

# BASS

# 26-2

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

**A** Fmaj<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
B<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>7 F#maj<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
Fmaj<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
B<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup> E<sup>7</sup>/F# Amaj<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>  
**B** Cm<sup>7</sup> F<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>  
E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
**C** Fmaj<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup> E<sup>b</sup>7 Amaj<sup>7</sup> C<sup>7</sup> To Coda Cm<sup>7</sup> F<sup>7</sup>  
B<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup> E<sup>7</sup>/F# Amaj<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>  
**Coda** Cm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>7 C#maj<sup>7</sup>  
E<sup>7</sup>/F# Amaj<sup>7</sup> C<sup>7</sup> Horn Break Fmaj<sup>7</sup>

# LEAD SHEET

# 71+

BY: JACE PASTORIUS  
ARR. FOR BROWMAN ACOUSTIC QUARTET

Chord progressions and melodic lines for the lead sheet:

Staff 1: **Fm<sup>9</sup>** **Bmaj<sup>(#11)</sup>/F** **Amaj<sup>(#11)</sup>/F** **Cmaj<sup>(#5)</sup>/D<sup>#</sup>** **B/E**

Staff 2: **B/E** **Fm<sup>9</sup>** **D<sup>b</sup>maj<sup>7</sup>**

Staff 3: **Emaj<sup>7</sup>(<sup>b</sup>5)** **Amaj<sup>(#5)</sup>/A<sup>b</sup>** **Bmaj<sup>(#5)</sup>/B<sup>b</sup>**

Staff 4: **E<sup>b</sup>m<sup>9</sup>** **B/B<sup>b</sup>** **E<sup>b</sup>m<sup>9</sup>** **B/B<sup>b</sup>**

Staff 5: **E<sup>b</sup>m<sup>9</sup>** **B/B<sup>b</sup>** **E<sup>b</sup>maj<sup>7</sup>** **G<sup>b</sup>m<sup>7</sup>** **Gsus<sup>7</sup>**

Staff 6: **Gsus<sup>7</sup>** **B<sup>b</sup>sus<sup>7</sup>** **A7<sup>(#5)</sup>** **A<sup>b</sup>sus<sup>7</sup>**

Staff 7: **D<sup>b</sup>m<sup>7</sup>** **Am<sup>7</sup>** **Bm<sup>7</sup>** **G<sup>b</sup>sus<sup>7</sup>** **Dm<sup>7</sup>** **Em<sup>7</sup>**

Staff 8: **Bmaj<sup>7</sup>** **Fmaj<sup>7</sup>(<sup>#</sup>11)** **Emaj<sup>7</sup>(<sup>#</sup>11)** **E<sup>b</sup>m<sup>7</sup>** **D7<sup>(#5)</sup>**

Staff 9: **G<sup>b</sup>sus<sup>7</sup>** **Emaj<sup>(#5)</sup>/B<sup>b</sup>** **Gmaj<sup>7</sup>(<sup>b</sup>5)** **D<sup>b</sup>sus<sup>7</sup>** **D/D<sup>b</sup>**

Staff 10: **Fmaj<sup>7</sup>(<sup>#</sup>11)** **A<sup>b</sup>sus<sup>7</sup>** **Dmaj<sup>7</sup>(<sup>#</sup>11)**

42 **G/A** **G<sup>b</sup>m<sup>7</sup>** **Dsus** **Esus**

46 **Bsus** **Bsus/D** **D<sup>b</sup>maj<sup>7</sup>(#11)** **Fm<sup>7</sup>** **Gmaj<sup>7</sup>(#11)**

50 **Gmaj<sup>7</sup>(#11)** **Emaj<sup>7</sup>(#11)** **A<sup>7</sup>(#5)/E<sup>b</sup>** **Bsus/C** **Emaj<sup>7</sup>** **A<sup>b</sup>sus** **Cmaj<sup>7</sup>(<sup>b</sup>5)**

54 **Bmaj<sup>9</sup>** **G<sup>b</sup>sus** **B/D<sup>b</sup>** **B<sup>b</sup>m<sup>7</sup>** **Bsus/C** **E<sup>b</sup>m<sup>7</sup>**

58 **Gmaj<sup>7</sup>(#11)** **Emaj<sup>7</sup>(#11)** **Fmaj<sup>7</sup>(#11)** **Cmaj<sup>7</sup>(#11)** **Amaj<sup>7</sup>(#5)/A<sup>b</sup>**

62 **Amaj<sup>7</sup>(#11)** **Amaj<sup>7</sup>(#11)/A<sup>b</sup>** **Dm<sup>9</sup>** **D<sup>b</sup>sus** **Dmaj<sup>7</sup>(#11)**

66 **Emaj<sup>7</sup>(#11)** **D<sup>b</sup>maj<sup>7</sup>** **C<sup>7</sup>** **A<sup>7</sup>(#11)**

70 **Emaj<sup>7</sup>** **A<sup>7</sup>(#5)/E<sup>b</sup>** **Dmaj<sup>7</sup>** **Emaj<sup>7</sup>** **A<sup>b</sup>sus** **Cmaj<sup>7</sup>(#5)**

73 **Dmaj<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup>**

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

DOUBLE-TIME FEEL FUNK

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

81

BASS

# Anxiety & The Creature Within

COMPOSED & ARRANGED BY :  
NICK "BROWNMEN" ALI

Drum groove - no hi-hats

Fill w/ figure 2nd X

A Cm<sup>9</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>#7</sup>sus<sup>4</sup> Gm<sup>7</sup> D/F<sup>#</sup> Fm Cm

Cm<sup>9</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>#7</sup>sus<sup>4</sup> Gm<sup>7</sup>

B E<sup>b</sup>maj<sup>7</sup>/C A<sup>b</sup>maj<sup>13</sup> Fm<sup>7</sup>/B<sup>b</sup> Cm<sup>7</sup>/G

A<sup>b</sup>maj<sup>9</sup> E<sup>b</sup>maj<sup>7</sup>/F Galt<sup>7</sup> BIG FILL 2ND X

Form: ABA / Solos over AB / C on cue / ABA w/ Coda to End

C Drum blowjobs

CODA ⊕ SILENCE!! BIIIIIIIG!!!!

# BASS

# CAZAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

A  $C^7$

$C^7$

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

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

B 13 Songo  $F^9$

17  $B^b9$

21  $E^b7$

25  $A^b6$   $G^7$   $D^b7$

29 Dancehall  $C^7$

33  $C^7$

37  $^5C^7sus^4$   $Cm^9$  band out

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

45

# 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 "BROWNMEN" ALI

## A

Musical notation for section A, measures 1-3. The notation is in bass clef, 4/4 time, and E minor. It features a series of eighth and sixteenth notes with various accidentals.

## E minor - evil 7

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

Musical notation for section B, measures 4-7. It includes a repeat sign and a first ending bracket. The notation continues with eighth and sixteenth notes.

## C ON CUE (D.C. only)

Musical notation for section C, measures 8-11. It begins with a cue mark and continues with eighth and sixteenth notes.

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

Musical notation for section D, measures 12-14. It features a repeat sign and a first ending bracket, with eighth and sixteenth notes.

## E ON CUE (D.C. only)

Musical notation for section E, measures 15-16. It starts with a cue mark and ends with a double bar line. The notation includes eighth and sixteenth notes.

**D.C.**  
al FINE

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

UGLY!!!

Musical notation for horns, measures 17-18. It shows a single measure with a chord and a fermata, followed by a double bar line.

**FINE**

# BASS

# Chocalet Citeh

HOME OF THE MILLION MAN MARCH  
(FOR CHRIS ROCK)

COMPOSED & ARRANGED BY :  
NICK "BROWMAN" ALI

**A** Cm<sup>9</sup> D<sup>b</sup>m<sup>9</sup> E<sup>b</sup>maj<sup>9</sup> Dm<sup>9</sup>

**B** G<sup>7</sup> G<sup>7</sup>alt G<sup>7</sup> G<sup>7</sup>alt

**C** Cm<sup>11</sup> A<sup>b</sup>maj<sup>7</sup>(#11)

Cm<sup>11</sup> A<sup>b</sup>maj<sup>7</sup>(#11)

Fm<sup>7</sup>(add11) G<sup>7</sup>(#5,#9) A<sup>b</sup>maj<sup>7</sup>(#11) G<sup>7</sup>(#5,#9) Cm<sup>11</sup> A<sup>b</sup>maj<sup>7</sup>(#11)

on fine

FINE

**D** Cm<sup>13</sup> Dm<sup>7</sup>(b5)/A<sup>b</sup>

## 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)

# LEAD SHEET

# Down For The Count

COMPOSED BY: BROWNMAN ALI  
BASED ON COLTRANE'S "COUNTDOWN"

$\text{♩} = 170$

Trumpet (Bb)

Bass (C)

**F#m7 G7 C Eb7 Ab B7 Emaj7 %**

**Em7 F7 Bb C#7 F# A7 Dmaj7 %**

**Em7 F7 Bb C#7 F# A7 Dmaj7 %**

**Dm7 Eb7 Ab B7 Fb G7 Cmaj7 %**

5

**Dm7 Eb7 Ab B7 E G7 Cmaj7 G7**

**Cm7 C#7 F# A7 D F7 Bbmaj7 F7**

9

**F#m7 G7 Cmaj7 F7**

**Em7 F7 Bbmaj7 Eb7**

13



# BASS

# Evolution Revolution

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

Trumpet alone - melody

Ev - vo - lu - tion - this is

## A 5 Melody

## B 13 Trumpet noodles sparcely

## C 21 HOLE!

## D 29 Melody returns

## E Cmaj7 Bridge

Emaj7

F#m7

B7

F#m7

B7

Emaj7

Em7

A7

Dmaj7

F#m7(♭5)  
PLAY!

B7(♭9)

**F** HOLE!

57

61

Musical notation for section F, measures 57-61. It consists of two staves of bass clef music. The first staff starts at measure 57 and the second at measure 61. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are dynamic markings like accents (>) and slurs.

**BLOWING**

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

**G** OPEN - Jungle

65

69

Musical notation for section G, measures 65-69. It consists of two staves of bass clef music. The first staff starts at measure 65 and the second at measure 69. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are dynamic markings like accents (>) and slurs.

**H** ON CUE - Outro

HOLE!!

Musical notation for section H, measures 73-80. It consists of four staves of bass clef music. The first staff starts at measure 73. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are dynamic markings like accents (>) and slurs. A bracket above the fourth staff spans from measure 73 to measure 79, labeled "Band out, horn alone". The fourth staff ends with a double bar line and the word "FINE".

Band out, horn alone

Everyone

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, and some notes are beamed together. Measure numbers 5 and 9 are indicated below the staff.

## A2

Musical notation for section A2, measures 13-28. This section repeats the melodic pattern of A1. Measure numbers 17, 21, and 25 are indicated below the staff.

## B

Musical notation for section B, measures 29-40. The notation is in bass clef, 4/4 time, and B-flat major. It features a series of quarter and eighth notes, some with beaming. Measure number 33 is indicated below the staff.

## A3

Musical notation for section A3, measures 41-60. This section repeats the melodic pattern of A1. Measure numbers 49, 53, and 57 are indicated below the staff.

FINE

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.

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

# LEAD SHEET

# Isotope

slow HIP-HOP

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWNMEN ALI

OPEN

Melody

drums

Rhythm

**Cm**

sim...

Detailed description: This section is titled 'OPEN'. It consists of three staves: Melody, drums, and Rhythm. The Melody staff is in treble clef with a common time signature. It begins with a double bar line and a repeat sign, followed by a series of diagonal lines indicating a rest. The drums staff shows a rhythmic pattern of eighth notes. The Rhythm staff is in bass clef with a common time signature, starting with a double bar line and a repeat sign, followed by a series of diagonal lines. A 'Cm' chord is indicated above the first measure. The word 'sim...' is written in the third measure. The section ends with a double bar line and a repeat sign.

ON CUE

**Cm**

**E<sup>b</sup>**

**D<sup>b</sup>7** **C<sup>7</sup>**

**E<sup>7</sup>**

Detailed description: This section is titled 'ON CUE' and covers measures 5 through 8. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Measure 5 starts with a double bar line and a repeat sign. The treble staff contains a melodic line with a triplet of eighth notes in measure 6. The bass staff contains a bass line. Chords are indicated below the bass staff: Cm in measure 5, Eb in measure 6, Db7 and C7 in measure 7, and E7 in measure 8. The section ends with a double bar line and a repeat sign.

**Fm**

**E<sup>b</sup>7** **B<sup>7</sup>**

**C<sup>7</sup>**

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

9

Detailed description: This section covers measures 9 through 12. It features a treble clef staff with a key signature of two flats (Bb, Eb) and a bass clef staff. Measure 9 starts with a double bar line and a repeat sign. The treble staff contains a melodic line. The bass staff contains a bass line. Chords are indicated below the bass staff: Fm in measure 9, Eb7 and B7 in measure 10, C7 in measure 11, and A7sus4 in measure 12. The section ends with a double bar line and a repeat sign.

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

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

**C<sup>7</sup>** **A<sup>7</sup>**

**G<sup>b</sup>7** **E<sup>b</sup>7**

13

Detailed description: This section covers measures 13 through 16. It features a treble clef staff with a key signature of two flats (Bb, Eb) and a bass clef staff. Measure 13 starts with a double bar line and a repeat sign. The treble staff contains a melodic line with a triplet of eighth notes in measure 13. The bass staff contains a bass line. Chords are indicated below the bass staff: Ab7sus4 in measure 13, G7sus4 in measure 14, C7 and A7 in measure 15, and Gb7 and Eb7 in measure 16. The section ends with a double bar line and a repeat sign.

# BASS

♩=340

Jungle

# Juggernaut

COMPOSED & ARRANGED BY :  
NICK "BROWMAN" ALI

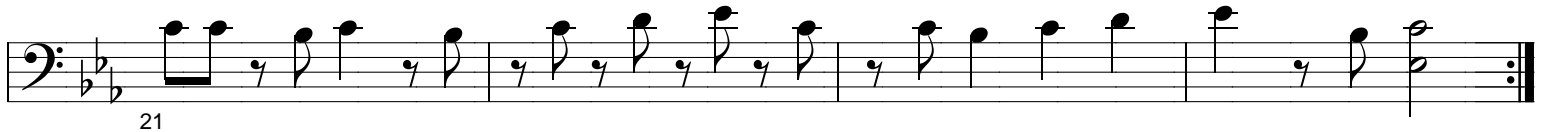
bass intro



## A



## B



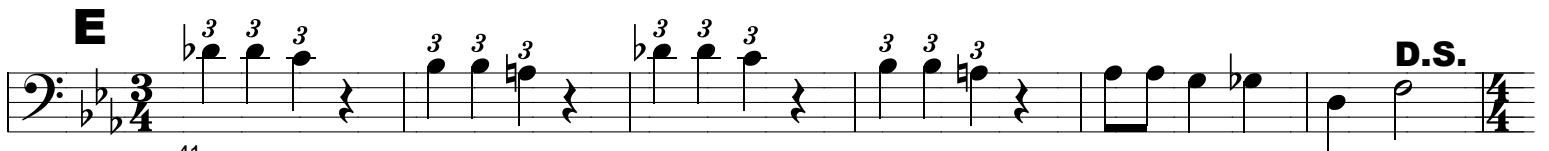
## C



## 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 shows quarter notes and rests.

**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 notes and rests. A double bar line is present at the end of the second staff.



BASS

# Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

C<sup>9</sup>

Cmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

Trumpet

Bass

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

6

C<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

10

A<sup>b</sup>maj<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

14

Dm<sup>7</sup>

G<sup>7</sup>

Cmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

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

18

# BASS

# New 02

COMPOSED & ARRANGED BY :  
NICK "BROWNMAN" ALI

The sheet music consists of four staves of bass notation. Each staff begins with a treble clef and a 7/4 time signature. The first staff contains a double bar line with repeat dots. The second staff has a measure with a '4' below it, followed by a measure with a '5' below it, and ends with a measure containing a triplet of eighth notes marked with a '3'. The third staff has a measure with a '6' below it and ends with a measure containing a triplet of eighth notes marked with a '3'. The fourth staff has a measure with a '9' below it and ends with a measure containing a triplet of eighth notes marked with a '3'. The music features a mix of eighth and quarter notes, with some notes marked with a sharp sign (#).

# 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

# Without A Song

COMPOSED BY VINCENT YOUMANS  
ARRANGED BY BROWMAN  
LYRICS BY WILLAM ROSE & EDWARD ELI

## INTRO

horn pickup

**E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>7**

**E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>7**

**E<sup>b</sup>maj<sup>7</sup>** **Gm<sup>7</sup>** **F<sup>#</sup>dim<sup>7</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>7**

**E<sup>b</sup>maj<sup>7</sup>** **A<sup>b</sup>maj<sup>7</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>7** **Gm<sup>7</sup>** **C<sup>7</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>7**

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

**A1** **E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>7**

**E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>9**

**E<sup>b</sup>maj<sup>7</sup>** **Gm<sup>7</sup>** **C<sup>7</sup>** **Em<sup>7</sup>** **B<sup>b</sup>7**

**E<sup>b</sup>maj<sup>7</sup>** **A<sup>b</sup>maj<sup>7</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>7** **Gm<sup>7</sup>** **C<sup>7</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>7**

**A2** **E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>9**

**E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>9**

**E<sup>b</sup>maj<sup>7</sup>** **Gm<sup>7</sup>** **G<sup>b</sup>dim<sup>7</sup>** **Em<sup>7</sup>** **B<sup>b</sup>7**

**E<sup>b</sup>6** **A<sup>b</sup>7** **B<sup>b</sup>9** **Cm<sup>7</sup>** **D<sup>b</sup>7** **G<sup>7</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>7**

50 B A<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

54 Gm<sup>7</sup> Am<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

58 A3 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9

62 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9

66 E<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Em<sup>7</sup> B<sup>b</sup>7

70 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

# BASS LEAD SHEET

# Yesterday

(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 (D-F-A-C), Ebm (Eb-G-Bb-D). Measure 2: Ebm (Eb-G-Bb-D), Dm (D-F-A-C). Measure 3: Dm (D-F-A-C), Cm (C-Eb-G-Bb). Measure 4: Cm (C-Eb-G-Bb), Cm (C-Eb-G-Bb).

Dm Ebm Dm Cm

Measures 5-8: Bass line in 4/4 time. Measure 5: Dm (D-F-A-C), Ebm (Eb-G-Bb-D). Measure 6: Ebm (Eb-G-Bb-D), Dm (D-F-A-C). Measure 7: Dm (D-F-A-C), Cm (C-Eb-G-Bb). Measure 8: Cm (C-Eb-G-Bb), Cm (C-Eb-G-Bb).

**HEAD** Dm Ebm Dm Cm

Measures 9-13: Bass line in 4/4 time. Measure 9: Dm (D-F-A-C), Ebm (Eb-G-Bb-D). Measure 10: Ebm (Eb-G-Bb-D), Dm (D-F-A-C). Measure 11: Dm (D-F-A-C), Cm (C-Eb-G-Bb). Measure 12: Cm (C-Eb-G-Bb), Cm (C-Eb-G-Bb). Measure 13: Cm (C-Eb-G-Bb), Cm (C-Eb-G-Bb).

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

Measures 14-17: Bass line in 4/4 time. Measure 14: Dm (D-F-A-C), Dm/C# (D-F-A-C#). Measure 15: Dm/C# (D-F-A-C#), Dm/C (D-F-A-C). Measure 16: Dm/C (D-F-A-C), Bm7(b5) (B-D-F-A). Measure 17: Bm7(b5) (B-D-F-A), E7(b9) (E-G-Bb-D).

A7(#5) D7 G7 C7

Measures 18-21: Bass line in 4/4 time. Measure 18: A7(#5) (A-C-E-G#), D7 (D-F-A-C). Measure 19: D7 (D-F-A-C), G7 (G-B-D-F). Measure 20: G7 (G-B-D-F), C7 (C-E-G-B). Measure 21: C7 (C-E-G-B), C7 (C-E-G-B).

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

Measures 22-25: Bass line in 4/4 time. Measure 22: Cm7 (C-Eb-G-Bb), F7 (F-A-C-E). Measure 23: Bbmaj7 (Bb-D-F-A), Ebmaj7 (Eb-G-Bb-D). Measure 24: Ebmaj7 (Eb-G-Bb-D), Em7 (E-G-Bb-D). Measure 25: Em7 (E-G-Bb-D), A7(b9) (A-C-E-G#).

# You Are The Sunshine Of My Life

STEVIE WONDER

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

Gm $^7$  C $^7$  F Gm $^7$  C $^7$ sus $^4$

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

Gm $^7$  C $^7$  F Gm $^7$  C $^7$ sus $^4$

**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(maj $^7$ ) 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 $^4$

C - Concert Chart

# RED CLAY

- FREDDIE HUBBARD

(Rock)

**A** (RHYTHM SECTION:)

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-7(b9) G+7

FREDDIE HUBBARD - RED CLAY "THE GADDEST HUBBARD"



(MED. SLOW SWING) 4/4

# STOLEN MOMENTS

- OLIVER NELSON

Handwritten musical notation for the first system. The treble staff contains notes and rests, with chords C-7, D-7, Eb major7, and D-7 written below. The bass staff contains notes and rests.

Handwritten musical notation for the second system. The treble staff contains notes and rests, with chords C-7, C-6, C-7, and C-6 written below. The bass staff contains notes and rests.

Handwritten musical notation for the third system. The treble staff contains notes and rests, with chords F-7, F-6, C-7, and C-6 written below. The bass staff contains notes and rests.

Handwritten musical notation for the fourth system. The treble staff contains notes and rests, with chords D-7, D#7, E-7, F-7, F#7, F-7, E-7, Eb-7, and D-7 written below. The bass staff contains notes and rests. A 'Solo' section is indicated on the left.

Handwritten musical notation for the fifth system. The treble staff contains notes and rests, with chords D-7, D#7, C/E, F-7, C-7, and G+7 written below. The bass staff contains notes and rests.

(SOLOS ON C MINOR BLUES)

Handwritten musical notation for the solo section. The treble staff contains notes and rests, with chords G+7, C-7, G+7, F7sus4, and C-9 written below. The bass staff contains notes and rests.

RIT. . . . .

# FOUR

- MILES DAVIS

161.

8.

Handwritten musical notation for the first system. The top staff is in treble clef with a 7/4 time signature. The bottom staff is in bass clef. A double bar line is present at the beginning of the system. Chords written in the bass staff include Eb major 7 and Bb 7.

Handwritten musical notation for the second system. The top staff continues the melody. The bottom staff contains chords: Eb 7, Ab major 7, and Ab 7.

Handwritten musical notation for the third system. The top staff continues the melody. The bottom staff contains chords: Db 7, Eb major 7, F# 7 B7, and F 7.

1.

Handwritten musical notation for the first ending. The top staff continues the melody. The bottom staff contains chords: Bb 7, Eb major 7, F# 7 B7, and F 7.

2.

Handwritten musical notation for the second ending. The top staff continues the melody. The bottom staff contains chords: Bb 7, G 7, Gb 7, F 7 B7, and Eb major 7. A double bar line is at the end of the system.

(SOLO BREAK)

D.S.

(FIVE)

MILES DAVIS - "FOUR & MORE"

# (UP) THERE WILL NEVER BE ANOTHER YOU

Handwritten musical score for the song "There Will Never Be Another You". The score is written on ten staves of music, with chords indicated above the notes. The key signature is one flat (Bb) and the time signature is 4/4. The music is marked "(UP)" at the beginning.

Chords and their positions above the staves:

- Staff 1: Ebmaj7, D-7 b5, G7 b9
- Staff 2: C-7, Bb-7, Eb7
- Staff 3: Abmaj7, F-7 b5, Bb7, Ebmaj7, C-7
- Staff 4: F7, (C-7 F7), F-7, Bb7
- Staff 5: Ebmaj7, D-7 b5, G7 b9
- Staff 6: C-7, Bb-7, Eb7
- Staff 7: Abmaj7, F-7 b5, Bb7, Ebmaj7, G-7, C7
- Staff 8: Ebmaj7, D7, G7, C7, F-7, Bb7, Eb (Bb7)

The score concludes with the word "(FINE)" written below the final staff.

# CANTALOUPE ISLAND

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By HERBIE HANCOCK

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

**Eb7** **Dm11**

**Fmin**

# A NIGHT IN TUNISIA

- DIZZY GILLESPIE

MELO. AFRO

BASS  
LINE:

Handwritten musical score for "A Night in Tunisia" by Dizzy Gillespie. The score consists of ten staves of music. The first staff is labeled "BASS LINE:". The music is written in 4/4 time with a key signature of one flat (B-flat major). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Chord symbols are written above and below the staves, including Eb7, D-, E-7b5, A7b5, D7b9, G-, G-7, C7, C7b9, F6, E-7b5, A7b5, D.5, Eb7 #11, D-, G7 #11, G-(maj7), G-7, Gb7 #9, and Fmaj7. An "INTERLUDE" section is marked with a box on the sixth staff. A "SOLO BREAK" section is marked with a circle on the tenth staff. The score ends with a double bar line and a repeat sign.

ICE MARGAS - "THE COOKER"

68.  
(MED. FUNK)

# BUTTERFLY

- HERBIE HANCOCK

3X (1st x)

(2nd x)

(3rd x)

(4th x)

(5th x)

(6th x)

(7th x)

(8th x)

(9th x)

(10th x)

(11th x)

(12th x)

(13th x)

(14th x)

(15th x)

(16th x)

(17th x)

(18th x)

(19th x)

(20th x)

(21st x)

(22nd x)

(23rd x)

(24th x)

(25th x)

(26th x)

(27th x)

(28th x)

(29th x)

(30th x)

(31st x)

(32nd x)

(33rd x)

(34th x)

(35th x)

(36th x)

(37th x)

(38th x)

(39th x)

(40th x)

(41st x)

(42nd x)

(43rd x)

(44th x)

(45th x)

(46th x)

(47th x)

(48th x)

(49th x)

(50th x)

(51st x)

(52nd x)

(53rd x)

(54th x)

(55th x)

(56th x)

(57th x)

(58th x)

(59th x)

(60th x)

(61st x)

(62nd x)

(63rd x)

(64th x)

(65th x)

(66th x)

(67th x)

(68th x)

(69th x)

(70th x)

(71st x)

(72nd x)

(73rd x)

(74th x)

(75th x)

(76th x)

(77th x)

(78th x)

(79th x)

(80th x)

(81st x)

(82nd x)

(83rd x)

(84th x)

(85th x)

(86th x)

(87th x)

(88th x)

(89th x)

(90th x)

(91st x)

(92nd x)

(93rd x)

(94th x)

(95th x)

(96th x)

(97th x)

(98th x)

(99th x)

(100th x)

F-7

A-7

F-7

D-7

F-7

A-7

F-7

D-7

(DRUMS)

(1st)

(2nd)

(3rd)

(4th)

Bb-7

Eh 34

Ab 34

F#5

(MELODY)

A

B



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 sus4

15

1st SOLO

Bb7 sus4 A7sus4

LAST SOLO

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

HERDIE HANCOCK - "TRUST"

# BYE BYE BLACKBIRD

DIXON/HENDERSON

Handwritten musical score for "BYE BYE BLACKBIRD" in G major, 4/4 time. The score consists of eight staves of music with corresponding chord symbols written above the notes.

Staff 1: G (Chord), G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2: Bb0 (Chord), Bb0, A4, G4, F4, E4, D4, C4.

Staff 3: Ami7 (Chord), Ami7, Ami7, Ami7, D7, C4, B3, A3, G3, F3, E3, D3.

Staff 4: Ami7 (Chord), D7, G, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Staff 5: G7 (Chord), G7, F7, E7, D7, C4, B3, A3, G3, F3, E3, D3.

Staff 6: Ami7 (Chord), (Cmi6), (G A7), Eb7, D7, C4, B3, A3, G3, F3, E3, D3.

Staff 7: G (Chord), G, Bmi7, E7, D7, C4, B3, A3, G3, F3, E3, D3.

Staff 8: Ami7 (Chord), D7, G, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

MILES DAVIS - "ROUND MIDNIGHT"



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 in treble clef with a 4/4 time signature. The second staff is in bass clef. The third staff is in alto clef. The score includes various chords such as A-7, Bb7, A-7, A-7/G, D/F#, F#7, G-7, C7, F#m7b9, D7/A, Abo, G-7, C7sus4, F#7, F#m7b9, F#m7b9, F-7, Bb7, E-7, A7(b13), D7, D-7, Abo, D7/A, Abo, G-7, C7sus4, F#7, F#m7b9, F#m7b9, F-7, F-6, E-7, A-7, D-7, G7b9, E-7, A7, D-7, G7, and C6. There are also some handwritten notes like "LAST X ONLY" and "F#7 (INTRO BASSA)".

# FOOTPRINTS

- WAYNE SHORTER

Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a C-7 chord. The second measure has a B-flat7 chord. The third measure has a B-flat7 chord. The fourth measure has a B-flat7 chord.

Handwritten musical notation for the second system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a C-7 chord. The second measure has a B-flat7 chord. The third measure has a B-flat7 chord. The fourth measure has a B-flat7 chord.

Handwritten musical notation for the third system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has an F-7 chord. The second measure has a B-flat7 chord. The third measure has a B-flat7 chord. The fourth measure has a B-flat7 chord.

Handwritten musical notation for the fourth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a C-7 chord. The second measure has a B-flat7 chord. The third measure has a B-flat7 chord. The fourth measure has a B-flat7 chord.

Handwritten musical notation for the fifth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a D7 chord. The second measure has a D7 chord. The third measure has a D-flat7 chord. The fourth measure has a D-flat7 chord.

Handwritten musical notation for the sixth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a C-7 chord. The second measure has a B-flat7 chord. The third measure has a B-flat7 chord. The fourth measure has a B-flat7 chord.



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 notes C, G, and G.

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 notes C, F major 7, and G.

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 notes F, Bb, and Eb major 7.

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 notes Eb, Ab, Db major 7, and G7b9. The system ends with a double bar line and repeat dots.

MILES DAVIS - "WALKIN'"

SCORE

# S-Car Go

COMPOSED BY : THE POCKET DWELLERS  
ARR. BROWMAN

**A** 4x

Bb Horn  
F#min

Bass  
E min

**B**

Intro Funk 1=88

- Jean Pierre -

Miles Davis

Marcus Miller's Groove

till  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

A7 A7/G A7/F# A7/D A7/C# A7/C A7/B A7/Bb

A7 (#9)

SOLOS

(B) A7 >

A7 A7/G A7/F# A7/D A7/C# A7/C A/B A7/Bb

After Solos; D & A1 Coda

(C) CODA

A7 (#9)

(MED. SACS)

# SO WHAT

399.  
- MILES DAVIS

Handwritten musical notation for the first system. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. A double bar line with a scissor symbol above it is present. Chord annotations include "(BASS LINE BY)" and "D-7 (TRIAN)".

Handwritten musical notation for the second system, continuing the bass line and accompaniment.

Handwritten musical notation for the third system, featuring first and second endings marked "1." and "2.".

Handwritten musical notation for the fourth system, including the annotation "Eb-7 (DOR.)".

Handwritten musical notation for the fifth system, concluding with the instruction "D.S. al f".

Handwritten musical notation for the sixth system, starting with a treble clef and a double bar line. It includes the annotation "(D-7)" and a chord progression box: "SOLOS ON ENTIRE FORM: D-7 || Eb-7 || D-7".

# CHAMELEON

HERBIE HANCOCK

BASS INTRO)

Musical notation for the first staff of the bass intro, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of eighth and quarter notes. Chord markings above the staff include Bmi7 and Eb7.

Musical notation for the second system of the bass intro, consisting of two staves. The top staff has a 4x's) Bmi7 marking. The bottom staff continues the melodic line. Chord markings include Eb7 and Bmi7.

Musical notation for the third system of the bass intro, consisting of two staves. The top staff has a 4x's) Bmi7 marking. The bottom staff continues the melodic line. Chord markings include Eb7 and Eb7.

Musical notation for the fourth system of the bass intro, consisting of two staves. The top staff has a Bmi7 marking. The bottom staff continues the melodic line. Chord markings include Eb7 and 4. Eb7.

Empty musical staves at the bottom of the page. A handwritten note in the bottom right corner reads: HERBIE HANCOCK "HEAD HUNTERS".



# Black Satin E7(#9)

Handwritten musical notation for guitar, showing a melody line and a bass line with chord symbols. The melody line is written on a treble clef staff, and the bass line is written on a bass clef staff. The chord symbols are: E, F#, D# B F#, A B, C G E, F#, D# B F#.

TAB end

end  
w  
INTRO  
LOOP

trilled

Address me, M... / g... / g...

# LEAD SHEET

# Tutu

MILES DAVIS

## Shots

trumpet

keys

## Intro Gm Miles wank

bass

1.

**A1** Gm<sup>11</sup> Gm<sup>13</sup> (maj7) Cm<sup>7</sup>/G

1. Gm<sup>11</sup> **B1** 2. Am Dm<sup>13</sup>

no bass

FINE

17

**A2** Gm<sup>11</sup> Gm<sup>13</sup> (maj7) Cm<sup>7</sup>/G

**B2** Am Dm<sup>13</sup> Gm<sup>11</sup>

FINE

Blowing over A2... cue B when ready

Intro

Baseline

(A)

$G_{sus} (All.)$   $E_b^7(9)/G$   $Dm7/G$   $G7(\#9)$   $A_b^7/G$   
 $G_{sus} (All.)$   $E_b^7(9)/G$   $Dm7/G$   $G7$   $A_b^7/G$

1.  $G7(Funk)$

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

Bass

$C7$  (Drum Fills)