

PROMETHIUM - Master Tunelist

- **El Tortuga** (Arecibo)
- **71+** (Arecibo)
- **Obsesion** (Arecibo)
- **Red Clay** (Gruvasylum / Electryc Trio)
- **Cantaloupe Island** (Electryc Trio)
- **Chocalet Citeh** (Electryc Trio)
- **Caravan** (Electryc Trio)
- **Evolution Revolution** (Electryc Trio)
- **Stolen Moments** (Electryc Trio)
- **Isotope** (Electryc Trio)
- **Butterfly** (Electryc Trio)
- **Irrational Funktion** (Electryc Trio)
- **11/4 tune** (Cruzao - not recorded)
- **What Is This Thing** (Gruvasylum)
- **Gruvasylum Theme** (Gruvasylum)
- **Bye Bye Blackbird** (Electryc Trio)
- **Recorda Me** (Electryc Trio)
- **Corcovado** (Arecibo)
- **Use Me** (Conto)
- **Hallelulah I Love Her So** (Conto)
- **Fortress Around Her Heart** (Conto)
- **But Not for Me** (Conto)
- **Boogie On Reggae Woman** (Conto)
- **This Masquerade** (Conto)
- **You Don't Know What Love Is** (Conto)
- **Sunshine Of My Life** (Conto)
- **Consider Me Gone** (Conto) - *no chart*

LEAD SHEET

71+

BY: JACE PASTORIUS
ARR. FOR BROWNMAN ACOUSTIC QUARTET

Fm⁹ **Bmaj^(#11)/F** **Amaj^(#11)/F** **Cmaj^(#5)/D[#]** **B/E**
B/E **Fm⁹** **D^bmaj⁷**
Emaj^{7(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 **Fmaj^{7(#11)}** **Emaj^{7(#11)}** **E^bm⁷** **D7^(#5)**
G^bsus⁷ **Emaj^(#5)/B^b** **Gbmaj^{7(b5)}** **D^bsus⁷** **D/D^b**
Fmaj^{7(#11)} **A^bsus⁷** **Dbmaj^{7(#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**

81 **DOUBLE-TIME FEEL FUNK** **D^b7(^b9,#9)**

PIANO

Obsesion

3-2 rumba clave - guaguanco

ARRANGED FOR ARECIBO

PEDRO FLORES
MR. BROWNMAN
ALA. FORT APACHE BAND

Intro

trumpet

piano

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)**

sim..

13

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

sim...

21

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

49 **A7(#5,♭9)** **A7(#5,♭9)** **D7(♭9)**

53 **A3** **Gm** **Am7(♭5)** **D7(♭9)**

57 **Gm** **Am7(♭5)** **D7(♭9)** **A4** **Gm** **Am7(♭5)** **D7(♭9)**

65 **Gm** **Am7(♭5)** **D7(♭9)**

69 **Cm7** **F7** **B♭maj7** **E♭maj7**

73 **A7(♭5,♭9)** **D7(♭9)** **Gm**

LEAD SHEET

El Tortuga

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

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1 Cm

B Cm

C Cm Dm

Cm Dm

Cm Bb Ab G7

Cm Bb Ab G7

A2 Cm

Interlude

D Cm **B $\flat$** **A $\flat$** **G 7**
Cm **B $\flat$** **A $\flat$** **G 7**
Cm **B $\flat$** **A $\flat$** **G 7**
Cm **B $\flat$** **A $\flat$** **G 7**

Measures 34-49. The notation includes triplets and various rests. The key signature has two flats (B $\flat$ and E $\flat$).

A3

Measures 50-53. The notation includes rests and quarter notes. The key signature has two flats (B $\flat$ and E $\flat$).

C - Concert Chart

RED CLAY

- FREDDIE HUBBARD

(Rock)

(RHYTHM SECTION:)

(4) **A** C-7(11) Bb-7(11) Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

(TRUMPET:)
B C-7(11) Bb-7(11) Db7sus4 Eb7sus4
F7sus4 G7sus4 C-7(11) Bb-7(11)

Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

C

(SAXES:)

D C-7 Bb-7 Eb7 Abmaj9 D-7b9 G+7

FREDDIE HUBBARD - "RED CLAY" "THE GADDEST HUBBARD"

BYE BYE BLACKBIRD

DIXON/HENDERSON

Handwritten musical score for "Bye Bye Blackbird" in G major, 4/4 time. The score consists of 12 measures across 8 staves. The melody is in the treble clef, and the bass line is in the bass clef. Chords are written above the notes. The key signature has one sharp (F#).

Chords and notes for each measure:

- Measure 1: Treble: G4, A4, B4, C5; Bass: G2, B1, D2, E2. Chord: F (written above).
- Measure 2: Treble: D5, C5, B4, A4; Bass: F2, A2, C3, E3. Chord: Ab° (written below).
- Measure 3: Treble: G4, A4, B4, C5; Bass: G2, B1, D2, E2. Chord: Gmi7 (written below).
- Measure 4: Treble: D5, C5, B4, A4; Bass: F2, A2, C3, E3. Chord: C7 (written below).
- Measure 5: Treble: G4, A4, B4, C5; Bass: G2, B1, D2, E2. Chord: Gmi7 (written below).
- Measure 6: Treble: D5, C5, B4, A4; Bass: F2, A2, C3, E3. Chord: Gmin(maj7) (written below).
- Measure 7: Treble: G4, A4, B4, C5; Bass: G2, B1, D2, E2. Chord: Gmin7 (written below).
- Measure 8: Treble: D5, C5, B4, A4; Bass: F2, A2, C3, E3. Chord: C7 (written below).
- Measure 9: Treble: G4, A4, B4, C5; Bass: G2, B1, D2, E2. Chord: Gmi7 (written below).
- Measure 10: Treble: D5, C5, B4, A4; Bass: F2, A2, C3, E3. Chord: C7 (written below).
- Measure 11: Treble: G4, A4, B4, C5; Bass: G2, B1, D2, E2. Chord: F (written below).
- Measure 12: Treble: D5, C5, B4, A4; Bass: F2, A2, C3, E3. Chord: F7 (written below).

MILES DAVIS - "ROUND MIDNIGHT"

I VI II V
vamp to end

Cantaloupe Island

By Herbie Hancock

INTRO

MELODY

The first system of musical notation consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves are piano accompaniment. The middle staff begins with a fortissimo (F-) dynamic marking and contains a series of chords: F major (F-A-C), Bb major (Bb-D-F), and Eb major (Eb-G-Bb). The bottom staff provides a bass line with notes G2, B1, D2, F2, and G2. A double bar line is placed after the first measure. Following the double bar line, the top staff has a whole rest, the middle staff has a whole rest with the instruction "silence!" above it, and the bottom staff has a whole rest.

The second system of musical notation continues the piece. The top staff has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves continue the piano accompaniment. The middle staff has a fortissimo (F-) dynamic marking and contains a series of chords: F major (F-A-C), Bb major (Bb-D-F), and Eb major (Eb-G-Bb). The bottom staff provides a bass line with notes G2, B1, D2, F2, and G2. A double bar line is placed after the first measure. Following the double bar line, the top staff has a whole rest, the middle staff has a whole rest with the instruction "silence!" above it, and the bottom staff has a whole rest.

The third system of musical notation continues the piece. The top staff has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves continue the piano accompaniment. The middle staff has a fortissimo (F-) dynamic marking and contains a series of chords: F major (F-A-C), Bb major (Bb-D-F), and Eb major (Eb-G-Bb). The bottom staff provides a bass line with notes G2, B1, D2, F2, and G2. A double bar line is placed after the first measure. Following the double bar line, the top staff has a whole rest, the middle staff has a whole rest with the instruction "silence!" above it, and the bottom staff has a whole rest.

The fourth system of musical notation continues the piece. The top staff has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves continue the piano accompaniment. The middle staff has a fortissimo (F-) dynamic marking and contains a series of chords: F major (F-A-C), Bb major (Bb-D-F), and Eb major (Eb-G-Bb). The bottom staff provides a bass line with notes G2, B1, D2, F2, and G2. A double bar line is placed after the first measure. Following the double bar line, the top staff has a whole rest, the middle staff has a whole rest with the instruction "silence!" above it, and the bottom staff has a whole rest.

LEAD SHEET

Chocalet Citeh

HOME OF THE MILLION MAN MARCH
(FOR CHRIS ROCK)

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A Cm⁹ D^bm⁹ E^bmaj⁹ Dm⁹

Trumpet

Bass

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) Cm¹¹ A^bmaj⁷(#11)

FINE

D Drum & Bass Cm¹³ Dm⁷(#5)/A^b

Form: ABCD, bass solo over A, play B as an interlude,
horn solo over C, drum solo over D, D.C. al FINE

LEAD SHEET

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMAN ALI

HIP-HOP **OPEN** played like a sample... **ON CUE**

Trumpet

Rhythm

Am

sim...

A

Am

7

Cm **Cm7** **F7**

11

B hip-hop

B^bmaj⁷ B^bm⁷ E^b7 A^bmaj⁷ A^bm⁷ D^b7

15

big fill - set this up

G^bmaj⁷ Gm⁷ C⁷ Fmaj⁷ E7(#9)

19

LEAD SHEET

CARAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

A **Dancehall** $\text{♩} = 260$ **C7**

C7

5 **C7sus4** **Cm9** band out!

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

13 **B** **F9 Songo**

17 **B^b9**

21 **E^b7**

25 **A^b6** **G7** **D^b7**

29 **Dancehall** **C7**

33 **C7**

37 **C7sus4** **Cm9** band out

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

45

Evolution Revolution

Dm

COMPOSED & ARRANGED BY :
NICK "BROWNMEN" ALI

Ev - vo - lu - tion - this is rev - ol - u - tion

hole!

bridge

Chords: B^bmaj⁷, Dmaj⁷, Cmaj⁷, Em⁷, Em⁷[#], Dm⁷, A⁷, G⁷, Em⁷(^b5), A⁷(^b9)

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**

(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.

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

68.
(MED. FUNK)

BUTTERFLY

- HERBIE HANCOCK

3X



(solo)

(MELODY)

A

(solo)

(DRUMS)

B

(har)

(har)

(har)

(s)

Bb-7 Eb-7 Ab-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

A-7

LAST SOLO

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

HERBIE HANCOCK - "IMPULSE"

LEAD SHEET

Irrational Funktion

Drums free on 1st pass, groove on 2nd

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1

1 Fm7 B $\flat$ 7($\flat$ 5) Gm A $\flat$ 7 E $\flat$ 13 D $\flat$ 11

B $\flat$ 9(#11) D $\flat$ 7($\flat$ 5,#9) A $\flat$ 7 E7sus4 D $\flat$ 7sus4

5 Fm7 B $\flat$ 7(#11) Gm A $\flat$ 7 E $\flat$ 13sus4 D $\flat$ 11

B $\flat$ 9(#11) Em7 Gm7 C7/A $\flat$ Dm7/F D $\flat$ 7 Gm7($\flat$ 5) C7(#5, $\flat$ 9)

A2

1 Fm7 B $\flat$ 7($\flat$ 5) Gm A $\flat$ 7 E $\flat$ 13 D $\flat$ 11

B $\flat$ 9(#11) D $\flat$ 7($\flat$ 5,#9) A $\flat$ 7 E7sus4 D $\flat$ 7sus4

21 Fm7 B $\flat$ 7(#11) Gm A $\flat$ 7 E $\flat$ 13sus4 D $\flat$ 11

25 B $\flat$ 9(#11) Em7 Gm7 C7/A $\flat$ Dm7/F D $\flat$ 7 Gm7($\flat$ 5) C7(#5, $\flat$ 9)

29 B $\flat$ m(maj7)

33

A3

1 Fm7 B $\flat$ 7($\flat$ 5) Gm A $\flat$ 7 E $\flat$ 13 D $\flat$ 11

B $\flat$ 9(#11) D $\flat$ 7($\flat$ 5,#9) A $\flat$ 7 E7sus4 D $\flat$ 7sus4

53 Fm7 B $\flat$ 7(#11) Gm A $\flat$ 7 E $\flat$ 13sus4 D $\flat$ 11

57 B $\flat$ 9(#11) Em7 Gm7 C7/A $\flat$ Dm7/F D $\flat$ 7 Gm7($\flat$ 5) C7(#5, $\flat$ 9) Fm7

61 () FINE

LEAD SHEET

What Is This Thing Called Love

BY: COLE PORTER
ARR. BROWMAN ALI

DRUMS 0++ 0++ 0++ 0++

Melody **A** **Gm7(b5)** **C7** **Fm9**

BASS

Dm7(b5) **G7(b9)** **Cmaj9**

B **Double-time swing** **Cm7** **F7** **Bbmaj7**

Walk

A **A7** **Dm7** **G7**

A **Gm7(b5)** **C7** **Fm9**

Dm7(b5) **G7(b9)** **Cmaj9**

6 10 14 18 22

Bossa

CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

Handwritten musical score for "CORCOVADO - ('QUIET NIGHTS...') - JOBIM". The score is written on ten staves in 4/4 time. It includes a key signature of one flat (Bb) and a tempo marking "(INTRO - SLOWLY)". The melody is written in the treble clef, and the bass line is in the bass clef. Chords are written above the staff, and some are written below. The score ends with a double bar line and the word "FINE".

Chords and markings visible in the score:

- Staff 1: A- (Fmaj7), Bb7, Abon, G-7, C7
- Staff 2: A- (Fmaj7), A-/G, D/F#, F#7 (with Bb)
- Staff 3: D7/A, Ab0
- Staff 4: G-7, C7sus4, F0, Fmaj7, Fmaj7
- Staff 5: F-7, Bb7, E-7, A7(b13)
- Staff 6: D7, D-7, Ab0
- Staff 7: D7/A, Ab0
- Staff 8: G-7, - 3 - C7sus4, F0, Fmaj7, Fmaj7
- Staff 9: F-7, F-6, E-7, A-7
- Staff 10: D-7, G7b9, E-7, A7
- Staff 11: D-7, G7, Baião, C-7, Eb, DΔ, DΔ
- Staff 12: F#0E

USE ME

♩ = 72

BILL WITHERS

LEAD LINE

Em⁷ A⁷

BASS LINE

The musical notation is written in a handwritten style. The top staff, labeled 'LEAD LINE', begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth notes and rests, starting with an Em⁷ chord and ending with an A⁷ chord. The bottom staff, labeled 'BASS LINE', also begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a continuous pattern of eighth notes. The entire piece is enclosed in a double bar line with repeat dots at both ends.

THIS PATTERN KEEPS REPEATING FOR THE WHOLE SONG, THROUGH THE VERSES AND CHORUS
THEN THEN END OF THE CHORUS IS MARKED WITH A 4 BAR BREAK AND IT ALL STARTS AGAIN

HALLEJULAH I LOVE HER SO

28
RAY CHARLES

138

STRAIGHT

86/F

Gm

8b/F

Gm

SWING

5 Bb/F $G7$ C^9 $F7$ Bb $Bb^{\circ} Cm/Bb$ Bb $E7$ $F7$

9 Bb Bb/D Eb E° $F7$ Bb Bb/D Eb E° $F7$

13 $Bb7$ Bb^9 Eb E°

17 $Bb D7/A$ Gm $Eb7$ $C7$ $F7$ Bb 1. $E7$ $F7$ 2. $B7(b9)$

22 Eb^b E° Bb^b $Bb7$

26 Eb^9 Db^9 C^{13} $F7$

30 Bb Bb/D Eb E° $F7$ Bb Bb/D Eb E° $F7$

34 $Bb7$ Bb^9 Eb E°

38 $Bb D7/A$ Gm $Eb7$ $C7$ $F7$ Bb $E7$ $F7$

(REPEATS GOOD)
D.S. AL FINE

FORTRESS AROUND YOUR HEART

ELECTRIC BASS

LIVELY

STING

♩ = 112



C

CHORUS



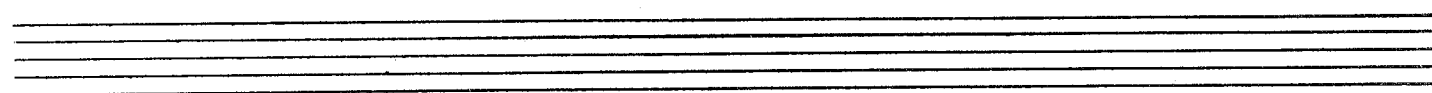
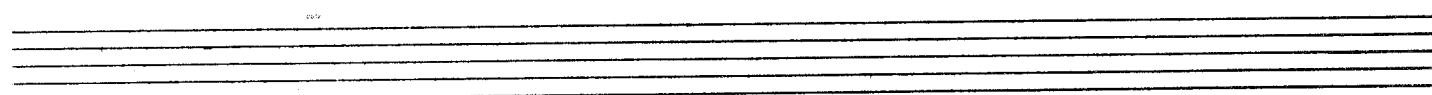
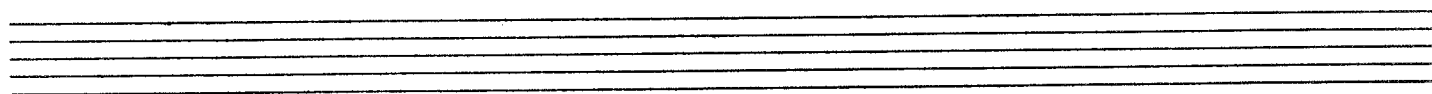
50.

BUT NOT FOR ME G. GERSHWIN

Handwritten musical notation for the first system of "But Not for Me". The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chords written above the staff are G⁷, Gmi⁷ C⁷, FMaj⁷, Dmi⁷, G⁷, Gmi⁷ C⁷, FMaj⁷, Cmi⁷ F⁷.

Handwritten musical notation for the first ending of "But Not for Me". The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a repeat sign at the end. Chords written above the staff are BbMaj⁷, Bbmi⁷ Eb⁷, FMaj⁷, Dmi⁷, G⁷, Gmi⁷, C⁷.

Handwritten musical notation for the second ending of "But Not for Me". The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a repeat sign at the end. Chords written above the staff are BbMaj⁷, Bbmi⁷ Eb⁷, FMaj⁷, Dmi⁷, Gmi⁷, C⁷, FMaj⁷.



BOOGIE ON REGGAE WOMAN

♩ = 96 FUNKY MOTOWN
JACO BASS

INTRO

D



SIMILE . . .

VERSE



CHORUS



CONTINUE...

VERSE

CHORUS

SOLO ON VERSE

CHORUS

CHORUS

Med. - Slow Latin/Rock

This Masquerade

Leon Russell

(As sung by George Benson)

$\text{♩} = 91$

F_{Mi}7 **B $\flat$ 13** (Vamp till cue)

(On cue) (voice/gtr. solo)

A **F_{Mi}** **F_{Mi}(MA7)** **F_{Mi}7** **B $\flat$ 13**

Are we real - ly hap - py here — with this lone - ly game we play, —
Thoughts of leav - ing dis - ap - pear — ev - 'ry time I see your eyes —

F_{Mi}7 **D $\flat$ 9** **G_{Mi}7(add 11)** **C7(#9)**

Look - ing for words — to say? —
No mat - ter how hard I try. —

F_{Mi} **F_{Mi}(MA7)** **F_{Mi}7** **B $\flat$ 13**

Search - ing but not find - ing un - der - stand - ing an - y way, — } We're lost —
to un - der - stand the rea - sons that we car - ry on this way, — }

D $\flat$ 7 **C7(#5)** (2nd x) **F_{Mi}7** **E_{Mi}7A7**

in a mas quer - ade. —

B **E $\flat$ Mi7** **A $\flat$ 13(b9)** **D $\flat$ MA7**

Both a - fraid to say — we're just — too far — a - way —

E $\flat$ Mi7 **A $\flat$ 13(b9)** **D $\flat$ MA7**

from be - ing close to - geth - er from the start. — We

D_{Mi}7 **G13** **G7(#5)** **CMA7**

tried to talk — it o - ver, but the words — got in — the — way. — We're lost —

G_{Mi}7 **G13** **G7(#5)** **C⁹sus** **G $\flat$ 13(#11)**

in - side — this lone - ly game — we play. — **D.S. al Coda**

F_{Mi}7 **B $\flat$ 13** (Solo) (funkier) **F_{Mi}7** **B $\flat$ 13** (Vamp till cue)

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.

476.

(3/4) **YOU DON'T KNOW WHAT LOVE IS** - RAYE / BO PAUL

F-7 Db9 C7b9 F- C7b9 Db7

G-7b5 C7b9 F-6 Ab7 1. Db7 G-7b5 C7b9

2. Db7 C7b9 F-6 Bb-7 Eb7 Abmaj7

Bb-7 Eb7 maj Abmaj7 D-7 G7 Cmaj7

Db9 C7b9 F-7 Db9 C7b9

F- C7b9 Db7 G-7b5 C7b9 F-6 Ab7

Db7 C7b9 F-6

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

MILES DAVIS - "WALKIN'"

474.

(Rock)

YOU ARE THE SUNSHINE OF MY LIFE

- STEVIE NICKER

INTRO

Chords for Intro: Cmaj7, G/F, E-7, A7b9

Chords for Main Melody:

- Staff 2: D-7, G7, C, D-7, G7 sus4
- Staff 3: Cmaj7, D-7, G7, Cmaj7, D-7, G7
- Staff 4: Cmaj7, D-7, G7, B-7b5, E7 alt.
- Staff 5: Amaj7, B-7, E7, A-, A-(maj7), A-7
- Staff 6: D7, D-7, G7

(WHOLE TUNE MODULATES UP $\frac{1}{2}$ STEP)