

Chromazone

Med. Funk

Mike Stern

$\text{♩} = 120$

A N.C. ($B^b M I^7$)

(gtr. & ten.)

B N.C. ($B^b M I^7$)

C $C^{\#} M I^7$

D $B^b M I^7$

E $A M I$

F F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) AbMA7

AMA7 Bb7(#5) Eb B F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7

F7 Gb7 G7(#5) AbMA7 AMA7 Bb7(#5) B7(#5) C7(#9) Db9

C7(#9) 8va Db9 C7(#9)

Db9 C7(#9) AbMI7 G7(#9) Gb13 F7(#9) EMI7

On D.S., D.S.S. al Coda

G (Tenor solo)

EMI7 GMI7 1. GMI7 2. GMI7 Gb7

16 7

(end solo) (gtr. & ten.)

H F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) AbMA7

AMA7 Bb7(#5) Eb B F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7

F7 Gb7 G7(#5) AbMA7 AMA7 Bb7(#5) B7

I (Guitar solo)

BbMI7 C#MI7 1. C#MI7 2. C#MI7 Gb7

16 7

(end solo)

D.S., play **F**, **B**, **C**, **D** al Coda

⊕ E7(#9) BbMI7

4

(Vamp, solo & fade)

Med. Funk

♩ = 120

Chromazone (Bass)

A

$B^b M I^7$

First line of musical notation for section A, starting with a double bar line and a repeat sign. The key signature has two flats (B-flat and E-flat). The rhythm is 4/4.

$B^b M I^7$

Second line of musical notation for section A, including first and second endings.

B

$B^b M I^7$

First line of musical notation for section B, starting with a double bar line and a repeat sign.

$B^b M I^7$

Second line of musical notation for section B, including first and second endings.

C

$C^{\#} M I^7$

First line of musical notation for section C, starting with a double bar line and a repeat sign.

$C^{\#} M I^7$

Second line of musical notation for section C, including first and second endings.

D

$B^b M I^7$

$B^b M I^7 E^b 7 A^b 7 G^7$

First line of musical notation for section D, starting with a double bar line and a repeat sign.

$G^b 7 F^7 E^7(\#9)$

Second line of musical notation for section D, including first and second endings.

E

$A M I$

$G^9_{sus} C A^b G^{13} D^b G^b F^7 E^7(\#5)$

First line of musical notation for section E, starting with a double bar line and a repeat sign.

$A M I$

$G^9_{sus} C A^b A M I^7 B^b 7 B^7 C^7$

Second line of musical notation for section E, starting with a double bar line and a repeat sign.

F

$F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b M A^7 A M A^7 B^b 7 E^b$

First line of musical notation for section F, starting with a double bar line and a repeat sign.

$F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b M A^7 A M A^7 B^b 7 B^7 C^7(\#9)$

Second line of musical notation for section F, starting with a double bar line and a repeat sign.

Db9 C7(#9) Db9 C7(#9)

Db9 C7(#9) AbMI7 G7(#5) Gb13 F7(#5) (EMI7)

on D.S., D.S.S. al Coda

G (Tenor solo) EMI7 EMI7

(sample bass line) (etc.)

GMI7 GMI7 1. GMI7 2. GMI7 Gb7

(etc.)

H F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) AbMA7

AMA7 Bb7(#5) Eb/B F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7

F7 Gb7 G7(#5) AbMA7 AMA7 Bb7(#5) B7

I (Guitar solo) BbMI7 BbMI7

(etc.)

C#MI7 C#MI7 1. C#MI7 2. C#MI7 Gb7

(etc.)

D.S., play **F**, **B**, **C**, **D** al Coda

E7(#9) BbMI7

(Vamp & fade)

At letter I, the 1/16th-note F's are Eb's on recording