

VEHICLE

BASS

By JAMES M. PETERIK
Arranged by RALPH FORD (ASCAP)

DRIVING ROCK

The musical score is written for bass in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is a driving rock bass line with a consistent eighth-note pattern. Measure numbers 1 through 12 are indicated below the notes. The second staff contains measures 13 through 18, with a circled measure number '8' above measure 17. The third staff contains measures 19 through 24, with a circled measure number '19' above measure 23. The fourth staff contains measures 25 through 30, with a circled measure number '23' above measure 27. The fifth staff contains measures 31 through 36, with a circled measure number '28' above measure 35. The sixth staff contains measures 37 through 42, with a circled measure number '33' above measure 41. The seventh staff contains measures 43 through 48, with a circled measure number '38' above measure 47. The eighth staff contains measures 49 through 54, with a circled measure number '43' above measure 53. The ninth staff contains measures 55 through 60, with a circled measure number '48' above measure 59. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'ff' and 'f'. A 'TO CODA' symbol is placed above measure 16.

34

38

2

46

D.S. rit AL CODA

C CODA

RUBATO

A TEMPO

SAX TO THE MAX

BASS

by MIKE LEWIS

MEDIUM SWING

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of ten staves of music, each containing measures numbered 1 through 49. The notation includes eighth and quarter notes, rests, and dynamic markings such as *f* and *mf*. Rehearsal marks are indicated by circled numbers: 9, 17, 25, 33, 41, and 49. The score concludes with a double bar line at measure 49.

Musical staff with notes and bar lines, measures 53-56.

57

Musical staff with notes and bar lines, measures 58-63.

65

Musical staff with notes and bar lines, measures 64-67.

Musical staff with notes and bar lines, measures 68-72.

73

Musical staff with notes and bar lines, measures 74-77.

81

Musical staff with notes and bar lines, measures 78-82.

Musical staff with notes and bar lines, measures 83-88.

89

Musical staff with notes and bar lines, measures 90-93.

97

Musical staff with notes and bar lines, measures 94-99.

Musical staff with notes and bar lines, measures 100-104.

105

Musical staff with notes and bar lines, measures 106-112.

NUTCRACKER ROCK

BASS

By TCHAIKOWSKY
Arranged by MIKE SMUKAL

ROCK/MARCH

5

13

21

29

53

54 55 56

(37)

38 39 40

41

42 43 44

45

46 47 48

(49)

50 51 52

53

54 55 56

57

58 59 60

61

62 63 64

FIESTA LATINA

BASS

VICTOR LOPEZ

LATIN

1 *f* 2 3 4

5 6 7 8 **9**

10 11 12 13 14

15 16 **17** *mf* 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32 **33** 34

35 36 37 38 39

41 42 43

44 45 46 47 48 **TO CODA**

49

50 51 52

53 54 55 56 57

58 59 60 61 62

65

63 64 65 66 67

68 69 70 71 72

73

74 75 76 77

81

78 79 80 81 82

83 84 85 86 87

89

88 89 90 91 92

93 94 95 96

D.S. AL CODA

97 98

CODA

99 100 ff

NOW WHAT

By MIKE KAMUF

BASS

SWING

1 2 3 4 5

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 *cresc.* 45 46 47 48

49 50 51 52 53 54 *mf*

55 56 57 58 59 60

61 62 Ebmi9 63 64 65 66 Dmi9

67 68 69 70 Dmi9 71 72

73 74 75 76 77 78 Ebmi9

79 80 81 82 Dmi9 83 84

85 86 87 88 89 90 91 92 93 94 95 96

97 98 99 100 101 102

103 104 105 106 107 108

109 110 111 112 113 114 115 116

GOODBYE MY HEART

BASS

By MIKE SMUKAL

BALLAD

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of eight staves of music, each containing numbered measures and dynamic markings such as 'mf' and 'f'. The score includes various musical notations such as slurs, accents, and phrasing slurs. The measures are numbered 1 through 32 across the staves.

36

37

41

45

49

53

57

61

65

69

TWO AND A HALF MEN

Main Theme

BASS

Words and Music by GRANT GEISSMAN,
LEE ARONSOHN and CHUCK LORRE
Arranged by ROY PHILLIPPE

JAZZY SHUFFLE

1 *mf*

2 3 4

5 6 7 8 9

10 11 12 13 14

(17) *mf* (REPEAT GOOD ON D.S.)
Eb Eb7 Ab A07 Eb/G Bb7

15 16 18 19

G7(#9) C13 F7(#9) Bb13 Eb Eb7 Ab A07 Eb/G Bb7

20 21 22 23 24

TO COOA (28)

25 26 27 29

30 31 32 33 34

(36) Eb Eb7 Ab A07 Eb/G Bb7 G7(#9) C13 F7(#9) Bb13

35 37 38 39

Eb Eb7 Ab A07 Eb/G Bb7 Eb/G

40 41 42 43 44

(45) E7 E7 A7 A07 E7 C7 D7 B7 E7 E7

Ab A07 Eb B7 (53) Eb Eb7 Ab A07

Eb C7 F7 B7 Eb Eb7 Ab A07 Eb B7

Eb (61) Db7 Gb7

B7 B7 (69) Eb Eb7

Ab A07 Eb C7 F7 B7 Eb Eb7 Ab A07

Eb B7

(81)

D.S. AL CODA

CODA

BURRITOS TO GO

BASS

VICTOR LOPEZ (ASCAP)

LATIN ROCK

The musical score is written for bass in a 4/4 time signature with a key signature of one flat (Bb). It consists of 10 staves of music. The first staff is marked with a '1' below the first measure. The second staff is marked with a '2' below the second measure. The third staff is marked with a '3' below the third measure. The fourth staff is marked with a '4' below the fourth measure. The fifth staff is marked with a '5' below the fifth measure. The sixth staff is marked with a '6' below the sixth measure. The seventh staff is marked with a '7' below the seventh measure. The eighth staff is marked with a '9' in a box below the first measure. The ninth staff is marked with a '17' in a box below the first measure. The tenth staff is marked with a '25' in a box below the first measure. The eleventh staff is marked with a '33' in a box below the first measure. The twelfth staff is marked with a '41' in a box below the first measure. The score includes various chords such as Dmi, C, F, G/D, and Ami/D. The piece concludes with a 'TO CODA' symbol.

(41) N.C.

Musical notation for measures 41-48. The piece is in bass clef with a key signature of one flat (B-flat). The rhythm is 4/4. Measures 41-48 feature a melodic line with eighth and quarter notes, accented notes, and rests. Measure numbers 42, 43, 44, 45, 46, 47, and 48 are indicated below the staff.

(49)

Musical notation for measures 49-56. The notation continues with eighth and quarter notes, accented notes, and rests. Measure numbers 50, 51, 52, 53, 54, 55, and 56 are indicated below the staff. A chord marking $A7(\#9)$ is present above measure 56.

(57) Dmi

Musical notation for measures 57-64. The notation continues with eighth and quarter notes, accented notes, and rests. Measure numbers 58, 59, 60, 61, 62, 63, and 64 are indicated below the staff. Chord markings Dmi and F are placed above the staff above measures 57, 58, 59, 60, 61, 62, 63, and 64.

(65) Dmi

Musical notation for measures 65-72. The notation continues with eighth and quarter notes, accented notes, and rests. Measure numbers 66, 67, 68, 69, 70, 71, and 72 are indicated below the staff. Chord markings Dmi and F are placed above the staff above measures 65, 66, 67, 68, 69, 70, 71, and 72.

D.S. $\frac{1}{2}$ AL CODA

♣ CODA

Musical notation for measures 73-79. The notation continues with eighth and quarter notes, accented notes, and rests. Measure numbers 73, 74, 75, 76, 77, 78, and 79 are indicated below the staff. Chord markings Dmi and F are placed above the staff above measures 73, 74, 75, 76, 77, 78, and 79.

DRUMMIN' MAN

BASS

By GENE KRUPA and TINY PARHAM
Arranged by RICH DeROSA

DRIVING SWING

The bass line is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music, each with measure numbers and chord symbols above the notes. The notation includes various rhythmic patterns, rests, and dynamic markings such as 'f'.

Chord symbols and measure numbers are as follows:

- Staff 1: 1 (Bb6), 2 (Cmi7), 3 (F7), 4 (Bb6), 5 (Bb6)
- Staff 2: 6 (Cmi7), 7 (F7), 8 (Bb6), 9 (1), 10 (2), 11 (O7(#5)), 12 (Eb6)
- Staff 3: 13 (A07), 14 (Bb7), 15 (Eb6), 16 (E07)
- Staff 4: 17 (Fmi7), 18 (Bb9), 19 (G7), 20 (Cmi6), 21 (Cmi6)
- Staff 5: 22 (F7), 23 (Bb7), 24 (Bb9), 25 (Bb9), 26 (Bb9)
- Staff 6: 27 (Eb6), 28 (Bb9), 29 (Bb9), 30 (Dmi7(b5)), 31 (Dmi7(b5))
- Staff 7: 32 (G7), 33 (Cmi6), 34 (Eb7), 35 (Ab6), 36 (Abmi6)
- Staff 8: 37 (Eb6), 38 (Gmi7(b5)), 39 (C7), 40 (F#07), 41 (Ab6), 42 (Abmi6), 43 (Eb6)
- Staff 9: 44 (Ab9), 45 (Eb6), 46 (Eb6), 47 (Eb6)
- Staff 10: 48 (Eb6), 49 (Eb6), 50 (Eb6), 51 (A07), 52 (A07)
- Staff 11: 53 (Bb9), 54 (Eb), 55 (E07), 56 (Bb9)

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Handwritten musical score with ten staves. The key signature is B-flat major (two flats). The score includes various chords and melodic lines. Chords are written above the staves, and measure numbers are written below. Some measure numbers are enclosed in boxes.

Chords and markings include: *37b9*, *Cmi6*, *F9*, *Bb9*, *B9*, *Bb9*, *Eb9* (boxed 67), *Ao7*, *Bb9*, *Dmi7(b5)*, *G7(b9)*, *Cmi6*, *Eb7*, *Ab6*, *Abmi6*, *Eb6*, *Gmi7(b5)*, *C7(b9)*, *F#o7*, *mi*, *Ab6*, *Abmi6*, *Eb6*, *Ob9* (boxed 83), *C9*, *B9*, *Bb9*, *A13*, *Ab13*, *A13*, *Bb13*, *Eb6*, *Eb9*, *Ab7* (ENS.), *Ob9*, *Gb7*, *F7*, *Gb7F7*, *Bb9*, *G7* (boxed 91), *Cmi6*, *F13*, *Bb9*, *B9*, *Bb9*, *Eb* (boxed 99), *Bb9*, *Dmi7(b5)*, *G7(b9)*, *Cmi6*, *Eb7*, *Ab6* (boxed 107), *Abmi6*, *Eb6*, *Gmi7(b5)*, *C7*, *F9*, *F#o7*, *Eb/G*, *F#o7*, *Fmi7*, *B7/F#*, *Eb/G*, *D9*, *Ob9*, *C9*.

Measure numbers: 58, 59, 60, 61, 62, 63, 64, 65, 66, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 84, 85, 86, 87, 88, 89, 90, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125.

SWINGIN' SHANTY

BASS

TRADITIONAL
Arranged by RALPH FORD (ASCAP)

BRIGHT SWING

The bass line is written in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The piece is divided into measures 1 through 51. Chord changes are indicated by letters above the staff, and measure numbers are placed below the staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests. Some measures contain repeat signs or first/second endings. The piece concludes with a double bar line and a fermata over the final note.

Chord changes and measure numbers:

- 1: Cm7
- 3: Bb7
- 5: Abmaj7
- 7: G7(#9)
- 11: Cm7
- 13: Bb7
- 14: Cm7
- 17: Bb7
- 18: G7(#9) Cm7
- 20: Bb7
- 23: Abmaj7
- 25: G7(#9)
- 27: Cm7
- 28: Fm7
- 29: Eb7
- 31: Fm7
- 32: Cm7(#9)
- 33: Fm7
- 35: Fm7 E7 Fm7
- 37: Eb D7 Eb7
- 38: Fm7 Em7 Dbmaj7
- 41: Cm7(#9)
- 42: G7(#9) Cm
- 44: Bb7
- 47: Abmaj7
- 49: G7(#9)
- 51: Cm7

8b7 (69) Cm7 8b7

Abmaj7 G7(#9) Cm7 (67)

3

(79)

Cm7 (87) Fmi7

Eb7 Fmi7 C7(#9)

(95) Fmi7 Eb D7 Eb D7 Eb7

Dbmaj7 Cmaj7 Dbmaj7 Cmaj7 Dbmaj7 C7(#9) G7(#9) Cm7 (103)

8b7 Abmaj7 G(#5) Cm (111)

Ab7 G7 Cm Ab7 G7 Dbmaj7 C9(#11)

PLAY THAT FUNKY MUSIC

BASS

Words and Music by ROBERT PARISSI
Arranged by VICTOR LOPEZ

MODERATE FUNK

N.C.

Cmi9

40 **(61)** Cmi 8⁷ 42 43 44 (4)

45 Cmi 8^b 46 47 Cmi 48 Cmi 8^b Cmi 49 50 2

52 C7 C#7 D7 **(63)** Eb7 54 55 56 (4)

57 Gb7 N.C. 58 59 60 61

62 63 64 C7 C#7 D7 **(65)** Eb7 65

66 67 68 69 70 71

72 C7 C#7 D7 **(73)** Eb7 74 75 76 (4)

77 Gb9 N.C. 78 79 80 **(81)**

82 83 84 85 86 (4)