

BASS

Anaconda

♩=250

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Bass sheet music for the song "Anaconda". The music is written in 4/4 time with a tempo of 250 BPM. The key signature is one flat (F major/D minor). The piece is divided into three main sections: A1, A2, and B.

Section A1: Measures 1-20. Chords include Fm, Cm7/E♭, Gdim7, and C7(♭9).

Section A2: Measures 21-44. Chords include Fm, Cm7/E♭, Fm7, A♭7sus4, B♭m9, and C7(♭9).

Section B: Measures 45-53. Chords include E♭, D♭, E♭, and 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**

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.

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INTROEm⁷/B Gmaj⁷/A Cmaj⁹/G

drums in - no backbeat

Em⁷/B Gmaj⁷/A Cmaj⁹/G C(add9)

backbeat

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]

Em⁷/B Gmaj⁷/A Cmaj⁹/G C(add9)

Em⁷/B Gmaj⁷/A Cmaj⁹/G E A7(^b5, #9) G/C Am⁹

Em⁷/B Gmaj⁷/A Cmaj⁹/G C(add9)

Em⁷/B Gmaj⁷/A Cmaj⁹/G E A7(^b5, #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 E^bm⁷ A^b7 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

Ache Of A Memory

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI

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A Gm7 F7

8 8

Horn 1

Horn 2

Bass

play bass line from A here

4/4

4/4

4/4

13

21

D7

C Gm7 F7

E_b7 D7

D Gm7 F7

E_b7 D7

E Gm7 F7

41

The sheet music is for the bass part of a song. It is written in three systems, each with three staves (treble, alto, and bass). The key signature has one flat (B-flat). The first system starts with a C major chord and a Gm7 chord, followed by an F7 chord. The second system starts with an E-flat 7 chord and a D7 chord. The third system starts with a D major chord and a Gm7 chord, followed by an F7 chord. The music ends with a double bar line and a repeat sign. The page number 41 is at the bottom left.

45

E^b7 **D7**

F **Gm7** **F7**

49

E^b7 **D7**

53

Gm7 **F7**

57

E^b7 **D7**

61

LEAD SHEET

Cabal of Conspirators

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Horns

Bass

A

Em F#m

Ebm F#m Ebmaj7 B7

8

FINE

B

Em F#m

Ebm F#m Ebmaj7 B7

12

16

C

E7(b9,#9)

20

24

28

32

36

40

All sections all called -- this is a "modular" tune -- so watch Brown!
To end the horns will trade over A -- on cue use the last 2 bars of A as the FINE

BASS

El Tortuga

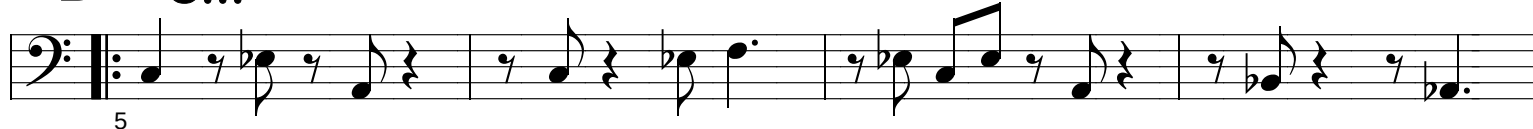
[for Faiz Ali, who left us on May 21, 2010
to start his next great adventure]

COMPOSED & ARRANGED BY :
BROWNMEN ALI

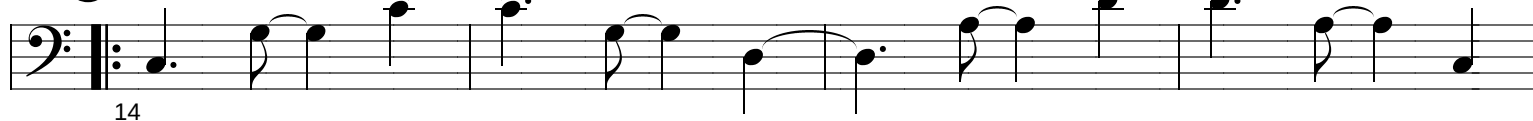
A1 Cm



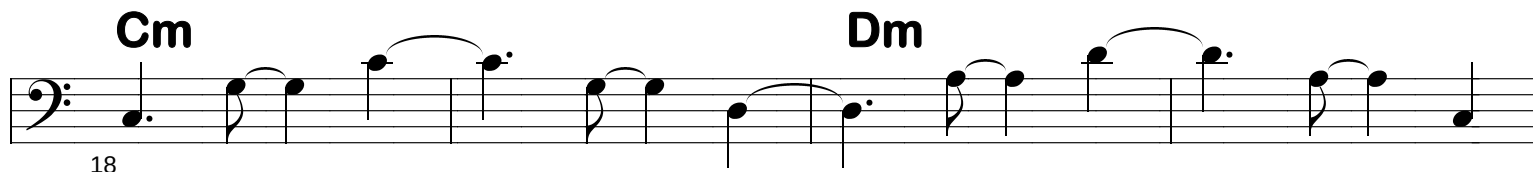
B Cm



C Cm



Dm



Cm

Bb

Ab

G7



Cm

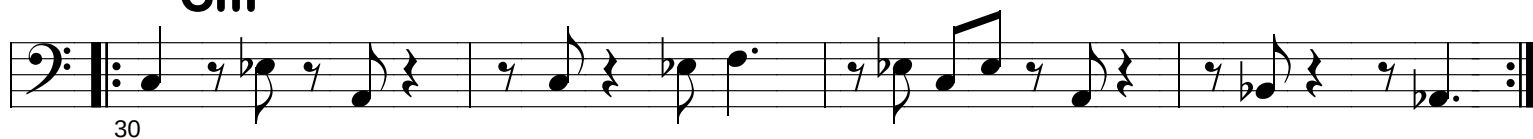
Bb

Ab

G7



A2 Cm



Interlude

Bass line for the Interlude section, measures 34 to 49. The key signature is one flat (Bb). The time signature is 4/4. The bass line is written in bass clef. The notes are: 34: (D4) (F4) (Bb4) (D5) (F5) (Bb5) (D6) (F6) (Bb6) (D7) (F7) (Bb7) (D8) (F8) (Bb8) (D9) (F9) (Bb9) (D10) (F10) (Bb10) (D11) (F11) (Bb11) (D12) (F12) (Bb12) (D13) (F13) (Bb13) (D14) (F14) (Bb14) (D15) (F15) (Bb15) (D16) (F16) (Bb16) (D17) (F17) (Bb17) (D18) (F18) (Bb18) (D19) (F19) (Bb19) (D20) (F20) (Bb20) (D21) (F21) (Bb21) (D22) (F22) (Bb22) (D23) (F23) (Bb23) (D24) (F24) (Bb24) (D25) (F25) (Bb25) (D26) (F26) (Bb26) (D27) (F27) (Bb27) (D28) (F28) (Bb28) (D29) (F29) (Bb29) (D30) (F30) (Bb30) (D31) (F31) (Bb31) (D32) (F32) (Bb32) (D33) (F33) (Bb33) (D34) (F34) (Bb34) (D35) (F35) (Bb35) (D36) (F36) (Bb36) (D37) (F37) (Bb37) (D38) (F38) (Bb38) (D39) (F39) (Bb39) (D40) (F40) (Bb40) (D41) (F41) (Bb41) (D42) (F42) (Bb42) (D43) (F43) (Bb43) (D44) (F44) (Bb44) (D45) (F45) (Bb45) (D46) (F46) (Bb46) (D47) (F47) (Bb47) (D48) (F48) (Bb48) (D49) (F49) (Bb49) (D50) (F50) (Bb50) (D51) (F51) (Bb51) (D52) (F52) (Bb52) (D53) (F53) (Bb53) (D54) (F54) (Bb54) (D55) (F55) (Bb55) (D56) (F56) 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LEAD SHEET

Recorda Me

- Rhythm section FREE off the top w/ horn(s) playing sample
- Semi-tone walkup to rhythm section full groove
- sample returns later, then cue to A

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

These shots EVERY TIME (even in solos)

Gbmaj7 Gm7 C7 Fmaj7 E7(#9)

19

To end play above 2 bars in a loop, first as hip-hop, then as drum'n'bass, then back to hip-hop
End by shadowing trumpet sample, rubato, with final hit (watch Brown!)

BASS

Evolution Revolution

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Trumpet alone - melody

Ev - vo - lu - tion - this is

2nd time only

A 5 Melody

9

B 13 Trumpet noodles sparcely

7

C 21 HOLE!

20

D 29 Melody returns

33

E 37 B $\flat$ maj⁷ Bridge

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

C-concert

RED CLAY

- FREDDIE HUBBARD

(Rock)

Handwritten musical notation for the first system of 'Red Clay'. The key signature is B-flat major (two flats). The notation is on a grand staff (treble and bass clefs). Above the staff, there are handwritten chord symbols: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4, F7sus4, and G7sus4. The first and second endings are marked with '1.' and '2.' respectively. The melody is written in the bass clef, and the bass line is in the treble clef.

Handwritten musical notation for the second system of 'Red Clay'. The notation is on a grand staff. Above the staff, there are handwritten chord symbols: C-7(11), Bb-7(11), Db7sus4, and Eb7sus4. Below the staff, there are handwritten chord symbols: F7sus4, G7sus4, C-7(11), and Bb-7(11). The first ending is marked with '1.' and the second ending with '2.'.

Handwritten musical notation for the third system of 'Red Clay'. The notation is on a grand staff. Above the staff, there are handwritten chord symbols: Db7sus4, Eb7sus4, 1. F7sus4, G7sus4, 2. F7sus4, G7sus4. The first ending is marked with '1.' and the second ending with '2.'.

Handwritten musical notation for the fourth system of 'Red Clay'. The notation is on a grand staff. Above the staff, there are handwritten chord symbols: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, and G7sus4. The first ending is marked with '1.' and the second ending with '2.'.

Handwritten musical notation for the fifth system of 'Red Clay'. The notation is on a grand staff. Above the staff, there are handwritten chord symbols: C-7, Bb-7, Eb7, Ab7sus4, D-7b9, and G+7. The first ending is marked with '1.' and the second ending with '2.'.

(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

You Are The Sunshine Of My Life

STEVIE WONDER

A1 F C/B $\flat$ Am⁷ D7($\flat$ 9)

A2 F C/B $\flat$ Am⁷ D7($\flat$ 9)

B Fmaj⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

Fmaj⁷ Gm⁷ C⁷ F $\flat$ m7($\flat$ 5) A⁷alt

Dmaj⁷ F $\flat$ m⁷ A⁷ Dm Dm(maj7) Dm⁷

G⁷ Gm⁷ C⁷

A3 F C/B $\flat$ Am⁷ D7($\flat$ 9)

Gm⁷ C⁷ F Gm⁷ C⁷sus⁴

BASS

Catholic Schoolgirls

♩ = 144

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

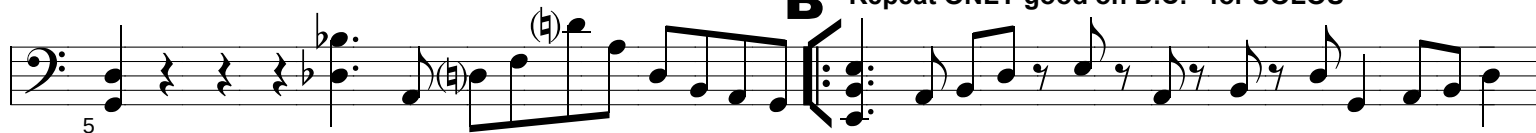
COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI

A



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



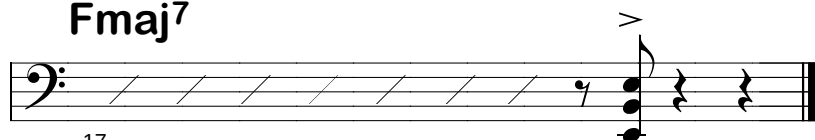
E ON CUE (D.C. only)



D.C.
al FINE

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

UGLY!!!



FINE

BASS

Chocelet Citeh

HOME OF THE MILLION MAN MARCH
(FOR CHRIS ROCK)

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI

A Cm⁹ D^bm⁹ E^bmaj⁹ Dm⁹



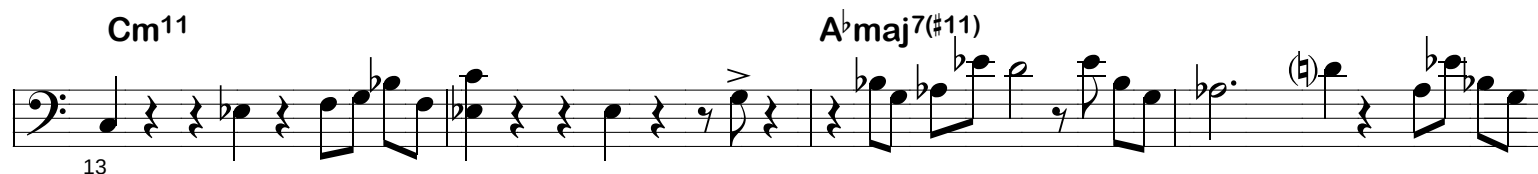
B G⁷ G⁷alt G⁷ G⁷alt



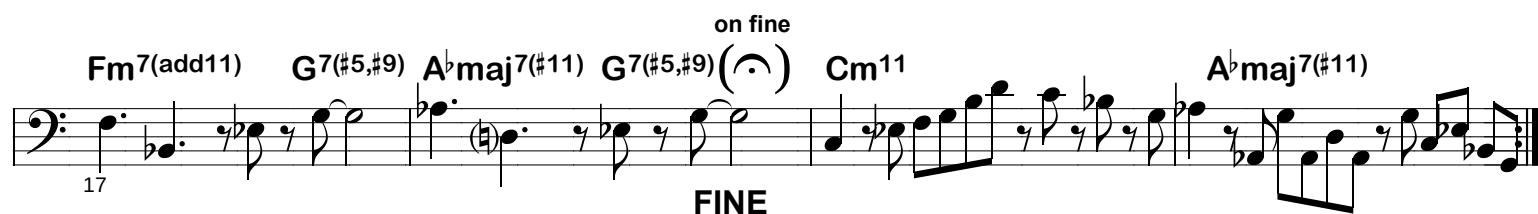
C Cm¹¹ A^bmaj⁷(#11)



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

$\text{♩} = 340$

Jungle

bass intro

Juggernaut

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI



5

A



9



13

B



17



21

C



25



29

D

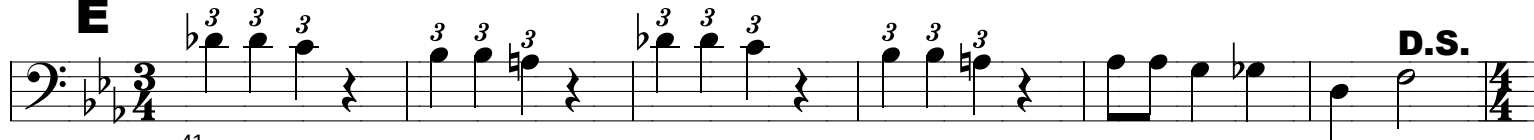


33



37

E



41

D.S.

F

47

51

55

59

Section F consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the fourth staff.

G 59 Trumpet Solo

63

Section G consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The notation includes quarter and eighth notes, rests, and a double bar line at the end of the second staff.

H 67 Interlude

71

Section H consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The notation includes quarter and eighth notes, rests, and a double bar line at the end of the second staff.

I 75 Drum solo - OPEN

79

Section I consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The notation includes quarter and eighth notes, rests, and a double bar line at the end of the second staff.

J 83 OPEN

87

Section J consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The notation includes quarter and eighth notes, rests, and a double bar line at the end of the second staff.

K 91 cue - big trumpet runs

95

Section K consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The notation includes quarter and eighth notes, rests, and a double bar line at the end of the second staff.

99

BASS LEAD SHEET

Yesterday

(BASED ON JEROME KERN'S "YESTERDAYS")

BY BROWNMAN
BASED ON "YESTERDAYS" BY JEROME KERN

Bass lead sheet for "Yesterday" (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 measure numbers 6, 10, 14, 18, and 22 indicated. Chord symbols are provided above the staff lines.

Staff 1: Dm E^bm Dm Cm

Staff 2: Dm E^bm Dm Cm

Staff 3: **HEAD** Dm E^bm Dm Cm

Staff 4: Dm Dm/C[#] Dm/C Bm^{7(b5)} E7^(b9)

Staff 5: A7^(#5) D⁷ G⁷ C⁷

Staff 6: Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Em⁷ Em^{7(b5)} A7^(b9)

BASS

*Irrational Funktion*COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1

Section A1 (Measures 1-12) in bass clef, 4/4 time, key of B-flat major. The notation includes a repeat sign at the beginning. Measure numbers 5 and 9 are indicated below the staff.

A2

Section A2 (Measures 13-28) in bass clef, 4/4 time, key of B-flat major. The notation includes a repeat sign at the beginning. Measure numbers 17, 21, and 25 are indicated below the staff.

B

Section B (Measures 29-40) in bass clef, 4/4 time, key of B-flat major. Measure numbers 33 and 41 are indicated below the staff.

A3

Section A3 (Measures 41-61) in bass clef, 4/4 time, key of B-flat major. The notation includes a repeat sign at the beginning. Measure numbers 49, 53, 57, and 61 are indicated below the staff.

FINE

LEAD SHEET

Isotope

slow HIP-HOP

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMAN 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**

9

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

13

BASS

Without A Song

INTRO

COMPOSED BY VINCENT YOUMANS

ARRANGED BY BROWMAN

LYRICS BY WILLAM ROSE & EDWARD ELI

horn pickup

E^b maj⁷ **E^b7** **A^b maj⁷** **D^b7**

E^b maj⁷ **E^b7** **A^b maj⁷** **D^b7**

E^b maj⁷ **Gm⁷** **F[#]dim⁷** **Fm⁷** **B^b7**

E^b maj⁷ **A^b maj⁷** **Fm⁷** **B^b7** **Gm⁷** **C⁷** **Fm⁷** **B^b7**

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

A1 **E^b maj⁷** **E^b7** **A^b maj⁷** **D^b7**

E^b maj⁷ **E^b7** **A^b maj⁷** **D^b9**

E^b maj⁷ **Gm⁷** **C⁷** **Em⁷** **B^b7**

E^b maj⁷ **A^b maj⁷** **Fm⁷** **B^b7** **Gm⁷** **C⁷** **Fm⁷** **B^b7**

A2 **E^b maj⁷** **E^b7** **A^b maj⁷** **D^b9**

E^b maj⁷ **E^b7** **A^b maj⁷** **D^b9**

E^b maj⁷ **Gm⁷** **G^bdim⁷** **Em⁷** **B^b7**

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

BASS

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

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

58 A^3 E^bmaj^7 E^b7 A^bmaj^7 D^b9

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

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

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

BASS

Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

C⁹Cmaj⁷ E^b maj⁷ A^b maj⁷ D^b maj⁷

Trumpet

Bass

C⁷Fm⁷B^b7

6

C⁷B^bm⁷E^b7

10

A^b maj⁷Am⁷D⁷

14

Dm⁷G⁷Cmaj⁷ E^b maj⁷A^b maj⁷ D^b maj⁷

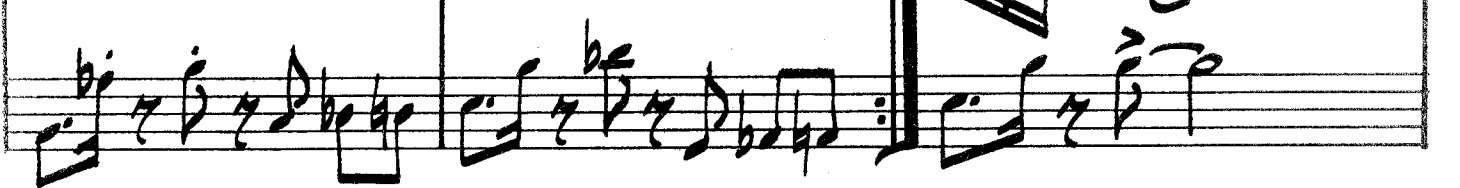
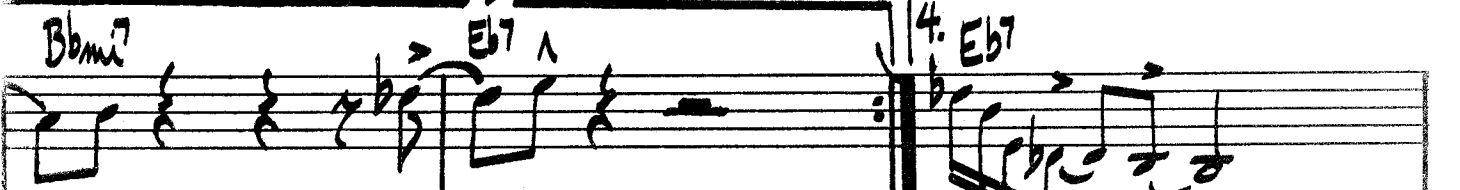
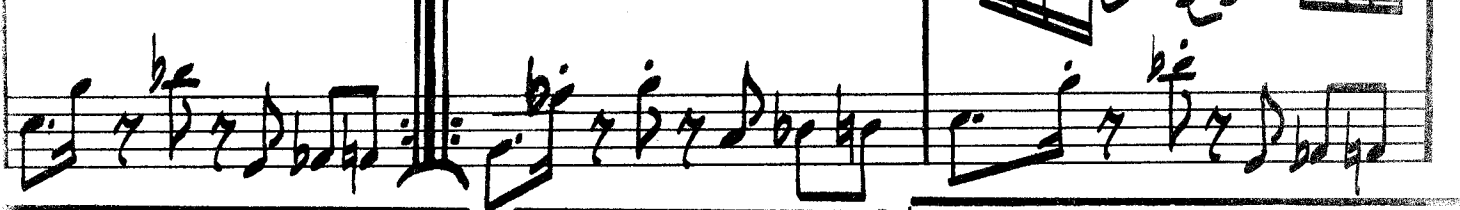
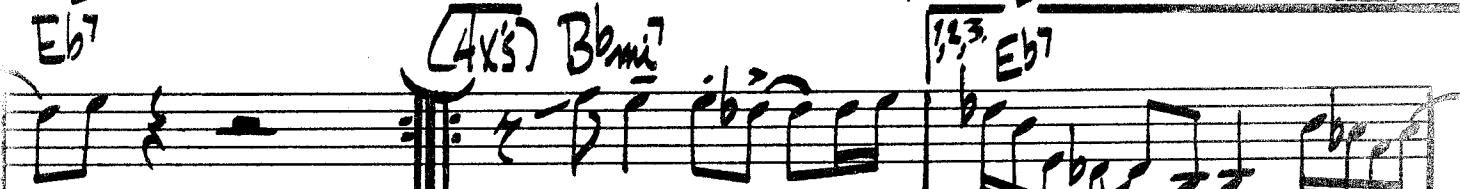
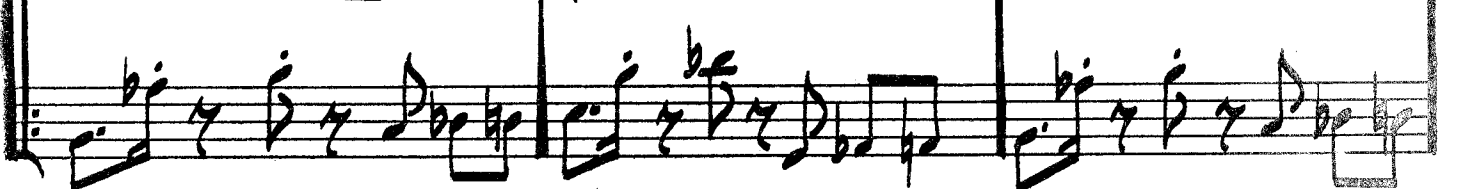
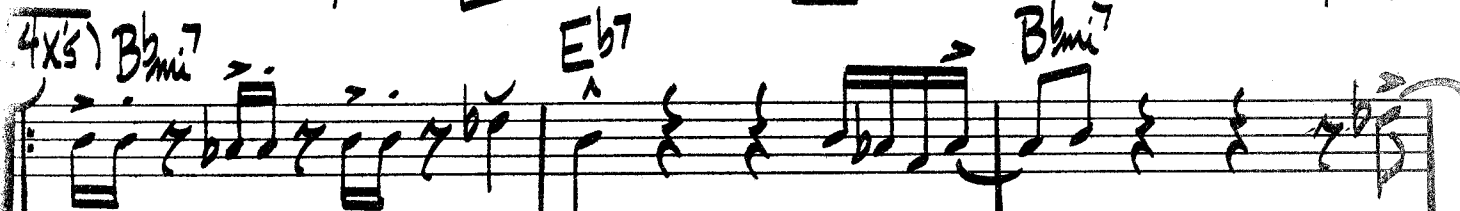
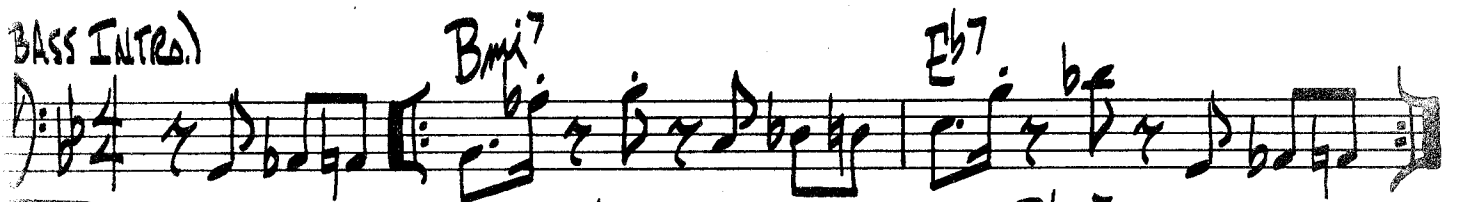
18

58.

CHAMELEON

HERBIE HANCOCK

BASS INTRO.)

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

A F

Handwritten musical notation for the first system of "BYE BYE BLACKBIRD". It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains whole notes. Chords are written above the staves: F , A^b , Gmi^7 , and C^7 .

A Gmi^7

Handwritten musical notation for the second system. It consists of two staves. The top staff continues the melody. The bottom staff contains whole notes. Chords are written above the staves: Gmi^7 , $Gmi(maj^7)$, Gmi^7 , and C^7 . Below the bottom staff, the chords Gmi^7 , C^7 , F , and C^7 are written.

B F^7

Handwritten musical notation for the third system. It consists of two staves. The top staff continues the melody. The bottom staff contains whole notes. Chords are written above the staves: F^7 , E^b7 , and D^7 . Below the bottom staff, the chords Gmi^7 , D^b7 , C^7 , and C^7 are written.

A F

Handwritten musical notation for the fourth system. It consists of two staves. The top staff continues the melody. The bottom staff contains whole notes. Chords are written above the staves: F , $A_m^7(b5)$, and D^7 . Below the bottom staff, the chords Gmi^7 , C^7 , F , and C^7 are written.

MILES DAVIS - "ROUND MIDNIGHT"

I VI II V
vamp to end

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** **E^b7**

D^b7 **C7sus4** **Fm7** 1. 2.

B **E^b7** **Fm7**

E^b7 **D^b7** **C7** **Fm7**

A **Fm7** **E^b7**

D^b7 **C7sus4** **Fm7**

68.
(MED. FUNK)

BUTTERFLY

- HERBIE HANCOCK

3X



(solo)

2 (MELODY)

A

(solo)

(DRUMS)

B

(har)

(har)

(har)

(s)

2

Bb-7 Eb-7 Ab-7 F#7 F#7 F#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 Sust

1.5

1st solo

Bb7 Sust A-7

LAST SOLO

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

HERBIE HANCOCK - "IMPACT"