

Sicily (Bass) 1/2.

Medium-Up Samba

$\text{♩} = 142$

A $\text{A}^\flat\text{M}^\flat\text{A}^\flat7$

Musical staff 1: Bass line starting with a whole rest followed by eighth notes.

$\text{D}^\flat/\text{F}^\sharp$

Musical staff 2: Bass line with eighth notes.

G^\flat/F

Musical staff 3: Bass line with eighth notes.

$\text{C}^\flat7(\text{b}9)/\text{E}$

Musical staff 4: Bass line with eighth notes.

$\text{E}^\flat\text{M}^\flat7$

Musical staff 5: Bass line with eighth notes.

$\text{D}^\flat7$

Musical staff 6: Bass line with eighth notes.

A^\flat/G

Musical staff 7: Bass line with eighth notes.

$\text{G}^\flat7$

Musical staff 8: Bass line with eighth notes and first/second endings.

(Half-Time Feel)

$\text{C}^\flat7(\text{b}9)$

Bass line with rests and chord changes: FMI , $\text{A}^\flat\text{M}^\flat6$.

$\text{B}^\flat7(\text{b}9)$

Bass line with rests and chord changes: $\text{E}^\flat\text{M}^\flat\text{A}^\flat7$, E^\flat , $\text{G}^\flat7$.

(Samba/Flute Solo)

$\text{A}^\flat\text{M}^\flat\text{A}^\flat7$

Bass line with rests and chord changes: $\text{D}^\flat7/\text{F}^\sharp$, $\text{G}^\flat7/\text{F}$, $\text{C}^\flat7(\text{b}9)/\text{E}$.

$\text{E}^\flat\text{M}^\flat7$

Bass line with rests and chord changes: $\text{D}^\flat7$, A^\flat/G , $\text{G}^\flat7$.

SICILY BASS 2/2

(Half-Time Feel/Bass Solo)

C⁷(b9) 4 F_{M1} 4 A^bM₁⁶ 2

B^b7(b9) 2 E_MA⁷ E^b G⁷
(Last x only) indef.

on cue - D.S. al 1st & 3rd endings

3. D C_{M1} (2)

D/C (2)

D_{M1}^{7(b9)}/C F_{M1}/C

E (Piano Solo)

C_{M1} D/C

Till Cue
D_{M1}^{7(b9)}/C G⁷/C
(Bass plays variations on this line) vamp till cue

On Cue
D_{M1}^{7(b9)}/C F_{M1}/C

D.S. al 3rd ending al Coc

F_{M1}/C

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Funky Shuffle

Someday 112

George Duke

32

FMA7 GMI7/F FMA7 GMI7/F

(voice - on 'na')

FMA7 GMI7/F FMA7 E9sus

A MA7 F#MI9 BbMA7 GMI9

Sure - ly you'll break my heart, But I'll be there be - side you with

EbMA7/F GMA7 EbMA7

lots of love to give. Love is not so

CMI9 GMI7 BMI7(add 11)

ea - sy. Love can some-times be just like a cross

EMI7(add 11) AMI9 EMI7(add 11)

to bear. Some days it's so right,


BbMA7/C C#MI7(#5) B7(#5) **B** AbMA7/Bb


Some - times it's so hard to bear, But I still love you.

(AbMA7/Bb) AbMA7 FMI9

Oh, some - day you'll see my point of view

SOME DAY (2/2)

Cmi⁹  Ami^{7(#5)} E(add b9)/A




I love _____

E_{mi}(add 9)/A Ami^{9(#5)} G/A E/A




G/A



you. _____ D.S. al Coda

Cmi⁹ A^bMA⁷ Fmi⁹ Cmi⁹



Some - day you'll see my point of view, _____

(Cmi⁹) A^bMA⁷ Fmi⁹ FMA⁷



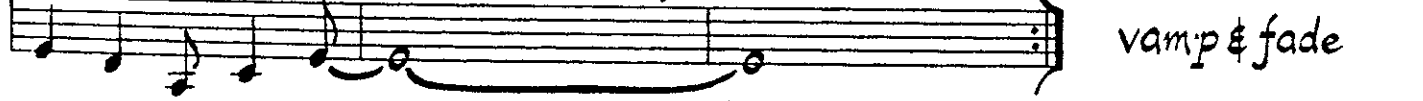
Then _____ both _____ our lives _____ will start a - new. _____

Gmi⁷/F FMA⁷ Gmi⁷/F FMA⁷



(voice-on "na") _____

Gmi⁷/F FMA⁷ E⁹_{sus}



vamp & fade

As played on George Duke's "I Heard The Blues, She Heard My C"

SECOND VERSE:
 I know you think I'm crazy
 But I know my mind's not hazy,
 Knowin' how I feel,
 Though you don't want me now,
 I know someday you'll take a look around.

Seeing where you've been,
 Looking deep within,
 You'll find you care for me.
 Oh, then both our lives will start anew.
 Someday you'll see my point of view,
 Then both our lives will start anew.

Medium-Up
Funk $\text{♩} = 128$

Teen Town

1/2

Jaco Pastorius

C¹³ A¹³ F¹³ D¹³

(saxes) (no bass or piano) (synth.)

C¹³ A¹³ F¹³

D¹³ (bass)

C¹³ A¹³

F¹³ D¹³ C¹³

1. A¹³ F¹³ D¹³ 8va

C¹³ A¹³ F¹³ D¹³ 8va

2. A¹³ F¹³ D¹³ C¹³

A¹³ F¹³ D¹³ B C¹³

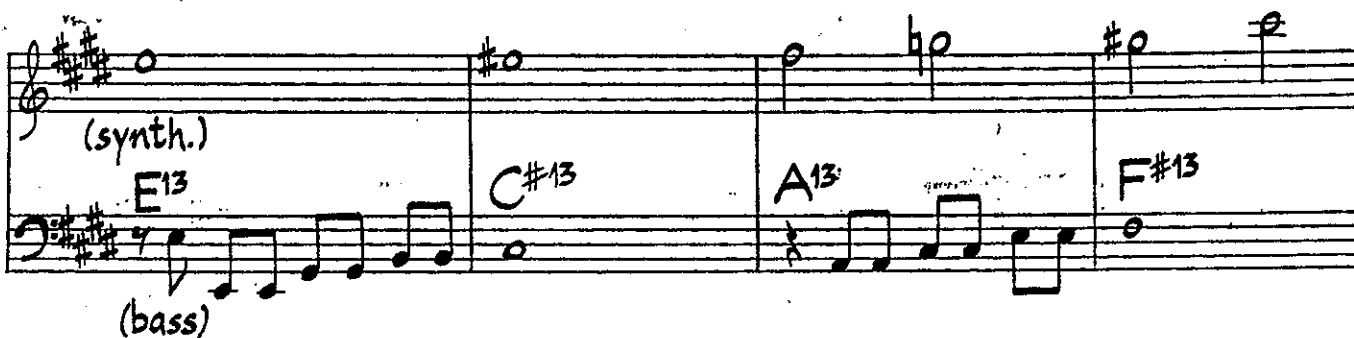
(saxes) (no bass or piano)

A¹³ F¹³ 1. D¹³ 2. D¹³ B¹³

Teen Town 2/2

N.C.

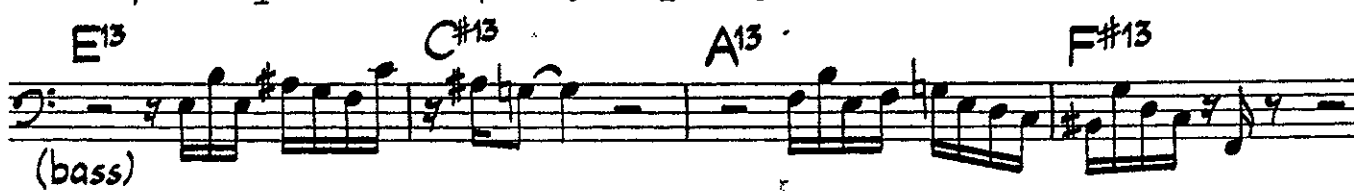

 (bass)

(synth.)


 (bass)
 E¹³ C^{#13} A¹³ F^{#13}

C (3x's) (P) E¹³ C^{#13} A¹³ F^{#13}


 (synth.) (pn. & drums only, w/ light soprano fills)

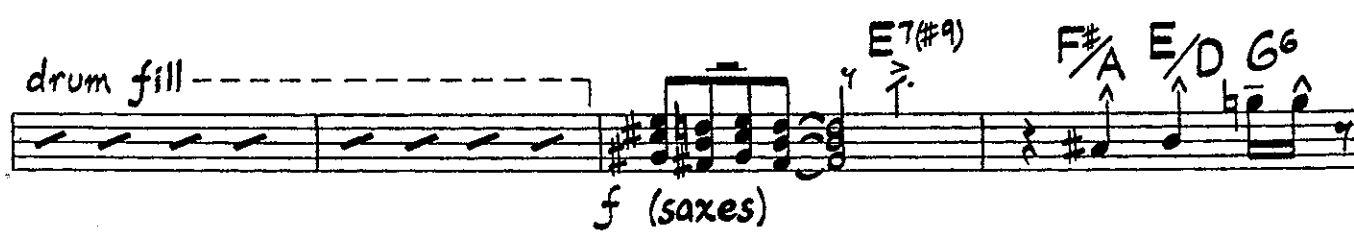
E¹³ C^{#13} A¹³ F^{#13}


 (bass)

E¹³ C^{#13} A¹³ F^{#13}


E¹³ C^{#13} A¹³ F^{#13}


E¹³


drum fill ---


 f (saxes)
 E⁷(#9) F[#]/A E/D G⁶

Chords from letter C on may have #11 added.
 As played on Weather Report's "Heavy Weather"

1 | 2

I Heard It Through the Grapevine (Rhythm)

BASS

Medium Pop

♩ = 117 (Intro)

(elec. pn.)
(E^bM¹)
(kick dr.) (etc.)
(no bass)

(add gtr)
(elec. pn.)
(E^bM¹) E^bM¹ A^bE^bM¹ A^bE^bM¹ A^bE^bM¹ A^bE^bM¹
(sample bass line)

A
E^bM¹ A^bG^bE^bM¹ A^bG^bE^bM¹B^b7 A^b9 E^bM¹

E^bM¹ A^bG^bE^bM¹ A^bG^bE^bM¹B^b7 A^b9 C^M1

C^M1 E^b7 A^b9 E^b7 A^b9 E^b7

G/M/PEVI NE (BASS) 2 (2)

B

(elec. pn. fill) -----

Chords: Eb7, Ab7, Eb7, Ab9, Eb7

Chords: Eb7, Ab7, Eb7, Ab7, NC.

Chord: (EbMI)

C (Interlude)

Chords: EbMI, Ab, Gb, EbMI, Ab, Gb, EbMI, NC, EbMI

D.S. al Coda

Chord: (EbMI) (etc., to end)

(continue tremolo to end)

Chord: (EbMI)

Chord: (EbMI)

(start to fade)

(fade)

Last Nite 1/2

Medium Funk (light guitar fills start 5th x) Larry Carlton (8x's)

C bass **B_{SUS}/C** **B^b_{SUS}/C**

(elec. pn., start 5th x) (gtr., 8th x)

A **B/C** **B^b_{SUS}/C** **B/C** **B^b_{SUS}/C** **D7(#9)** **G7(#9)**

B/C **B^b_{SUS}/C** **B/C** **B^b_{SUS}/C** **D7(#9)** **B7(#9)**

E_{MI}7 **E^b(add 9)** **E** **A⁹_{SUS}** **A7**

D_{MI}7 **G¹³(b9)** **E^b_{MA}7(#11)** **D^b_{MA}7(#11)**

C bass **B_{SUS}/C** **B^b_{SUS}/C** **C bass** **B^b_{SUS}/C** **G_{SUS}/C**

(elec. pn.) (gtr., 1st x only)

B **B^b9** **A_{MI}11**

(elec. pn.)

B^b9 **A_{MI}9** **G_{MI}9** **C¹³**

(gtr.)

LAST NIGHT 2/2

F_{MA} 7 **C^(add 9) E** **D⁹** **G^{13(b9)} (b5)**
B_{SUS} C **B^b_{SUS} C** **C bass** **G_{SUS} C**
 (elec. pn.)

(Solos) **C C_{MI} 7** **D^bB^b 9**
 32 16

Solo on CD.
 Last soloist solos over
 letter B in place of letter D.
 Then D.S. al Coda

E^b_{MA} 7(#11) **D^b_{MA} 7(#11)** **E^b_{MA} 7(#11)** **D^b_{MA} 7(#11)** **C_{MI} 11(MA 7)**
 rall.

Melody is somewhat freely interpreted.

Medium Funk
J = 103

Last Nite (Bass) 1/2

(CMI⁷) (8x's)

(slap bass)

A (CMI) D^{7(#9)} G^{7(#9)}

(sample bass line)

(CMI) D^{7(#9)} B^{7(#9)}

E^{MI7} E^{b(add 9)} A^{9 SUS} A⁷

D^{MI7} G^{13(b9)} E^{bMA7(#11)} D^{bMA7(#11)}

(CMI⁷) 2

B B^{b9} A^{MI11}

B^{b9} A^{MI9} G^{MI9} C¹³

LAST MITE (BASS) 2/2

F_{MA}7 **C^(add 9)E** **D⁹** **G^{13(b9)(b5)}**

(C_{MI}7) **2**

(Solos) **C_{MI}7** **16** **32**

D^{b7} **16** **32**

⊖ E^b_{MA}7(#11) **D^b_{MA}7(#11)** **E^b_{MA}7(#11)** **D^b_{MA}7(#11)** **C_{MI}11(MA7)**

rall.

Solo on CD.
 Last soloist solos over letter B
 in place of letter D.
 Then D.S. al Coda

Actual Proof 1/7

Herbie Hancock

Medium Funk (Intro)

J = 130

CMI⁷
 (light pn. comping)
 Vamp till cue

A (On cue)
 CMI⁷
 (flute)
 G^bMA^{7(#11)}
 B^b
 pn. fill-----

A^{7(#9)} A¹³ A¹³_{SUS}
 E^bMI^{7(b5)}

E^bMI^{7(b5)} B⁷_{SUS} C^{#7}_{SUS} B^b DMI⁷ EMI⁷ A⁹MA⁹ E^bMA^{7(#11)} D

NC. (F⁷)
 (pn., w/ bs.)

Solo on **A**.
After solos, D. C. al Coda

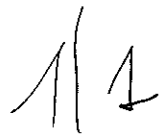
(Flute solo) (On cue)
 CMI⁷ B⁹_{SUS} A⁹MA⁹ F⁹MA⁷ G⁹MA⁷ E D NC.
 Vamp till cue (dr. fill)----- E^bMA^{7(#11)} D

Sample keyboard comp. for Intro, bars 1 and 2 of letter A and bars 1 and 2 of Coda.

CMI⁷ etc.

First two bars of A may be repeated.
Head is played twice before solos

Actual Proof (Bass)



Medium Funk

♩ = 130

(Intro)

CMI⁷

Vamp till cue

A (On cue) CMI⁷

(melody starts)

CMI⁷ G^bMA⁷(#11) B^b A⁷(#9) A¹³

A¹³ SUS E^bMI⁷(b5)

E^bMI⁷(b5) B⁷ SUS D^b7 SUS B^b DMI⁷ EMI⁷ AMA⁹ E^bMA⁷(#11) D

NC. (F7)

(play every chorus)

Solo on **A**.
After solos, D. C. al Coda

(On cue) B⁹ SUS AMA⁹ FMA⁷ GMA⁷ E D

Vamp till cue

NC. E^bMA⁷(#11) D

(dr. fill)

Bass line is freely interpreted (except last two bars of A, which are played every chorus).
First two bars of A may be repeated.
Head is played twice before solos.