

BASS

Chocalet Citeh

HOME OF THE MILLION MAN MARCH
(FOR CHRIS ROCK)

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI

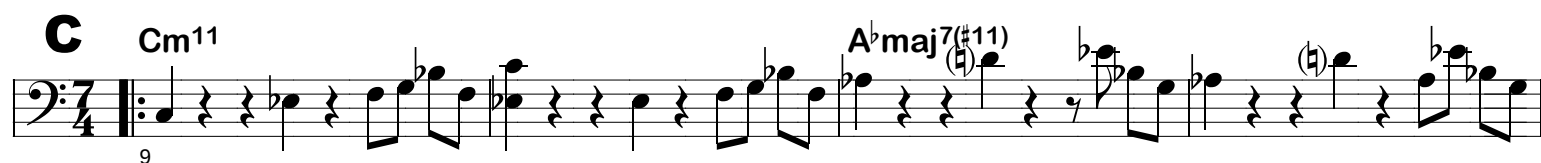
A Cm⁹ D^bm⁹ E^bmaj⁹ Dm⁹



B G⁷ G⁷alt G⁷ G⁷alt



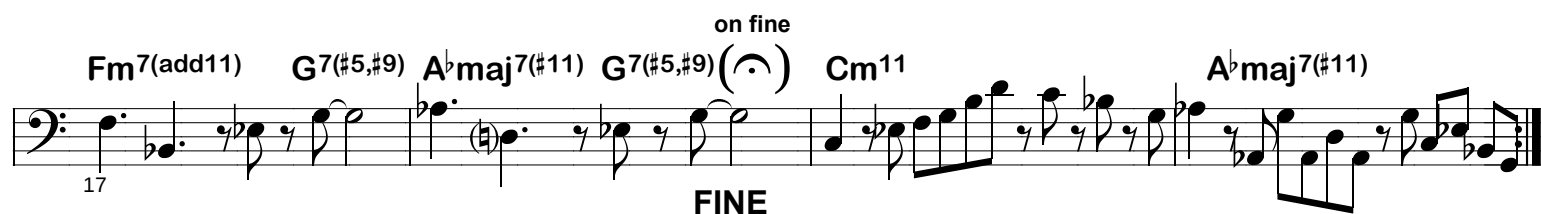
C Cm¹¹ A^bmaj⁷(#11)



Cm¹¹ A^bmaj⁷(#11)



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



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

Catholic Schoolgirls

♩ = 144

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

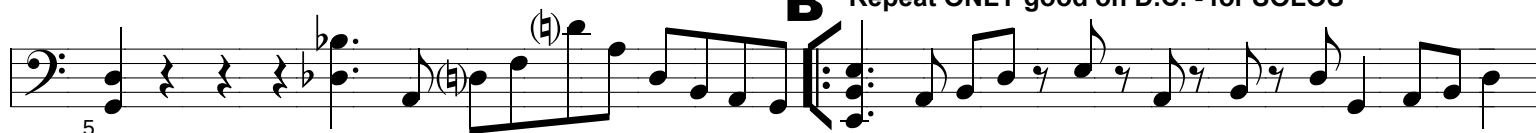
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A



E minor - evil 7

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



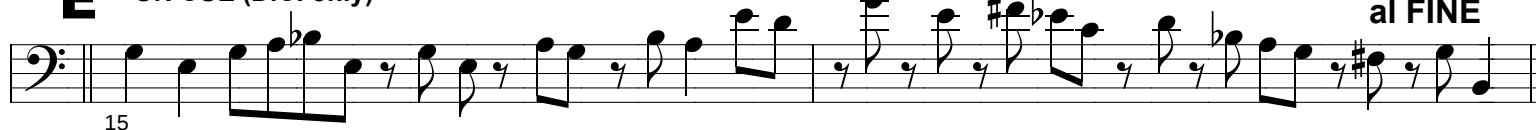
C ON CUE (D.C. only)



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



E ON CUE (D.C. only)

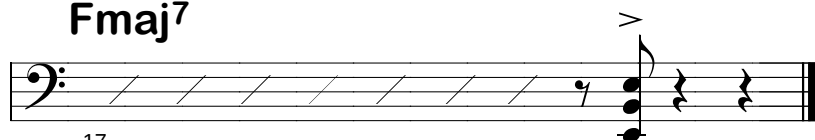


D.C.
al FINE

Horns play "Girl from Ipanema"
faggily at cruiseship tempo

Fmaj7

UGLY!!!



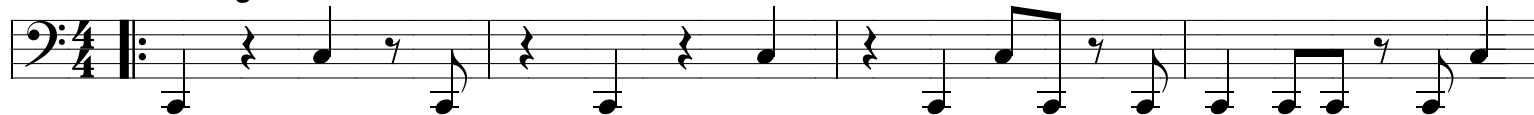
FINE

BASS

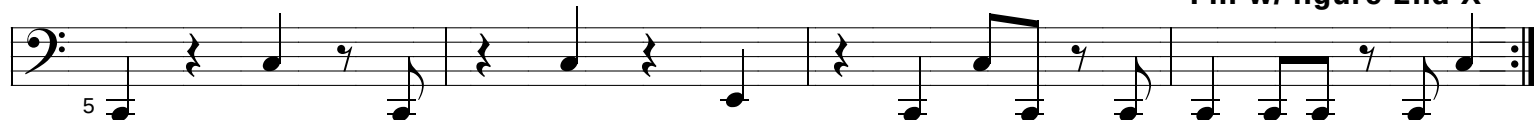
Anxiety & The Creature Within

COMPOSED & ARRANGED BY :
NICK "BROWNMAN" ALI

Drum groove - no hi-hats



Fill w/ figure 2nd X



A Cm⁹ C⁷sus⁴ C^{#7}sus⁴ Gm⁷ D/F[#] Fm Cm



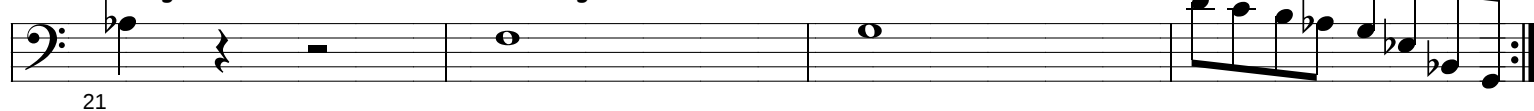
Cm⁹ C⁷sus⁴ C^{#7}sus⁴ Gm⁷



B E^bmaj⁷/C A^bmaj¹³ Fm⁷/B^b Cm⁷/G



A^bmaj⁹ E^bmaj⁷/F Galt⁷ BIG FILL 2ND X



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

C Drum blowjobs



CODA ⊕



BASS

Irrational Funktion

A1COMPOSED & ARRANGED BY :
BROWNMAN ALI

Section A1 consists of 12 measures of music in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various note values, rests, and a repeat sign at the end of the section.

A2

Section A2 consists of 16 measures of music in bass clef, 4/4 time, with a key signature of three flats. It continues the melodic and harmonic patterns established in A1, ending with a repeat sign.

B

Section B consists of 12 measures of music in bass clef, 4/4 time, with a key signature of three flats. This section features a more active bass line with eighth and sixteenth notes, contrasting with the previous sections.

A3

Section A3 consists of 22 measures of music in bass clef, 4/4 time, with a key signature of three flats. It returns to the melodic style of sections A1 and A2, concluding with a final measure marked with a double bar line and a repeat sign.

FINE

LEAD SHEET

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

Cm

Cm7 F7

B hip-hop

B^bmaj7 B^bm7 E^b7 A^bmaj7 A^bm7 D^b7

big fill - set this up

G^bmaj7 Gm7 C7 Fmaj7 E7(#9)

BYE BYE BLACKBIRD

DIXON/HENDERSON

Handwritten musical score for "Bye Bye Blackbird" in G major, 4/4 time. The score consists of 10 staves. The first staff is the melody, starting with a G chord. The following staves are accompaniment, with various chords written above the notes. The key signature has one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line on the 10th staff.

Chords written above the staves:

- Staff 1: G
- Staff 2: B^b0
- Staff 3: A^{mi}7
- Staff 4: D7
- Staff 5: A^{mi}7
- Staff 6: A^{mi}7
- Staff 7: A^{mi}7
- Staff 8: D7
- Staff 9: G
- Staff 10: F7, E7
- Staff 11: A^{mi}7 (C^{mi}6) (G A7) E^b7 D7
- Staff 12: G
- Staff 13: B^{mi}7
- Staff 14: E7
- Staff 15: A^{mi}7
- Staff 16: D7
- Staff 17: G

MILES DAVIS - "ROUND MIDNIGHT"

BASS

CAZAVAH

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWMAN

$\text{♩} = 260$ Dancehall

A

C7

C7

5C7sus4

Cm9

band out!

9 tumbao

Fm7

E^b9

D^b9

C7(#5,#9)

B **13 Songo**

F9

17 B^b9

21 E^b7

25 A^b6

G7

D^b7

C **29 Dancehall**

C7

33 C7

37 C7sus4

>Cm9

band out

41 Fm7

E^b9

D^b9

C7(#5,#9)

C - Concert Chart

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CANTALOUPE ISLAND

By HERBIE HANCOCK

Moderate Rock band out **Fmin** In!

Eb7 **Dm11** **Fmin**

Marcus Miller

Intro C - Concert Chart

Handwritten musical score for a funk song, featuring a guitar part (A) and a bass part. The score is written on a single system with two staves. The guitar part (A) is in the treble clef and the bass part is in the bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The guitar part includes a 'Baseline' section and a section labeled 'A'. The bass part includes a 'Bass' section. The score includes various musical notations such as notes, rests, and chords, along with handwritten annotations like 'G sus (All)', 'E7(b9)/G', 'Dm7/G', 'G7(#9)', 'A7(b9)/G', 'G7(Funk)', 'C7(b9)', and 'Drum Fills'.

426.

-WARREN/GORDON

(UP) **THERE WILL NEVER BE ANOTHER YOU**

Handwritten musical score for the song "There Will Never Be Another You" (UP). The score is written on ten staves, each with a key signature of one flat (Bb) and a common time signature (C). The melody is written in the treble clef. Chord progressions are indicated by handwritten notes above the staves. The score includes a repeat sign (double bar line with dots) and a final measure marked "(FINE)".

Chord progressions (from left to right, top to bottom):

- Staff 1: Eb maj7, D-7 b5, G7 b9
- Staff 2: C-7, Bb-7, Eb7
- Staff 3: Ab maj7, F-7 b5, Bb7, Eb maj7, C-7
- Staff 4: F7, (C-7 F7), F-7, Bb7
- Staff 5: Eb maj7, D-7 b5, G7 b9
- Staff 6: C-7, Bb-7, Eb7
- Staff 7: Ab maj7, F-7 b5, Bb7, Eb maj7, G-7, C7
- Staff 8: Eb maj7, D7, G7, C7, F-7, Bb7, Eb (Bb7)

The score concludes with a final measure marked "(FINE)".

BASS

Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

C⁹

Cmaj⁷ E^b maj⁷ A^b maj⁷ D^b maj⁷

Trumpet

Bass

C⁷

Fm⁷

B^b7

6

C⁷

B^bm⁷

E^b7

10

A^b maj⁷

Am⁷

D⁷

14

Dm⁷

G⁷

Cmaj⁷ E^b maj⁷

A^b maj⁷

D^b maj⁷

18

(MED. SLOW SWING) 4/10.

STOLEN MOMENTS

- OLIVER NELSON

First system of musical notation. Treble and bass staves. Chords: C-7, D-7, Ebmaj7, D-7.

Second system of musical notation. Treble and bass staves. Chords: C-7, C-6, C-7, C-6.

Third system of musical notation. Treble and bass staves. Chords: F-7, F-6, C-7, C-6.

Fourth system of musical notation. Treble and bass staves. Chords: D-7, D#7, E-7, F-7, F#7, F-7, E-7, Eb-7, D-7.

Fifth system of musical notation. Treble and bass staves. Chords: D-7, D#7, C/E, F-7, C-7, G+7.

(SOLOS ON C MINOR BLUES)

Sixth system of musical notation. Treble and bass staves. Chords: G+7, C-7, G+7, F7sus4, C-9.

RIT.

OLIVER NELSON - "BLUES AND THE ABSTRACT TRUTH"

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

BASS LEAD SHEET

Yesteryear

(BASED ON JEROME KERN'S "YESTERDAYS")

BY BROWNMAN
BASED ON "YESTERDAYS" BY JEROME KERN

Bass lead sheet for "Yesteryear" (based on Jerome Kern's "Yesterdays"). The key signature is one flat (B-flat), and the time signature is 4/4. The sheet includes six staves of music, with chord symbols written above the notes. The first staff begins with a repeat sign. The second staff has a measure number '6' below the first measure. The third staff is labeled 'HEAD' and has a measure number '10' below the first measure. The fourth staff has a measure number '14' below the first measure. The fifth staff has a measure number '18' below the first measure. The sixth staff has a measure number '22' below the first measure and a '3' below a triplet of eighth notes in the fifth measure.

Chord symbols: Dm, E^bm, Dm, Cm, Dm, E^bm, Dm, Cm, Dm, E^bm, Dm, Cm, Dm, Dm/C[#], Dm/C, Bm⁷(^b5), E7(^b9), A7([#]5), D⁷, G⁷, C⁷, Cm⁷, F⁷, B^bmaj⁷, E^bmaj⁷, Em⁷, Em⁷(^b5), A7(^b9).

BASS

Evolution Revolution

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Trumpet alone - melody

Ev - vo - lu - tion - this is

2nd time only

A Melody

5 9

B Trumpet noodles sparcely

13 7

C HOLE!

21 20

D Melody returns

29 33

E B $\flat$ maj⁷ Bridge

37 41 Dmaj⁷

Em⁷

A⁷

Em⁷

A⁷

45 Dmaj⁷

Dm⁷

G⁷

49 Cmaj⁷

Em⁷($\flat$ 5)
PLAY!

A⁷($\flat$ 9)

53

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

85

Band out, horn alone

Everyone

FINE

BASS

$\text{♩} = 340$

Jungle

bass intro

Juggernaut

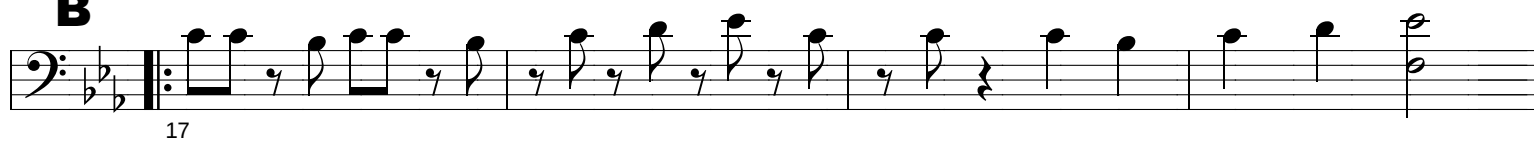
COMPOSED & ARRANGED BY :
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A



B



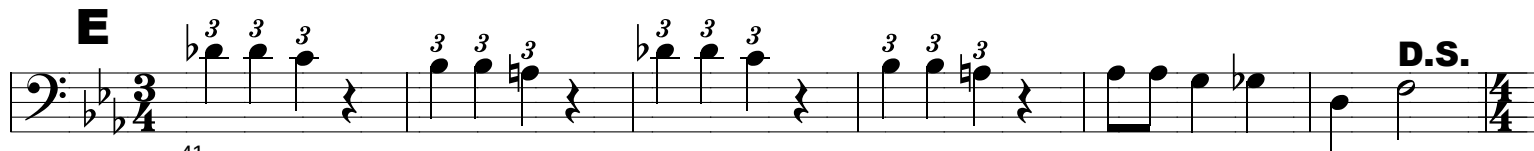
C



D



E



D.S.

F

47

51

55

59

Section F consists of four staves of music in 4/4 time, key of B-flat major. It begins with a repeat sign at measure 47. The notation includes eighth and quarter notes, rests, and a double bar line at the end of measure 58.

G 59 Trumpet Solo

63

Section G consists of two staves of music in 4/4 time, key of B-flat major. It begins with a repeat sign at measure 63. The notation includes quarter and eighth notes, rests, and a double bar line at the end of measure 66.

H 67 Interlude

71

Section H consists of two staves of music in 4/4 time, key of B-flat major. It begins with a repeat sign at measure 71. The notation includes quarter and eighth notes, rests, and a double bar line at the end of measure 74.

I 75 Drum solo - OPEN

79

Section I consists of two staves of music in 4/4 time, key of B-flat major. It begins with a repeat sign at measure 79. The notation includes quarter and eighth notes, rests, and a double bar line at the end of measure 82.

J 83 OPEN

87

Section J consists of two staves of music in 4/4 time, key of B-flat major. It begins with a repeat sign at measure 87. The notation includes quarter and eighth notes, rests, and a double bar line at the end of measure 90.

K 91 cue - big trumpet runs

95

Section K consists of two staves of music in 4/4 time, key of B-flat major. It begins with a repeat sign at measure 95. The notation includes quarter and eighth notes, rests, and a double bar line at the end of measure 98.

99

C - Concert Chart

RED CLAY

- FREDDIE HUBBARD

(Rock)

(RHYTHM SECTION:)

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

(TRUMPET:)
B 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-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

C

(SAXES:)
D C-7 Bb-7 Eb7 Abmaj9 D-7b9 G7+

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