

LEAD SHEET

71+

BY: JACE PASTORIUS
ARR. FOR BROWMAN ACOUSTIC QUARTET

Fm⁹ Bmaj(#11)/F Amaj(#11)/F Cmaj(#5)/D# B/E

B/E Fm⁹ D^bmaj⁷

Emaj⁷(^b5) Amaj(#5)/A^b Bmaj(#5)/B^b

E^bm⁹ B/B^b E^bm⁹ B/B^b

E^bm⁹ B/B^b E^bmaj⁷ G^bm⁷ Gsus⁷

Gsus⁷ B^bsus⁷ A7(#5) A^bsus⁷

D^bm⁷ Am⁷ Bm⁷ G^bsus⁷ Dm⁷ Em⁷

Bmaj⁷ Fmaj⁷(#11) Emaj⁷(#11) E^bm⁷ D7(#5)

G^bsus⁷ Emaj(#5)/B^b Gmaj⁷(^b5) D^bsus⁷ D/D^b

Fmaj⁷(#11) A^bsus⁷ Dmaj⁷(#11)

42 **G/A** **G^bm⁷** **Dsus** **Esus**

46 **Bsus** **Bsus/D** **D^bmaj⁷(#11)** **Fm⁷** **Gmaj⁷(#11)**

50 **Gmaj⁷(#11)** **Emaj⁷(#11)** **A⁷(#5)/E^b** **Bsus/C** **Emaj⁷** **A^bsus** **Cmaj⁷(^b5)**

54 **Bmaj⁹** **G^bsus** **B/D^b** **B^bm⁷** **Bsus/C** **E^bm⁷**

58 **Gmaj⁷(#11)** **Emaj⁷(#11)** **Fmaj⁷(#11)** **Cmaj⁷(#11)** **Amaj⁷(#5)/A^b**

62 **Amaj⁷(#11)** **Amaj⁷(#11)/A^b** **Dm⁹** **D^bsus** **Dmaj⁷(#11)**

66 **Emaj⁷(#11)** **D^bmaj⁷** **C⁷** **A⁷(#11)**

70 **Emaj⁷** **A⁷(#5)/E^b** **Dmaj⁷** **Emaj⁷** **A^bsus** **Cmaj⁷(#5)**

73 **Dmaj⁷(^b5)/D^b**

77 **G^b7(#5)** **FINE**

DOUBLE-TIME FEEL FUNK

D^b7(^b9,#9)

81

BASS

CAZAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

$\text{♩} = 260$ Dancehall

A

C7

C7

$^5\text{C7sus4}$

Cm^9 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

$^5\text{C7sus4}$

Cm^9 band out

41

Fm7 E^b9 D^b9 C7(#5,#9)

45

BASS

Guataca City

2-3 clave

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

Measures 1-17 of the bass line for "Guataca City". 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), Gm7 (measures 9-12), Cm7 (measures 13-16), and Gm7 (measures 17-18). There are also D7(#9) chords in measures 9-10 and 16-17. Trills and triplets are used in measures 9-10 and 16-17. A "solo break" is indicated in measure 18 with a double bar line and a slash through the staff.

BLOWING

Gm7 (backgrounds on cue)

Measures 23-31 of the blowing line for "Guataca City". The key signature is B-flat major 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 first staff has a double bar line at measure 23 and a repeat sign. The second staff has a double bar line at measure 27. The third staff has a double bar line at measure 31 and a repeat sign.

BASS

El Ermitaño

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

Intro **Pardito Alto**
Dm⁷

5

On Cue **Pardito Alto**
A **Dm⁷** **C#dim⁷**

Am¹¹/C **G⁷/B**

Bbmaj⁷ **Fmaj⁷/A**

Em⁷(b5) **A⁷(b9)** **Dm⁷** **C#13**

B **Samba**
Cm⁷ **Bdim**

Bbmaj⁷ **Em⁷(b5)** **A⁷(b9)** **Dm¹¹** **C#⁷**

Cmaj⁹ **Bm⁷** **A⁷**

D⁷ **B⁷** **A^b7** **F⁷** **Em⁷(b5)** **To Coda** **A⁷(b9)**

CODA
⊕

A⁷(b9)

41

BASS

Samba de Uma Nota So

ARRANGED FOR PERMUTACOES

Samba

Intro

BY: ANTONIO CARLOS JOBIM
ARR BY: NICK "BROWNMAN" ALI & ATTILA FIAS

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁹sus⁴**

A

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁹sus⁴**

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁹sus⁴**

A^b6/C **G^b/C** **Fmaj⁷/C** **D^bmaj⁷(^b5)/C** **D⁷sus⁴/C**

Em/C **F⁷sus⁴/C** **G⁷sus⁴/C** **E^b7sus⁴/A^b**

Baiao

B

Fm⁷ **B^b/A^b** **Gm⁷** **Fm⁷** **Cm⁷** **C/B^b**

E^bm⁷/B^b **Adim** **B^bm/A^b** **E^b/G** **Bmaj⁷** **C[#]maj⁷([#]11)**

Samba

C

G⁷sus⁴ **Am⁷** **B^b7sus⁴** **C⁷sus⁴**

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁷sus⁴**

BASS

To Coda

A^b6/C G^b/C Fmaj7/C C#maj7(^b5)/C D7sus4

38

E^bmaj7 A^bmaj7 Dm7 G7sus4 C#maj7(#11)

⊕ OPEN Coda

E^bmaj7 A^bmaj7 Dm7 G7sus4 C#maj7(#11)

on cue
E^bmaj7 A^bmaj7 Dm7 G7sus4 C#maj7(#11)

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

Sorcerer

BY HERBIE HANCOCK
ARR BROWMAN ALI

D^bmaj7 **D7** **B7** **Em7** **Dm7**

Measures 1-5 of the bass line. Measure 1 starts with a double bar line and a repeat sign. The notes are: Bb2, Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 2: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 3: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 4: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 5: Bb3, D3, Eb3, F3, G3, A3, Bb3.

D^bmaj7 **Dmaj7** **A7(#9)** **D7(b9)**

Measures 6-9 of the bass line. Measure 6: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 7: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 8: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 9: Bb3, D3, Eb3, F3, G3, A3, Bb3.

A^bm7 **Gm7** **E^bm(maj7)** **Am7**

Measures 10-13 of the bass line. Measure 10: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 11: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 12: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 13: Bb3, D3, Eb3, F3, G3, A3, Bb3.

Cm7 **Gm7** **A7sus4** **B^bmaj7** **A^bdim**

Measures 14-18 of the bass line. Measure 14: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 15: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 16: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 17: Bb3, D3, Eb3, F3, G3, A3, Bb3. Measure 18: Bb3, D3, Eb3, F3, G3, A3, Bb3.

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

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

Musical staff for section A1, measures 1-4. Bass clef, 4/4 time signature. Chord Cm. The melody consists of quarter notes and eighth notes with rests.

B Cm

Musical staff for section B, measures 5-8. Bass clef, 4/4 time signature. Chord Cm. The melody continues from section A1.

Musical staff for section B, measures 9-13. Bass clef, 4/4 time signature. Chord Cm. Includes first and second endings.

C Cm

Musical staff for section C, measures 14-17. Bass clef, 4/4 time signature. Chords Cm and Dm. The melody features eighth notes and quarter notes.

Cm

Musical staff for section C, measures 18-21. Bass clef, 4/4 time signature. Chords Cm and Dm. The melody continues with eighth notes and quarter notes.

Cm

Musical staff for section C, measures 22-25. Bass clef, 4/4 time signature. Chords Cm, Bb, Ab, and G7. The melody continues with eighth notes and quarter notes.

Cm

Musical staff for section C, measures 26-29. Bass clef, 4/4 time signature. Chords Cm, Bb, Ab, and G7. The melody continues with eighth notes and quarter notes.

A2 Cm

Musical staff for section A2, measures 30-33. Bass clef, 4/4 time signature. Chord Cm. The melody repeats the first four measures of section A1.

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

Two Clear Nights

Bright Samba

COMPOSED & ARRANGED BY:
NICK (THE BROWNMAN) ALI

The bass line is written in 4/4 time with a key signature of one flat (Bb). It consists of ten 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 across the staves 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 last staff contains a whole note with a fermata and an 'X' above it, indicating a solo break.

solo break between each soloist

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

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)**

Gm **Am7(b5)** **D7(b9)** **A2** **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

9

MOLIENDO CAFE

-Columbia Trnd.

(as played by FORT APACHE BAND)

69

(GUA GUANCO)

OPEN

(on cue)

A

C-7

C-7 F-7

F-7 D ϕ 7 G7 ^{Musfundo} C-7 B-7 B \flat -7 E \flat 7

A Δ 7 D-7(b9) G7 C-7 ^{1.} ^{2.} C-7 set up salsa feel

B

(Salsa)

F-7 B \flat 7 E Δ C7

F-7 B \flat 7 E Δ

D ϕ 7 D ϕ G7(b9) ^{on cue} C-

C-7 D ϕ 7 G7(b9) ^{on cue} C-

FORM
AABA