

# Birdland (Bass) 1/2

Straight 1/2s ♩=160

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 1/2. It consists of several systems of staves:

- System 1:** A single staff starting with a repeat sign and a first ending bracket. The first ending contains a triplet of eighth notes. The notation includes "N.C." (Natural Chord) and a "3." marking.
- System 2 (Section A):** A four-staff system. The top staff is the melody with a first ending bracket and a "4." marking. The second staff contains guitar chords: Gmi, F/C, F/Bb, Eb/Bb, Dmi7, F/C, Cm7, F/B. The third and fourth staves contain bass lines with fingerings (1, 4) and a "4." marking.
- System 3:** A single staff labeled "G pedal" with a long note.
- System 4 (Section B):** A four-staff system. The top staff is the melody with a first ending bracket and a "3." marking. The second and third staves contain guitar chords: G7, G7sus, G7/B, G7/D, G7sus/C. The fourth staff contains bass lines with chords: G7, C/E, G7/D, G7.
- System 5:** A single staff labeled "bass fill" with a dashed line and a key signature change to two sharps (F# and C#).

# BIRDLAND (BASS) 2/2

G7 G7 3 G7  
 G7 Em7 G7 C#m7(b9) C#m7(b9) Bm7 E7 Am7 G7 C6 C G7  
 G7 Em7 C6 C#m7(b9) D G7 G7 C Am7 Em7 C G7  
 G7 Bm7 Em7 G7 C#m7(b9) C7 Bm7 E7 Am7 G7 C6 C G7  
 (10x's) G7  
 7x's G7 F#7 F7 E7 E7 D7 D7 C7 G7 G7  
 D.S. al Coda  
 G7 G7sus  
 G7/B G7sus/C  
 G7 Em7 G7 C#m7(b9) C#m7(b9) Bm7 E7 Am7 G7 C6 (C/p) G7  
 G7 Em7 C6 C#m7(b9) D G7 G7 C Am7 Em7 C G7  
 G7 Bm7 Em7 G7 C#m7(b9) C7 Bm7 E7 Am7 G7 C6 C G7  
 Vamp & Fade

Note: On record, bass plays the melody using artificial harmonics for the 1st 16 bars of A. Bass line is played on synthesizer.

# Rush Hour

1/2

Russell Ferrante  
Robben Ford  
(As played by The Yellowjackets)

## Med.-Up Funk

$\text{♩} = 122$

(dr.)  $\text{E}_{\text{MI}} \text{E}/\text{F}\# \text{G}\#7 \text{C}\#13 \text{sus}$   $\text{D}\#9 \text{sus}$   $\text{C}\#13 \text{sus}$   $\text{D}\#9 \text{sus}$   $\text{C}\#13 \text{sus}$   $\text{A}_{\text{MA}}7(\#5)$

*f* (bs. w/ pn. LH)

**A** (organ) (gtr.) (1<sup>st</sup> x: organ doubles gtr. 2<sup>nd</sup> x: organ plays harmony ('organ' part))

$\text{C}\#13$

(gtr.) (organ) (organ) (gtr.)

$\text{A}_{\text{MA}}7(\#5)$   $\text{C}\#13$

(gtr.) (organ)

( $\text{C}\#13$ )  $\text{A}_{\text{MA}}7(\#5)$

1. 2.

( $\text{A}_{\text{MA}}7(\#5)$ )  $\text{E}_{\text{MI}}7 \text{E}/\text{F}\# \text{G}\#7(\#9)$  ( $\text{A}_{\text{MA}}7(\#5)$ )  $\text{E}_{\text{MI}}7 \text{E}/\text{F}\# \text{G}\#7(\#9)$

(gtr.) (bs.)

Chords are more sustained at letter B.

B

Chords: C#13 sus, C#7(#9 #5), F#m7

Chords: B13, CMA7, B7(#9 #5)

Chords: EMI11, EMI7, E/F#, G#7(#9 #5)

1. (solo break) 2.

Solo on form (AABB);  
After solos, D.S. al Coda.

(gtr, 8va b.)

Chords: C#13 sus, D#9 sus, AMA7(#5)

(drums play 1/16-notes on hi-hat)

Alternate (A) for solos

Chords: C#13 sus, D#9 sus, AMA7(#5), EMI7 E/F# G#7(#9 #5)

Sample bass line  
at [B] for solos:

Chords: C#13 sus, C#7(#9 #5), F#m7 (etc.)

1/2

# Partido Alto

Jose Bertrami  
(As played by Airto)

Med. Latin/ Funk

$\text{♩} = 172$

(pn. enters 3rd x)

(5x's)

(elec. bs.)

$\text{♩}$   $G_{MI}^{11}$

(elec. pn. w/ voice)

**A**  $G_{MI}^{11}$

$G_{MI}^{11}$

$G_{MI}^{11}$   $E^{\flat}/D^{\flat}$   $C_{MI}^7 - \phi$

**B**  $C_{MI}^7$   $B^{\flat}_{MI}^7$   $A_{MI}^7(\text{add } 11)$  break  $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$

$G_{MI}^{11}$   $E^{\flat}/D^{\flat}$   $C_{MI}^7$   $B^{\flat}_{MI}^7$

$B^{\flat}_{MI}^7$   $A_{MI}^7(\text{add } 11)$   $D^9_{sus}$  break  $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$  | 1.

$G_{MI}^{11}$   $G_{MI}^{11}$  | 2.



1/2

Med. Latin/Funk

Partido Alto (Bass)

♩ = 172

(5x's)

(elec. bs.)  $G_{MI}^{11}$



$G_{MI}^{11}$



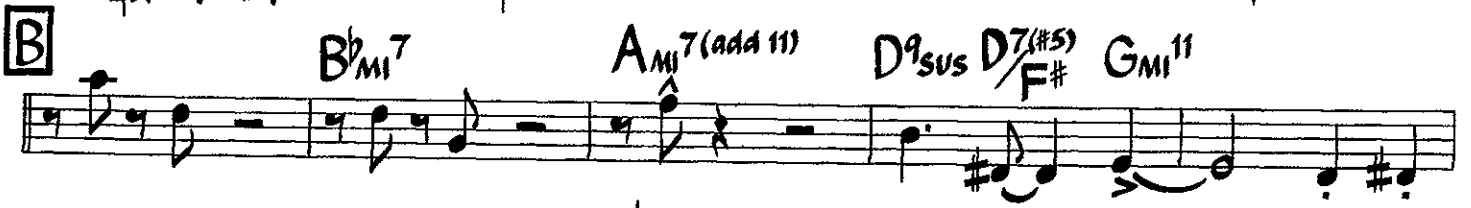
**A**  $G_{MI}^{11}$



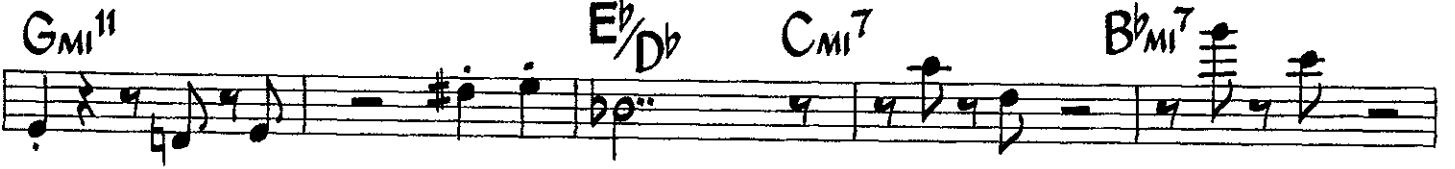
$G_{MI}^{11}$  (2) (2)  $E^{\flat}/D^{\flat}$   $C_{MI}^7 \phi$



**B**  $B^{\flat}_{MI}^7$   $A_{MI}^7 (add 11)$   $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$



$G_{MI}^{11}$   $E^{\flat}/D^{\flat}$   $C_{MI}^7$   $B^{\flat}_{MI}^7$



$D^9_{sus}$   $D^9_{sus} D^7(\#5)/F^{\#}$   $G_{MI}^{11}$  1.



<sup>2</sup>  $G_{MI}^{11}$  (sample fill)



# Partido ALTO (BASS) 2/2

**C** (Solos)  $G_{MI}^{11}$   $G_{MI}^{11}$   $G_{MI}^{11}$   $E^b/D^b$   $C_{MI}^7$

**D**  $C_{MI}^7$   $B^b_{MI}^7$   $A_{MI}^7(11)$   $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$

$G_{MI}^{11}$   $E^b/D^b$   $C_{MI}^7$   $B^b_{MI}^7$   $A_{MI}^7(11)$

$A_{MI}^7(11)$   $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$

(After solos, continue to letter **E**)

**E**  $G_{MI}^{11}$  (4x's)  $G_{MI}^{11}$

(D.S. al Coda)

$C_{MI}^7$   $B^b_{MI}^7$   $A_{MI}^7(11)$   $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$

$G_{MI}^{11}$   $E^b/D^b$   $C_{MI}^7$   $B^b_{MI}^7$

$A_{MI}^7(11)$   $D^9_{sus}$   $D^7(\#5)/F^{\#}$   $G_{MI}^{11}$

(sample fill)

$E^b/D^b$   $C_{MI}^7$   $B^b_{MI}^7$   $D^9_{sus}$

*f*



1/2

Med. Funk

# Matinee Idol

Russ Ferrante

(As played by The Yellowjackets)

(gtr.) (Intro)

♩ = 106

(elec. pn.) (2nd x only)

(bass)

(2)

**A**

(ten. & trp.)

(elec. pn.)

F/G

Ab/Bb

Bb/Eb

F/G

Ab/Bb

(ten. & trp.)

(elec. pn.)

Ab/Bb

Bb/Eb

F/G

Ab/Bb

Bb/Eb

1.

2.

(elec. pn.)

F/G

Ab/Bb

Bb/Eb

Ab/Bb

Bb/Eb

# Mattinee Idol 2/2

**B**

elec. pn.  
gtr.  
bs.

Chords: G7, A, m7, G9, B

(pn.)

Chords: G(add9), B, C, G7, A, m7, G9, B

1. 2.

(pn.)

Chords: G(add9), B, C, D, G7, A, m7, G9, B

Chords: F/G, Db7(#9), C7(#9), B7(#9)

elec. piano solo on **A**, indef.  
 (take 1<sup>st</sup> ending each time).  
 On cue, take 2<sup>nd</sup> ending,  
 play melody at **B** (with repeat)  
 then vamp and fade on **A**  
 (play melody twice, then solo).  
 Optional: take Coda on cue to end.

Medium Latin (Calypso)

# Papa Lips 1/2

Bob Mintzer

$\text{♩} = 95$  (Intro)  $Bb13$   $Ab13$   $G7$   $D\flat9(\#11)$   $C9$   $F7$   $E\flat13$

fill till letter **A**

$D7(\#9)$   $G7(\#5)$   $C9$   $E\flat/F$

**A**  $Bb13$   $Ab13$   $G7$   $D\flat9(\#11)$   $C9$   $F9sus$

$Ab13$   $G7(\#9)$   $D\flat M17$   $G\flat13$   $C M17$   $F13$

$B\flat13$   $Ab13$   $G7$   $D\flat9(\#11)$   $C9$   $F9sus$

$B\flat M17$   $E\flat13$   $D7(\#9)$   $G7(\#9)$

1.  $C9$   $F9sus$   $G\flat13$   $F13$

2.  $C9$   $F9sus$   $F M11$   $B\flat13sus$   $B\flat13$

**B**  $E\flat MA9$   $C M11$

(bs.)

$D7(\#9)$   $G7(\#9)$   $C7(\#9)$   $F9sus$

PAPA LIPS 2/2

**C**

Solo on form (AABC)  
After solos, D.S. al Coda

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

# Hideaway

1/2

Dave Sanborn

Med. Funk

(Intro)

♩ = 132

(elec. pn.)

Ab7sus Ab7 Ab7sus Ab7 Gb7sus Gb7 Gb7sus Gb7

(bass)

(alto)  
Ab7sus Ab7 Ab7sus Ab7 Gb7sus Gb7 Gb7sus Gb7

Ab7sus Ab7 Ab7sus Ab7 Gb7sus Gb7 Gb7sus Gb7 Ab7sus

**A** (2nd x: alto solo)  
(♯ on D.S.)

Ab7sus D9(♯11) Db9 E7 Eb7 Ab7sus

Ab7sus (elec. pn.) Ab7 D9(♯11) Db9 Db/Eb D9(♯11) Db9

# HIDEWAY 2/2

Chords: Db9, Db9 E7, Ab7sus, Ab7, D9(#11) Db9

Chords: Db9, C7(#5), B13, Bb7(omit 5), E7, Gb7, G7, Ab7sus

**B**

2. (alto solo continues)  
(elec. pn.)  
E9

1-3. 4.

E7 Eb7(#5) Ab7sus

(D.S. al Coda)

(Solos)

[On Cue: rit. & end]

(elec. pn.)  
E9

[to end]

Vamp & solo till cue

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.

1/2

# Always There

Ronnie Laws  
William Jeffrey  
(As played by Jeff Lorber)

Medium Funk (Intro)  
♩ = 116  
1<sup>st</sup> x: tacet

(synth.)  
E<sup>b</sup><sub>sus</sub>/F  
(bass)  
(3<sup>rd</sup> x: omit)

1, 2 1<sup>st</sup> x: synth. enters 3.  
F<sup>7</sup><sub>sus</sub>  
(gtr.)  
E<sup>b</sup>(add 9)/G C/B<sup>b</sup> F<sup>(add 9)</sup>/A D/E F<sub>mi</sub><sup>9</sup> C<sub>mi</sub><sup>11</sup>

A<sup>b9</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>mi</sub><sup>9</sup> C<sub>mi</sub><sup>11</sup> A<sup>b9</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>

**A**  
S  
(ten. w/ synth.)  
F<sub>mi</sub><sup>7</sup> C<sub>mi</sub><sup>7</sup> A<sup>b9</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> C<sub>mi</sub><sup>7</sup> (2) A<sup>b9</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>  
(1<sup>st</sup> x only)

(sample bass line)  
F<sub>mi</sub><sup>7</sup> C<sub>mi</sub><sup>7</sup> E<sup>b</sup><sub>mi</sub><sup>7</sup> A<sup>b9</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>b</sup><sub>13</sub>  
(2)  
(2)

Bass line played with considerable variation.

# Always There 2/2

(2)

(2)

**B** (Synth. Solo) (bass line continues) (Vamp till cue) (On Cue) (ten. w/ synth.)

(Half-Time Rock feel)

**C** (ten.)

**D** (Orig. Feel) (Gtr. Solo) (bs. & dr.) (synth.)

(Vamp till cue)

On cue, D.S. al Coda

(synth. fill)



Med. Funk Shuffle

J = 98 (1/16 notes swing)

# Delevans

1/2

Jeff Lorber

### (Intro)

1.-3. 4.

(muted gtr, 8va b) (synth.)

$E^b_{MI}7$   $A^b_{MI}7$   $F7(\#9)(\#5)$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$  break --  $E^b_{MI}7$

(bass)

**A**

$E^b_{MI}7$   $A^{13}$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$   $A^{13}$   $A^b_{MI}7$

$A^b_{MI}7$   $B^b7(\#9)(\#5)$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$   $A^{13}$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$

1. 2.

$E^b_{MI}7$   $A^{13}$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$  break --  $E^b_{MI}7$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$  break --

**B** (synth.)

$C^b_{MA}9$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$   $C^{13}$   $C^b_{MA}9$   $A^b_{MI}7$

$B^b7(\#9)(\#5)$   $E^b_{MI}7$   $C^{13}$   $C^b_{MA}9$   $B^b_{MI}7$   $A^b_{MI}7$   $A^b_{MI}7$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$   $A^{13}$   $A^b_{MI}7$   $A^{13}_{sus}$

# Dele VANS 2/2

Ab<sup>13</sup><sub>sus</sub> A<sup>13</sup><sub>sus</sub> Ab<sup>13</sup><sub>sus</sub> D<sup>13</sup>(#11) Db<sup>13</sup><sub>sus</sub>

Db<sup>13</sup><sub>sus</sub> D<sup>13</sup><sub>sus</sub> Db<sup>13</sup><sub>sus</sub> solo break to D.S. break Eb<sup>mi</sup>7

[D.S. al Coda (after solos)]

**C** (Solos) (bs.)

Eb<sup>mi</sup>7 A<sup>13</sup> Ab<sup>mi</sup>7 Bb7(#9) Bb7(b9) Eb<sup>mi</sup>7 (2) (2)

Eb<sup>mi</sup>7 A<sup>13</sup> Ab<sup>mi</sup>7 Bb7(#9) Eb<sup>mi</sup>7 2. Ab<sup>mi</sup>7 Bb7(#9) Ab<sup>13</sup><sub>sus</sub>

break break

**D** (solos continue)

Ab<sup>13</sup><sub>sus</sub> A<sup>13</sup><sub>sus</sub> Bb<sup>13</sup><sub>sus</sub> B<sup>13</sup><sub>sus</sub>

(B<sup>13</sup><sub>sus</sub>)

A<sup>13</sup><sub>sus</sub> Ab<sup>13</sup><sub>sus</sub> Gb<sup>13</sup><sub>sus</sub>

F<sup>13</sup><sub>sus</sub> Gb<sup>13</sup><sub>sus</sub> G<sup>13</sup><sub>sus</sub> Ab<sup>13</sup><sub>sus</sub> Bb7(#9) Eb<sup>mi</sup>7

break

(Synth. solo)

Eb<sup>mi</sup>7 Ab<sup>mi</sup>7 Bb7(#9) Bb7(b9) Eb<sup>mi</sup>7 (2) Eb<sup>mi</sup>7 Ab<sup>mi</sup>7 Bb7(#9) Eb<sup>mi</sup>7

break

Solo on CCD; after solos play letter **B**, then D.S. al Coda.

Vamp, solo & fade

Bass line at Coda is played with some variation - it may be used at letter A on the D.S.  
Solo section differs in form from recorded version (which has no set solo section).  
Piano chords follow bass rhythm and syncopations (where written above bass notes).

# Spain

1/2

Chick Corea

Intro

$\text{♩} = 64$

Bm

A

Bm

Em

G

F#7

Bm

G

F#m

Em

A7sus4

D $\emptyset$ 7

DMaj<sup>13</sup>

G7

F#7

Bm

A

$\text{♩} = 272$

Em<sup>11</sup>

F#sus4

GMaj<sup>7</sup>

F#7

Em<sup>7</sup>

A<sup>7</sup>b<sup>9</sup>

DMaj<sup>7</sup>

C#<sup>7</sup>#<sup>9</sup>

F#7

B

Last X:  
D.C. A  
al Fine

# Spain 2/2

Spain (cont.)

**B**

**C** GMaj7

F#7

Em7 A7

DMaj7 GMaj7

C#7#9 F#7

Bm B7

D.S. to 2nd ending  
Repeat C to solos

S  
T  
A  
C  
C  
O