

PROMETHIUM - Master Tunelist

- **EI 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)
- **Hallelujah 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*

BASS

3-2 rumba clave - guaguancó

Intro

Obsession

ARRANGED FOR ARECIBO

PEDRO FLORES
ARR. BROWNMAN
• FORT APACHE BAND

BASS

B1 Cm⁷F⁷B♭maj⁷E♭maj⁷

25

1. A7(5,9)

D7(9)

29

2. A7(5,9)

D7(9)

Gm

33

C 1/2 time swing feel

Cm⁷F⁷B♭maj⁷

37

Cm⁷F⁷B♭maj⁷

41

Cm⁷F⁷B♭maj⁷

45

BASS

A7($\sharp 5, \flat 9$) A7($\sharp 5, \flat 9$) D7($\flat 9$)

A3 Gm Am7($\flat 5$) D7($\flat 9$)

Gm Am7($\flat 5$) D7($\flat 9$) A4 Gm Am7($\flat 5$) D7($\flat 9$)

Gm Am7($\flat 5$) D7($\flat 9$)

Cm7 F7 B \flat maj7 E \flat maj7

A7($\flat 5, \flat 9$) D7($\flat 9$) Gm

73

LEAD SHEET

71+

BY: JACE PASTORIUS
ARR. FOR BROWNMAN AKOUSTIC QUARTET

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

B/E Fm⁹ D^bmaj⁷

Emaj⁷⁽⁵⁾ 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 Gsus⁷ Dm⁷ Em⁷

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

Gsus⁷ Emaj([#]5)/B^b Gmaj⁷⁽⁵⁾ Dsus⁷ D/D^b

Fmaj⁷⁽¹¹⁾ A^bsus⁷ Dmaj⁷⁽¹¹⁾

LEAD SHEET

71+ - PAGE 2

G/A

42 Bsus Bsus/D G^bm⁷ Dsus Esus

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

46 Gmaj7(#11) Emaj7(#11) A7(#5)/E Bsus/C Emaj7 Asus Cmaj7(b5)

50 Bmaj9 Gsus B/D B^bm⁷ Bsus/C E^bm⁷

54 Gmaj7(#11) Emaj7(#11) Fmaj7(#11) Cmaj7(#11) Amaj7(#5)/A

58 Amaj7(#11) Amaj7(#11)/A Dm⁹ Dsus Dmaj7(#11)

62 Emaj7(#11) D^bmaj7 C⁷ A7(#11)

66 Emaj7 A7(#5)/E Dmaj7 Emaj7 Asus Cmaj7(#5)

70 Dmaj7(b5)/D

73 G^b7(#5)

77 FINE

DOUBLE-TIME FEEL FUNK

D^b7(9,9)

81

BASS

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

Music score for Bass part A1 in C major. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

B Cm

Music score for Bass part B in C major. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

5

1.

2.

Music score for Bass part B with endings 1 and 2. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note. There are two endings: ending 1 continues with a dotted half note followed by eighth notes, and ending 2 continues with a dotted half note followed by a quarter note and a dotted half note.

9

C Cm

Dm

Music score for Bass part C in C major and D major. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

14

Cm

Dm

Music score for Bass part C in C major and D major. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

18

Cm

B^b

A^b

G7

Music score for Bass part C in C major, B^b major, A^b major, and G7. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

22

Cm

B^b

A^b

G7

Music score for Bass part C in C major, B^b major, A^b major, and G7. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

26

A2 Cm

Music score for Bass part A2 in C major. The score consists of four measures of music on a bass clef staff. The first measure starts with a dotted half note followed by eighth notes. The second measure has a dotted half note followed by a quarter note and a dotted half note. The third measure has a dotted half note followed by a quarter note and a dotted half note. The fourth measure has a dotted half note followed by a quarter note and a dotted half note.

30

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BASS

Interlude

A musical score for bass guitar, featuring four staves of music. The staves are labeled with chords above them: D, Cm, B^b, A^b, G⁷; Cm, B^b, A^b, G⁷; Cm, B^b, A^b, G⁷; and Cm, B^b, A^b, G⁷. The first staff begins at measure 34, the second at 38, the third at 42, and the fourth at 46. Measure numbers 34, 38, 42, and 46 are also indicated below the staves.

A3

Musical score for orchestra, page 50, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries (oboe, bassoon) with eighth-note patterns. Measures 4-5 feature a melodic line in the oboe. Measures 6-7 show woodwind entries again. Measures 8-9 conclude the section with woodwind entries. Measure 10 begins a new section with a dynamic change.

C - Concert Chart

RED CLAY

- FREDDIE HUBBARD

(Rock)

(RHYTHM SECTION:)

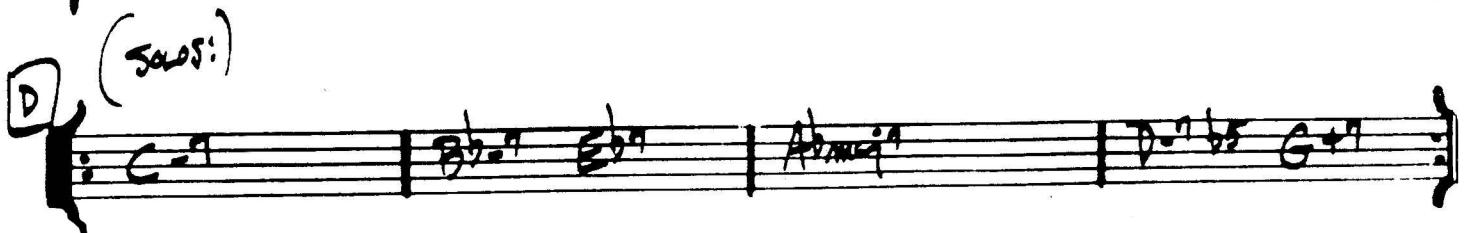
(A) 

(Trombones:)

(B) 

(C) 

(D) (Saxos:)



FREDDIE HUBBARD "RED CLAY" .. "THE GADDEST HUBBARD"

BYE BYE BLACKBIRD

DIXON / HENDERSON

Handwritten musical score for "Bye Bye Blackbird" featuring a vocal melody and piano chords. The score is in common time (indicated by 'C') and consists of eight staves of music. The vocal line starts with a series of eighth notes (F) and includes lyrics like "Abo", "Gmin7", "C7", "Gmin7", "Gmin(maj7)", "Gmin7", "C7", "F", "F7", "Eb7", "D7", "Gmin7", "Db7", "C7", "F", and "Am7(b5)". The piano accompaniment provides harmonic support with chords such as Abo, Gmin7, C7, F, F7, Eb7, D7, Gmin7, Db7, C7, F, and Am7(b5). The score concludes with a vamp section labeled "I VI II V" leading back to the end.

MILES DAVIS - ROUND MCGEECH //

I VI II V
vamp to end

BROWNS MAN ELECTRIC TRIO
arrangement

Cantaloupe Island

By Herbie Hancock

INTRO

MELODY

A handwritten musical score for orchestra, page 6. The score consists of five systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The key signature varies by system, and the time signature is mostly common time. The score includes dynamic markings like *f*, *p*, *mf*, and *ff*. A rehearsal mark '61' is at the top left. In the first system, the bassoon has a melodic line with slurs and grace notes. In the second system, there is a dynamic instruction 'silence!' above the bassoon staff. In the third system, the bassoon has a prominent eighth-note pattern. In the fourth system, the bassoon plays eighth-note chords. In the fifth system, the bassoon continues its eighth-note pattern. The score is written on standard five-line music staves.

BASS**Chocalete Citeh**HOME OF THE MILLION MAN MARCH
(FOR CHRIS ROCK)COMPOSED & ARRANGED BY:
BROWNMAN ALI

A

B

C

Cm¹¹

on fine

FINE

D Cm¹³

FORM:

- A, B, C, D then D.C.
- Open Bass solo over A
- B on cue - as an interlude
- Open horn solo over C
- Open Drum solo over D
- D.C. a FINE (w/ repeats at B - NO repeat at C)

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

A musical score for piano in 4/4 time, featuring two staves. The top staff uses the treble clef and has a key signature of one sharp (F#). The bottom staff uses the bass clef and has a key signature of one sharp (F#). Measure 7 starts with a half note followed by a quarter note and a eighth note. Measure 8 begins with a half note followed by a eighth note and a quarter note. Measure 9 starts with a half note followed by a eighth note and a quarter note. Measure 10 begins with a half note followed by a eighth note and a quarter note. Measure 11 starts with a half note followed by a eighth note and a quarter note. The label "Am" is centered below the treble staff.

Am

hip-hop

A musical score for piano featuring a treble clef staff and a bass clef staff. The treble staff begins with a whole note followed by a melodic line consisting of eighth and sixteenth notes. The bass staff shows harmonic progression with chords labeled below each measure: B^bmaj⁷, B^bm⁷, E^b7, A^bmaj⁷, A^bm⁷, and D^b7. The score includes dynamic markings like 'mp' and 'fp'.

15

big fill - set this up

A musical score for piano featuring a treble clef staff and a bass clef staff. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The harmonic progression is labeled as follows:

- Measure 1: Gmaj⁷
- Measure 2: Gm⁷
- Measure 3: C⁷
- Measure 4: Fmaj⁷
- Measure 5: E^{7(#9)}

An annotation "big fill - set this up" with an arrow points to the first measure.

BASS

Caravan

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

A **Dancehall** **C7**

C7

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

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

B **13 Songo** **F^g**

17 B^b9

21 E^b7

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

C **29 Dancehall** **C7**

33 C7

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

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

45

BASS***Evolution Revolution***

Trumpet alone - melody

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Ev - vo - lu - tion - this is
2nd time only

A 5 Melody

B 13 Trumpet noodles sparcely

C 21 HOLE!

D 29 Melody returns

E 37 B^bmaj⁷ Bridge

41 Dmaj⁷ **Em⁷** **A⁷**

45 Dmaj⁷ **Dm⁷** **G⁷**

49 Cmaj⁷ **Em⁷⁽⁵⁾** **A⁷⁽⁹⁾**
PLAY!

53

BASS**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

Band out, horn alone**Everyone**

85

FINE

(MED. SLOW)
SWING

STOLEN MOMENTS

-OLIVER NELSON

The musical score consists of six staves of handwritten notation. The first three staves are for piano, featuring bass and treble clef staves with various chords and notes. The fourth staff is for guitar, indicated by a 'gtr' label and a treble clef. The fifth staff is for bass, indicated by a bass clef. The sixth staff is for drums, indicated by a 'drums' label and a common time signature. Chords are labeled below each measure, such as C-7, D-7, Ebmaj7, D-7, C-6, F-7, F-G, C-7, C-6, D-7, D#7, C/E, F, C-, G+7, G+7, C-7, G+7, F7sus4, C-7, and RIT.

(SOLOS ON C MINOR BLUES)

G+7 C-7 G+7 F7sus4 C-7

RIT.

LEAD SHEET

Isotope

slow HIP-HOP

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMAN ALI

OPEN

Melody

drums

Rhythm

Cm

sim...

ON CUE

5

Cm FINE E♭7 D7 G7 D♭7 G♭7 > C7

Fm B♭7 B7 C7 > A7sus4

9

A♭7sus4 G7sus4 > G7 > C7 A7 F♯7 E♭7

13

68.
(MED. FWHM)

3X
X

BUTTERFLY

- HERBIE HANCOCK

68.
(MED. FWHM)

3X
X

BUTTERFLY

- HERBIE HANCOCK

A

F-7 - - - - A-7 - - - -

F-7 - - - - D-7 - - - -

F-7 - - - - A-7 - - - -

F-7 - - - - D-7

(DROWS)
etc.

B

B_b-7

E_b 2^a

B_b B_b

A_b A_b

F#-7

1.

2.

(INTRO M7)

F-7

C

OPEN FOR SOLO (F-7)

ON CUE:

(SOLO) *b7 Aut*

⑤

LAST SOLO

1st SOLO

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

HERBIE HANCOCK - "THROST"

BASS

Irrational Funktion

COMPOSED & ARRANGED BY:
BROWNMAN ALI

A1

Measures 1-4: Bass line in 4/4 time, key signature of B-flat major (two flats). The bass plays eighth-note patterns primarily on the C and G strings.

Measures 5-8: Continuation of the bass line, maintaining the same time signature and key signature.

Measures 9-12: Continuation of the bass line, maintaining the same time signature and key signature.

A2

Measures 13-16: Continuation of the bass line, maintaining the same time signature and key signature.

Measures 17-20: Continuation of the bass line, maintaining the same time signature and key signature.

Measures 21-24: Continuation of the bass line, maintaining the same time signature and key signature.

B

Measures 29-32: Continuation of the bass line, maintaining the same time signature and key signature.

A3

Measures 41-44: Continuation of the bass line, maintaining the same time signature and key signature.

Measures 49-52: Continuation of the bass line, maintaining the same time signature and key signature.

Measures 57-60: Continuation of the bass line, maintaining the same time signature and key signature.

Measures 61-64: Continuation of the bass line, maintaining the same time signature and key signature.

FINE

LEAD SHEET**What Is This Thing Called Love**BY: COLE PORTER
ARR. BROWNMAN ALI

DRUMS o + + o + + o + + o + +

Melody A

BASS

Dm7(5) **G7(9)** **Cmaj9**

B Double-time swing

Cm7 **F7** **B°maj7**

Walk

A°7 **Dm7** **G7**

Gm7(5) **C7** **Fm9**

Dm7(5) **G7(9)** **Cmaj9**

14

18

22

(BOSSA)

CORCOVADO - ("QUIET NIGHTS...") - JOSEM

(INTRO - SLOWLY)

Handwritten musical score for "CORCOVADO" in Bossa Nova style. The score consists of ten staves of music with lyrics and chords written above the notes.

The score includes the following lyrics:

- Abon
- G-7 C7
- Fmaj7 Bbm A- A/G D/F# F7 (introdução)
- D7/A Ab7
- G-7 C7m7 F Fmaj7 Fmaj7
- F-7 B7 E-7 A7 (b13)
- D7 D7 Ab7
- D7/A Ab7
- G-7 - 3 - C7m7 F Fmaj7 Fmaj7
- F-7 F-6 E-7 A-7
- D-7 G7M E-7 A7
- D-7 G7 Baião C-7 EΔ DΔ DΔ
- EΔ DΔ DΔ

The score is marked with various rests and dynamic markings such as ">", "x", and "z". The key signature is mostly A major (no sharps or flats) with some changes indicated by Roman numerals and letter suffixes (e.g., Bbm, Ab7, C7m7).

USE ME

♩ = 72

LEAD LINE

BILL WITHERS

E^m7

A⁷

BASS LINE

The musical score consists of two staves. The top staff is labeled "LEAD LINE" and the bottom staff is labeled "BASS LINE". Both staves are in 4/4 time with a key signature of one sharp. The Lead Line starts with an E minor 7 chord (E, G, B, D) followed by an A major 7 chord (A, C#, E, G). The Bass Line consists of eighth-note patterns. The score is in 4/4 time with a key signature of one sharp.

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

FORTRESS AROUND YOUR HEART

ELECTRIC BASS

LIVELY
♩ = 112

STING

MF

5 **A** VERSE Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm⁹ Fm¹¹

9 Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm⁹ Fm¹¹

13 **B** Db⁷ Db¹³ Db⁷ Db¹³ Db⁷ Db¹³ Db⁷ Db¹³

17 Em⁹ Em¹¹ Em⁹ Em⁹ Em⁹ Em¹¹ Em⁹ Em⁹

21 Em⁹ Em¹¹ Em⁹ Em⁹ A⁷ A¹³ A⁷ A¹³

C CHORUS Dm C/E F Gm Bb C Bb C Bb Dm C/E F

30 Gm Bb C Bb C Bb Dm C/E F

34 Gm Bb C Bb C Bb Bbm⁷ Cm⁷ Dbmaj⁷ Eb⁶ REPEAT 3X

39 Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm⁹ Fm¹¹ Fm

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50.

BUT NOT FOR ME

G. GERSHWIN

50.

BUT NOT FOR ME

G. GERSHWIN

G7 Gmin7 C7 FMaj7 Dmin7
 G7 Gmin7 C7 FMaj7 Cmin7 F7
 1. BbMaj7 Bbmin7 Eb7 FMaj7
 Dmin7 G7 Gmin7 C7
 2. BbMaj7 Bbmin7 Eb7 FMaj7 Dmin7
 Gmin7 C7 FMaj7

BOOGIE ON REGGAE WOMAN

$\text{♩} = 96$ FUNKY MOTOWN
TACO BASS

[INTRO]

D

2/4 time signature. Bass line consists of eighth-note patterns. Chords: G7 at measure 3, D7 at measure 7, C7 at measure 11, G7 at measure 15, D7 at measure 19, and G7 at measure 23. A bass note 'D' is marked above the first measure. The section ends with a fermata over three measures labeled 'SIMILE ...'.

[VERSE]

7 G7 C7

2/4 time signature. Bass line consists of eighth-note patterns. Chords: A7 at measure 11, D7 at measure 15, and G7 at measure 19. Measures 15-19 show a repeating pattern of A7, D7, G7.

[CHORUS]

2/4 time signature. Bass line consists of eighth-note patterns. Chords: A7, C7, F7, G7, Ab7 at measure 15; A7, D7, G7 at measure 19. Measures 15-19 show a repeating pattern of A7, C7, F7, G7, Ab7, A7, D7, G7.

CONTINUE...

VERSE

CHORUS

Solo on VERSE

CHORUS

CHORUS

Med.-Slow Latin/Rock

This Masquerade

Leon Russell

(As sung by George Benson)

F_{MI}^7 B_{\flat}^{13}

(On cue) (voice/gtr. solo) (Vamp till cue)

A F_{MI} $\text{F}_{\text{MI}}(\text{MA 7})$ 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 $\text{G}_{\text{MI}}^7(\text{add 11})$ $\text{C}7(\#5)$

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

F_{MI} $\text{F}_{\text{MI}}(\text{MA 7})$ 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 $\text{C}7(\#5)$ $(2nd \times)$ F_{MI}^7 $\text{E}_{\text{MI}}^7 \text{A}7$

in a mas quer - ade.

B $\text{E}_{\text{b}}^{\text{MI}}^7$ $\text{A}_{\flat}^{13(b9)}$ $\text{D}_{\flat}^{\text{MA}}^7$

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

$\text{E}_{\text{b}}^{\text{MI}}^7$ $\text{A}_{\flat}^{13(b9)}$ $\text{D}_{\flat}^{\text{MA}}^7$

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

D_{MI}^7 G^{13} $\text{G}7(\#5)$ C_{MA}^7

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

G_{MI}^7 G^{13} $\text{G}7(\#5)$ C^9_{sus} $\text{G}_{\flat}^{13(\#11)}$

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.

(330)

YOU DON'T KNOW WHAT LOVE IS

- RAYE / DIAW

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 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 WONDER

INTRO

The musical score consists of six staves of handwritten music. The first staff is labeled "INTRO". The lyrics are written below each staff, corresponding to the chords indicated. The chords are: C major, G/F, E-7, A7 b9, D-7, G7, C major, D-7, G7, C major, D-7, G7, A major, B-7 b5, E7 alt., A major, B-7, E7, A-, A-(maj), A-7, D7, D-7, G7. The score ends with a note in parentheses: "(WHOLE TUNE MODULATES UP 1/2 STEP)".