5.

E minor - evil 7

B Repeat ONLY good on D.C. - for SOLOS

Musical notation for section B, measures 9-10. Includes a repeat sign and a key signature change to E minor.

Musical notation for section B, measures 11-14. Continuation of the E minor section.

C ON CUE (D.C. only)

Musical notation for section C, measures 15-18. Includes a cue mark and a double bar line.

Musical notation for section C, measures 19-22. Continuation of the cue section.

D Repeat only good on D.C. - for drum solo

Musical notation for section D, measures 23-26. Includes a repeat sign and a key signature change to E minor.

E ON CUE (D.C. only)

Musical notation for section E, measures 27-30. Includes a cue mark and a double bar line.

D.C.
al FINE

Horns play "Girl from Ipanema"
faggily at cruiseship tempo
Fmaj7

UGLY!!!

Musical notation for horns, measures 31-32. Shows a single chord with a fermata.

FINE

BASS

Chocalet Citeh

HOME OF THE MILLION MAN MARCH
(FOR CHRIS ROCK)

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

A Cm⁹ D^bm⁹ E^bmaj⁹ Dm⁹

B G⁷ G⁷alt G⁷ G⁷alt

C Cm¹¹ A^bmaj⁷(#11)

Cm¹¹ A^bmaj⁷(#11)

Fm⁷(add11) G⁷(#5,#9) A^bmaj⁷(#11) G⁷(#5,#9) Cm¹¹ A^bmaj⁷(#11)

on fine

FINE

D Cm¹³ Dm⁷(b5)/A^b

FORM:

- A, B, C, D then D.C.
- Open Bass solo over A
- B on cue - as an interlude
- Open horn solo over C
- Open Drum solo over D
- D.C. a FINE (w/ repeats at B - NO repeat at C)

BASS

♩=340

Jungle

Juggernaut

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

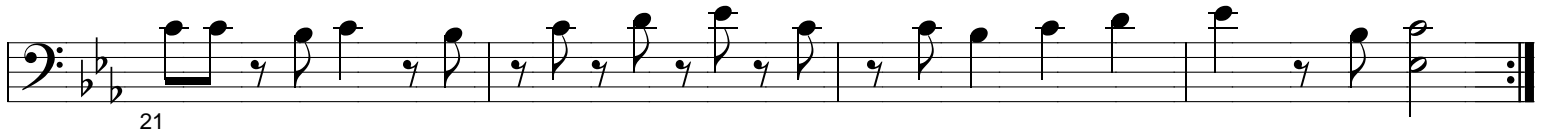
bass intro



A



B



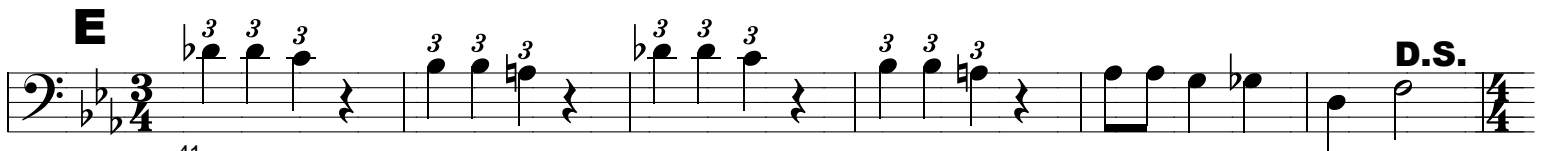
C



D



E



D.S.

41

F

47

51

55

59

This section consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats. It begins with a repeat sign at measure 47. The notation includes eighth and quarter notes, some with slurs and ties, and rests.

G 59 Trumpet Solo

63

This section consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. It begins with a repeat sign at measure 63. The notation features quarter and eighth notes, some with slurs and ties.

H 67 Interlude

71

This section consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. It begins with a repeat sign at measure 71. The notation includes quarter and eighth notes, some with slurs and ties.

I 75 Drum solo - OPEN

79

This section consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. It begins with a repeat sign at measure 79. The notation is mostly rests, indicating a drum solo.

J 83 OPEN

87

This section consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. It begins with a repeat sign at measure 87. The notation includes quarter and eighth notes, some with slurs and ties.

K 91 cue - big trumpet runs

95

99

This section consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. It begins with a repeat sign at measure 95. The notation includes quarter and eighth notes, some with slurs and ties. A double bar line with repeat dots is at the end of the second staff.

BASS LEAD SHEET

Yesteryear

(BASED ON JEROME KERN'S "YESTERDAYS")

BY BROWMAN
BASED ON "YESTERDAYS" BY JEROME KERN

Dm Ebm Dm Cm

Measures 1-4: Bass line in 4/4 time. Measure 1: Dm chord, notes G2, A2, B2. Measure 2: Ebm chord, notes Gb2, Ab2, Bb2. Measure 3: Dm chord, notes G2, A2, B2. Measure 4: Cm chord, notes G1, A1, B1.

Dm Ebm Dm Cm

Measures 5-8: Bass line in 4/4 time. Measure 5: Dm chord, notes G2, A2, B2. Measure 6: Ebm chord, notes Gb2, Ab2, Bb2. Measure 7: Dm chord, notes G2, A2, B2. Measure 8: Cm chord, notes G1, A1, B1.

HEAD Dm Ebm Dm Cm

Measures 9-13: Bass line in 4/4 time. Measure 9: Dm chord, notes G2, A2, B2. Measure 10: Ebm chord, notes Gb2, Ab2, Bb2. Measure 11: Dm chord, notes G2, A2, B2. Measure 12: Cm chord, notes G1, A1, B1. Measure 13: Cm chord, notes G1, A1, B1.

Dm Dm/C# Dm/C Bm7(b5) E7(b9)

Measures 14-17: Bass line in 4/4 time. Measure 14: Dm chord, notes G2, A2, B2. Measure 15: Dm/C# chord, notes G2, A2, B2, C#2. Measure 16: Dm/C chord, notes G2, A2, B2, C2. Measure 17: Bm7(b5) chord, notes G2, A2, B2, C2.

A7(#5) D7 G7 C7

Measures 18-21: Bass line in 4/4 time. Measure 18: A7(#5) chord, notes G2, A2, B2, C2. Measure 19: D7 chord, notes G2, A2, B2, C2. Measure 20: G7 chord, notes G2, A2, B2, C2. Measure 21: C7 chord, notes G2, A2, B2, C2.

Cm7 F7 Bbmaj7 Ebmaj7 Em7 Em7(b5) A7(b9)

Measures 22-26: Bass line in 4/4 time. Measure 22: Cm7 chord, notes G1, A1, B1, C1. Measure 23: F7 chord, notes F2, G2, A2, B2. Measure 24: Bbmaj7 chord, notes Gb2, Ab2, Bb2, Cb2. Measure 25: Ebmaj7 chord, notes Gb2, Ab2, Bb2, Cb2. Measure 26: Em7 chord, notes G2, A2, B2, C2.

BASS

Evolution Revolution

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

Trumpet alone

The bass line is written in 4/4 time. It begins with a double bar line and a key signature of one flat. The melody starts with a whole note G2, followed by a half note F2, a quarter note E2, and a quarter note D2. The lyrics "Ev - vo - lu - tion - this is" are written below the notes. The piece is divided into sections A, B, C, and D, each with a key signature change. Section A (measures 9-16) is in A5. Section B (measures 17-24) is in B13. Section C (measures 25-32) is in C and includes the lyric "hole!". Section D (measures 33-40) is in D. A bridge section (measures 41-52) is in E and includes the lyric "bridge". The bridge is divided into two parts: measures 41-48 are in E major 7th, and measures 49-52 are in D major 7th. The bridge concludes with a key signature change to one flat. The final section (measures 53-60) is in F# minor 7th (b5) and B7(b9).

Ev - vo - lu - tion - this is

A⁵

B¹³

C hole!

D²⁹

E³⁷ **Cmaj7** **F#m7** **B7**
bridge

E⁴⁵ **Emaj7** **F#m7** **B7**

E⁴⁹ **Emaj7** **Em7** **A7**

D⁵³ **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

Everyone

85

FINE

BASS

Irrational Funktion

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1

Musical notation for section A1, measures 1-12. The notation is in bass clef, 4/4 time, and B-flat major. It features a series of eighth and quarter notes with rests, including a triplet of eighth notes in measure 1.

A2

Musical notation for section A2, measures 13-28. This section repeats the melodic pattern of A1. Measure numbers 13, 17, 21, 25, and 29 are indicated at the start of their respective staves.

B

Musical notation for section B, measures 29-40. The notation is in bass clef, 4/4 time, and B-flat major. It consists of a sequence of quarter and eighth notes.

A3

Musical notation for section A3, measures 41-60. This section repeats the melodic pattern of A1. Measure numbers 41, 49, 53, and 57 are indicated at the start of their respective staves.

FINE

LEAD SHEET

Isotope

slow HIP-HOP

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWMAN ALI

OPEN

Melody

drums

Rhythm

Cm

sim...

ON CUE

Cm **FINE** **E^b7** **D7** **G7** **D^b7** **G^b7** **C7**

Fm **B^b7** **B7** **C7** **A7sus4**

A^b7sus4 **G7sus4** **G7** **C7** **A7** **F#7** **E^b7**

BASS

Without A Song

COMPOSED BY VINCENT YOUMANS
ARRANGED BY BROWNMAN
LYRICS BY WILLIAM ROSE & EDWARD ELI

INTRO

horn pickup

E^bmaj⁷ **E^b7** **A^bmaj⁷** **D^b7**

E^bmaj⁷ **E^b7** **A^bmaj⁷** **D^b7**

E^bmaj⁷ **Gm⁷** **F[#]dim⁷** **Fm⁷** **B^b7**

E^bmaj⁷ **A^bmaj⁷** **Fm⁷** **B^b7** **Gm⁷** **C⁷** **Fm⁷** **B^b7**

14 Use these 4 bars for any vamps....

A1 **E^bmaj⁷** **E^b7** **A^bmaj⁷** **D^b7**

E^bmaj⁷ **E^b7** **A^bmaj⁷** **D^b9**

E^bmaj⁷ **Gm⁷** **C⁷** **Em⁷** **B^b7**

E^bmaj⁷ **A^bmaj⁷** **Fm⁷** **B^b7** **Gm⁷** **C⁷** **Fm⁷** **B^b7**

A2 **E^bmaj⁷** **E^b7** **A^bmaj⁷** **D^b9**

E^bmaj⁷ **E^b7** **A^bmaj⁷** **D^b9**

E^bmaj⁷ **Gm⁷** **G^bdim⁷** **Em⁷** **B^b7**

E^b6 **A^b7** **B^b9** **Cm⁷** **D^b7** **G⁷** **B^bm⁷** **E^b7**

B A^b7 Gm^7 C^7 Fm^7 B^b7 E^bmaj^7

50

Gm^7 $Am^7(b5)$ D^7 Gm^7 C^7 Fm^7 B^b7

54

A3 E^bmaj^7 E^b7 A^bmaj^7 D^b9

58

E^bmaj^7 E^b7 A^bmaj^7 D^b9

62

E^bmaj^7 Gm^7 C^7 Em^7 B^b7

66

E^bmaj^7 A^bmaj^7 Fm^7 B^b7 Gm^7 C^7 Fm^7 B^b7

70

BASS

Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

C⁹

Cmaj⁷ E^bmaj⁷ A^bmaj⁷ D^bmaj⁷

Trumpet

Bass

C⁷

Fm⁷

B^b7

6

C⁷

B^bm⁷

E^b7

10

A^bmaj⁷

Am⁷

D⁷

14

Dm⁷

G⁷

Cmaj⁷ E^bmaj⁷

A^bmaj⁷ D^bmaj⁷

18

Hip-Hop Funk Feel

- Splatch -

Marcus Miller

Intro

Baseline

(A)

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

1. $G7(Funk)$

2. $C7(b9)$ $C7(b)$

Bass

$C7$ $(Drum Fills)$

CHAMELEON

HERBIE HANCOCK

BASS INTRO)

Musical notation for the first system, including a bass clef, a key signature of two flats, and a 4/4 time signature. The notation features a melodic line with notes and rests, and a chord line with Bm_i^7 and Eb^7 chords.

Musical notation for the second system, including a double bar line and repeat signs. The notation features a melodic line with notes and rests, and a chord line with Bm_i^7 and Eb^7 chords. A "4X's" annotation is present above the first measure.

Musical notation for the third system, including a double bar line and repeat signs. The notation features a melodic line with notes and rests, and a chord line with Eb^7 and Bm_i^7 chords. A "4X's" annotation is present above the first measure of the second phrase, and a "1,3,3" annotation is present above the final measure.

Musical notation for the fourth system, including a double bar line and repeat signs. The notation features a melodic line with notes and rests, and a chord line with Bm_i^7 and Eb^7 chords. A "4. Eb^7 " annotation is present above the final measure.

Musical notation for the fifth system, including a double bar line and repeat signs. The notation features a melodic line with notes and rests, and a chord line with Eb^7 and Bm_i^7 chords. A handwritten note at the bottom right reads "HERBIE HANCOCK 'HEAD HUNTERS'".

CANTALOUPE ISLAND

Copyright © 1964 (Renewed) by Hancock Music Co.

By HERBIE HANCOCK

Moderate Rock **band out** **Fmin** **In!**

Eb7 **Dm11**

Fmin

BYE BYE BLACKBIRD

DIXON/HENDERSON

Musical staff 1: Treble clef, 4/4 time signature. Chord **F** is written above the first measure. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 2: Bass clef. Chords **A^b0**, **Gmi⁷**, and **C7** are written below the staff. The bass line consists of whole notes: A3, G2, F2, E2, D2, C2.

Musical staff 3: Treble clef. Chords **Gmi⁷** and **C7** are written below the staff. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 4: Bass clef. Chords **Gmi⁷**, **C7**, and **F** are written below the staff. The bass line consists of whole notes: G2, F2, E2, D2, C2.

Musical staff 5: Treble clef. Chords **F7**, **A^m7(b5)**, and **D7** are written below the staff. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 6: Bass clef. Chords **Gmi⁷**, **B^bm**, **E^b7**, **G-7**, and **C7** are written below the staff. The bass line consists of whole notes: G2, F2, E2, D2, C2.

Musical staff 7: Treble clef. Chords **F**, **A^m7(b5)**, and **D7** are written below the staff. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 8: Bass clef. Chords **Gmi⁷**, **C7**, and **F** are written below the staff. The bass line consists of whole notes: G2, F2, E2, D2, C2.

MILES DAVIS - "ROUND MIDNIGHT"

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

Musical staff for section A, measures 1-8. Chords: Fm7, Eb7. Includes triplets and accents.

D^b7 C7sus4 Fm7 1. 2.

Musical staff for section A, measures 9-14. Chords: D^b7, C7sus4, Fm7. Includes first and second endings.

B Eb7 Fm7

Musical staff for section B, measures 11-14. Chords: Eb7, Fm7.

E^b7 D^b7 C7 Fm7

Musical staff for section B, measures 15-18. Chords: E^b7, D^b7, C7, Fm7.

A Fm7 Eb7

Musical staff for section A, measures 19-22. Chords: Fm7, Eb7. Includes triplets and accents.

D^b7 C7sus4 Fm7

Musical staff for section A, measures 23-26. Chords: D^b7, C7sus4, Fm7.

68.
(MED. FUNK)

BUTTERFLY

- HERBIE HANCOCK

3X (1st x)

F-7 - - - A-7 - - - F-7 - - - D-7 - -

(2nd x)

F-7 - - - A-7 - - - F-7 - - - D-7 - -

(DRUMS)

(3rd x)

Bb-7 - - - Eb-7 - - - Ab-7 - - - F-7 - -

1.

F-7 A-7 F-7 A-7

F-7 A-7 F-7 A-7

2.

(INTRO AND SOLO 2)

F-7

C

OPEN FOR SOLO (F-7)

ON CUE:

(SOLO)

Bb7 sus

15

1st SOLO

Bb7 sus A7sus

LAST SOLO

D.S. al FINE-2nd X THRU FIN

HERDIE HANOK - "TRUST"

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

B \flat

A \flat

G 7

22. 23. 24. 25.

Cm

B \flat

A \flat

G 7

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