



Josefina Méndez Jazz Tunes

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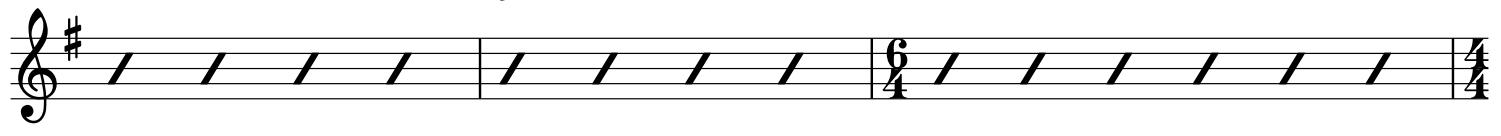
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Across The Universe

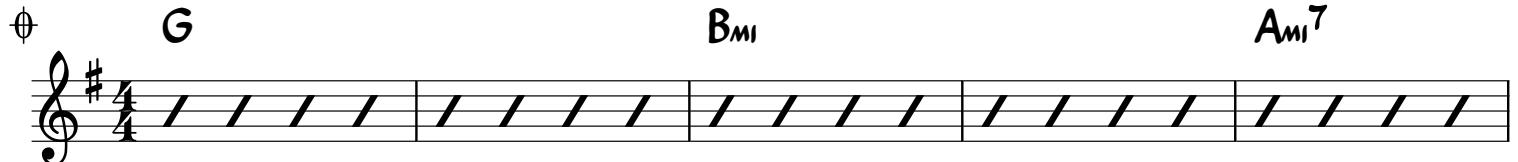
for Josefina Mendez

Lennon/McCartney

D7



D.S. al Coda 1



D.S. al Coda 2

@@ Coda 2
G



Repeat and Fade

A Felicidade
for Josefina Mendez

Jobim

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature varies between common time and 3/4.

- Staff 1:** Features a vocal line with a melodic line above it. Chords include A7b9, Dm7, G7, Cm7, F7, Bbm7, and Dm7.
- Staff 2:** Continues the vocal line with chords A7b9, Dm7, G7, Cm7, F7, Bbm7, and Am7b5.
- Staff 3:** Vocal line with chords D7b9, Gm7, Fm7, and Bb9.
- Staff 4:** Vocal line with chords Ebm7, D7b9, Gm7, and C7.
- Staff 5:** Vocal line with chords Gm7, Am7, D7b9, Gm7, Fsus, and Bbm7.
- Staff 6:** Vocal line with chords Gm7, Am7, D7b9, Gm7, Fsus, C, Bbm7, and Bb9.
- Staff 7:** Vocal line with chords Eb7, Bbm7, Fm7, and Bb9.
- Staff 8:** Vocal line with chords Bb9, Ebm7, Cm7, and F7.
- Staff 9:** Vocal line with chords Bb6, Em7b5, and A7b9.
- Staff 10:** Vocal line with chords Bb6, Em7b5, and A7b9.

Musical score for "I'm Gonna Be (500 Miles)" featuring two staves of music. The top staff shows a continuous melody line with various note values and rests, corresponding to the chords: D_{MI}7, G7#5, C_{MI}7, F7b9, G_{MI}7, and G_{MI}7/F. The bottom staff continues the melody, starting with C7/E and C_{MI}/E^b, followed by a rest, G_{MI}7, A_{MI}7b5, D7#5, and G_{MI}7. The score concludes with a repeat sign and endings 1 and 2.

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

In	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}
	A-7	F_{Δ7}	A-7
A	B_{7b9}	E_{7alt}	A-7
	D-7	G₇	C_{Δ7}
	B₇ B₇^b	A-7 G_{o7}[#]	C₇ G
	B_{7b9}	E_{7sus}	A-7
B	D₇	E_{7sus}	A-7
	D₇	A-7	A_{7b9}
	D₇	D-7	A-7
C	A-7	E_{7b13}	E_{7b13}
	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}
	A-7	F_{Δ7}	A-7
			∴
			

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}

B_{○7}
| B₋₆

F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The score includes lyrics and chord labels. The key signature is B-flat major (two flats). The time signature is 4/4.

Chords labeled in the score:

- C-7
- F-7
- B^b7
- E^bmaj7
- A^bmaj7
- D7
- G maj7
- G-7
- C-7
- F7
- B^bmaj7
- E^bmaj7
- A7
- D maj7
- E7
- A7
- D maj7
- C[#]-7
- F[#]7
- B maj7
- G7(#5)
- C-7
- F-7
- B^b7
- E^bmaj7
- A^bmaj7
- A^b-7
- G-7
- F[#]dim7
- A^b-7
- B^b7
- E^bmaj7
- B^b7
- G7

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29, 33.

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

G_{MA}7 E_{MI}7 A_{MI}7 D7^{b9} G_{MA}7 E_{MI}7 A_{MI}7 D7^{b9}
 G_{MA}7 E_{MI}7 A_{MI}7 D7^{b9} Gsus G7^{b9} C_{MA}7
 1. C_{MI}7^{b5} F^{#7#5} B_{MI}7 C_{MI}7 F^{#7#5} B_{MI} B_{MI}7
 C_{MI}7^{b5} F^{#7#5} B_{MI}7 E7^{#5} A_{MI}7 D7^{b9} 2. B^{9sus} B7^{b9} E_{MI}7
 Eb6 G_{MA}7 E_{MI}7 A¹³ A7^{#5} D^{9sus} D7^{b9} B¹³ E7^{b9} A_{MI}7 D7^{b9} G_{MA}7

As Time Goes By 1

(Ballad)

Herman Hupfeld

A |
4: A-7 D₇ | A-7 D₇ | G_{Δ7} D_{7#5} | G_{Δ7} |
| A₇ B_{○7} | A-7 D₇ | G_{Δ7} A-7 | B-7 E_{7b9} |
| G_{Δ7} | D-7 G₇ |

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

| E-7 | A₇ | A-7 E_{7b9} | A-7 D₇ E₇ |

A |
A-7 D₇ | A-7 D₇ | G_{Δ7} D_{7#5} | G_{Δ7} |
| A₇ B_{○7} | B-7 E_{7b9} | A-7 D₇ | G₆ E_{7b9} |

Autumn Leaves

Johnny Mercer

The musical score consists of two staves of piano sheet music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The score includes lyrics in parentheses above the notes. Measure numbers are indicated on the left side of each staff.

Measures 1-4:

- 1st ending: E m7, A7, D maj7, G maj7
- 2nd ending: C#m7(b5), F#7 1., B m

Measures 5-8:

- 2nd ending: F#7 2., B m

Measures 9-12:

- C#m7(b5), F#7(b9), B m

Measures 13-16:

- E m7, A7, D maj7

Measures 17-20:

- C#m7(b5), F#7(b9), B m7, B7(b13), A m7, A b7

Measures 21-24:

- G maj7, F#7(b9), B m

Blackbird

for Josefina Mendez

Lennon/McCartney

The sheet music consists of five staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '4') throughout. The first staff begins with a C chord, followed by D_{M1} and C/E. The second staff begins with F_{M1}, followed by C/E, A_{M1}7, D_{M1}, G7, C, C, D_{M1}, and C/E. The third staff begins with F, followed by D7/F# G7, G#o A_{M1}, C+/A♭ C/G, D7/F#, F, F_{M1}, C/E, A_{M1}, C_{M1}, G7, and C. The fourth staff begins with B♭, followed by A_{M1}, G_{M1}F, E♭, F, B♭, A_{M1}, G_{M1}F, E♭, D, and G_{M1}7. The fifth staff begins with C, followed by F/G, C, F/G, and C.

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

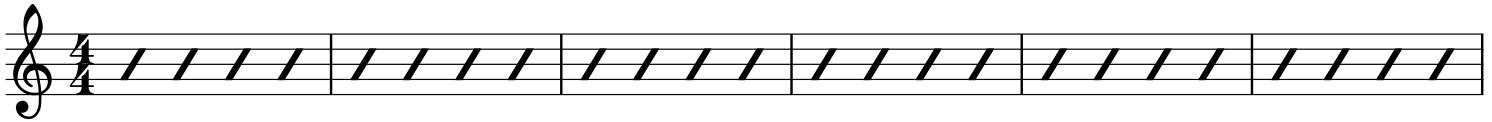
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

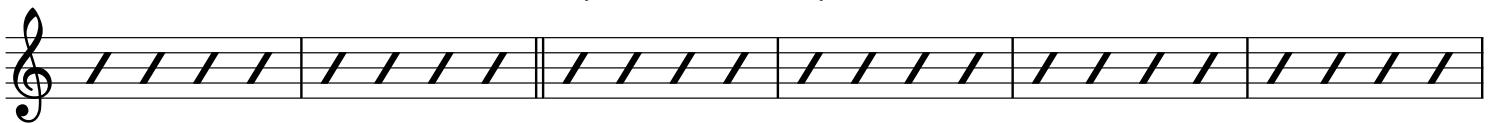
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

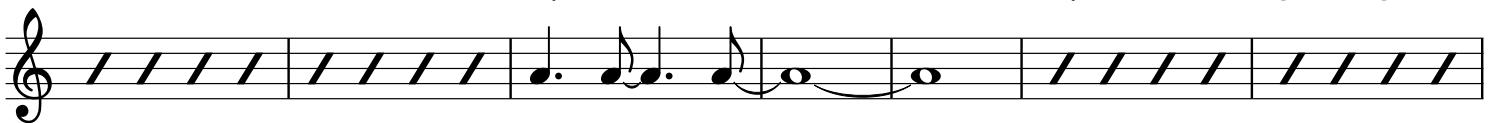
G

F

F

A_{MA}

B_{MI}⁶ B_{MI}⁶



G_{MA}^{7#5}

C#_{MI}/F# F#¹³

C_{MI}/F

B_{MI}⁹/E

G_{MA}^{7#11} F_{MA}^{7#11} E_b_{MA}^{7#11}



B

D_{MI}

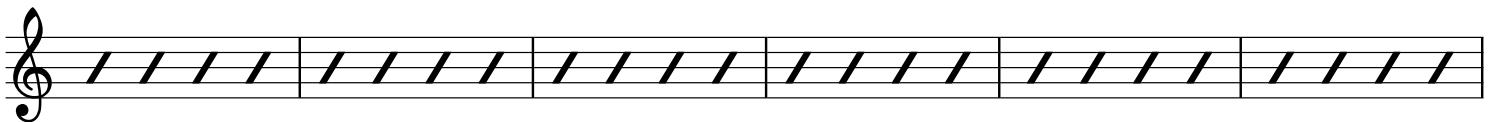
G⁷

F#_{MI}

C_{MI}⁶

F_{MA}⁷

E_{SUS}^{b9}



C_{MI}⁶ F⁷

E_{SUS}

E⁷

C A^{7sus}

A^{13b9}

D_{MA}⁷

G^{7#11}



D_{MI}

D_{MI}

E^{7b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

D C#_{MI}^{7b5}

F#^{7#9}



B_{MI}

B_{MI}/A A_b_{MI}^{7b5} D_b⁷

C^{7sus}

E^{7sus}

G_{MA}^{7#11} F_{MA}^{7#11} E_b_{MA}^{7#11}



E D_{MI} G⁷ F[#]_{MI} C_{MI}⁶ F_{MA}⁷ E_{SUS}^{b9}

C_{MI}⁶ F⁷ A_{MA}⁷

The musical staff consists of two lines of five measures each. The first line starts with an E chord, followed by D_{MI}, G⁷, F[#]_{MI}, C_{MI}⁶, F_{MA}⁷, and E_{SUS}^{b9}. The second line starts with C_{MI}⁶, followed by F⁷, and A_{MA}⁷.

D.S.
Then repeat letter
like forever.

Body And Soul

(Ballad)

Johnny Green

A

$\frac{4}{4} \left[\begin{matrix} B^b \\ B^b_7 \end{matrix} \right] F_{7b13} \left| \begin{matrix} B^b_7 & E^b_7 & | A^b_{\Delta 7} & D^b_7 & | C_{-7} & B_{o7} \end{matrix} \right. \right]$

$\left| \begin{matrix} B^b_7 & B^b_{-7} & | G_{\emptyset 7} & C_{7b9} | F_{-7} & B^b_{-7} E^b_7 \end{matrix} \right. \left| \begin{matrix} 1. & | A^b_6 & D^b_7 & C_{\emptyset} & F_7 | \\ 2. & | A^b_6 & B_{-7} E_7 | \end{matrix} \right. \right|$

B

$| A_{\Delta 7} & B_{-7} | A_{\Delta 7} & D_{-7} G_7 | D^b_{-7} G^b_{-7} B_{-7} E_7 | A_{\Delta 7} |$

$| A_{-7} & D_7 | B_{-7} & B^b_{o7} | A_{-7} & D_7 | G_7 & G^b_7 F_7 |$

A

$| B^b_{-7} & F_{7b13} | B^b_7 & E^b_7 | A^b_{\Delta 7} & D^b_7 | C_{-7} & B_{o7} |$

$| B^b_{-7} & B^b_{-7} | G_{\emptyset 7} & C_{7b9} | F_{-7} & B^b_{-7} E^b_7 | A^b_6 & D^b_7 | C_{\emptyset} & F_7 |$

Brigas Nunca Mais

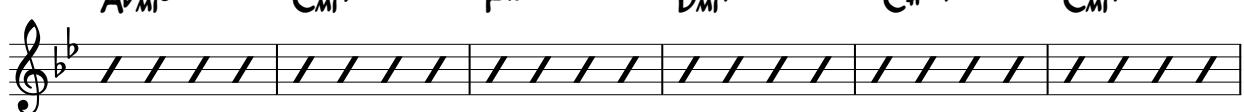
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B_bM_A7 A7#5 B_bM_A7 G7#5 C_MI9



A_bM_I6 C_MI9 F13 1. D_MI7 C#07 C_MI7



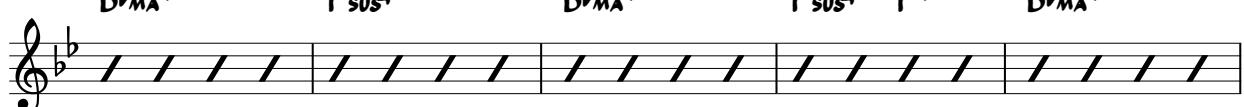
F#0 G_MI7 C9 C_MI7 F7#5



2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

Db_{M1}7 Bb_{M1}7 Db_{M1}7 Bb_{M1}7

Db_{M1}7 Bb_{M1}7 F_{M1}7 [1. C^{7#5}] [2. C^{7#5}]
Fine

B

G_{M1}7 C7 G_{M1}7 C7 F

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

Eighth-note patterns for the G_{Mi}⁶ and G⁹ chords.

C⁹ F⁹ B⁹

Eighth-note patterns for the C⁹, F⁹, and B⁹ chords.

D⁷ C D⁷

Eighth-note patterns for the D⁷, C, and D⁷ chords.

G_{Mi}⁶

Eighth-note patterns for the G_{Mi}⁶ chord.



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

in **A** **B** **C** **D**

4/**4** | G-9 | A₇ | D_m | D_{mi} | C | B_{o7} | E^b | A₇ | D-7 | A₇ ||

| D- | D-7 | C | E_{7b9} | ∵ | E_{ø7} | A_{7b9} | D- | E_ø | A₇ |

| D- | B_ø | E₇ | A- | ∵ | B^b | ∵ | E_{ø7} | A_{7b9} ||

| D- | D-7 | C | E_{7b9} | ∵ | E_{ø7} | A_{7b9} | D- | D_{7b9} |

| G- | A_{7b9} | D- | D-7 | C | E_{7b9} | A_{7b9} | D- | E-7 | A₇ ||

| D_{Δ7} | B₇ | D[#] | E-7 | ∵ | A_{7sus} | A₇ | D_{ø7} | D_{Δ7} |

| F[#] | F_{ø7} | E-7 | ∵ | E₇ | ∵ | E_{ø7} | A₇ ||

| D_{Δ7} | B-7 | E₇ | ∵ | F[#] | ∵ | B-7 | B^b | A-7 | D₇ |

| G_{Δ7} | G-7 | F[#] | F-7 | B₇ | E₇ | A₇ | F[#] | F-7 | B₇ |

| E₇ | A₇ | D₆ | A₇ ||

Close To You

For Josefina Méndez

Burt Bacharach

A

E_bMA⁷ D⁷_{sus} D⁷ D_{M1}⁷ G_{M1}⁷ /F E_bMA⁹ C_{M1}⁷ F⁹_{sus}

Bb_{MA}⁷ F_{M1}⁷ Bb⁷ E_bMA⁷ D⁷_{sus} D⁷ D_{M1}⁷ G_{M1}⁷ /F E_bMA⁹

C_{M1}⁷ F⁹_{sus} Bb_{MA}⁹ F_{M1}⁷ Bb¹³ **B** E_bMA⁷

D_{M1}⁷ G⁹_{sus} G⁹ Ab_{MA}⁷ Ab⁶ F⁹_{sus}

F⁹_{sus} **C** E_{MA}⁹ D⁷_{sus} D⁷ D_{M1}⁷ C_{M1}⁷ /F E_bMA⁹ C_{M1}⁷ F⁹_{sus}

Bb_{MA}⁹ F_{M1}⁷ Bb¹³

Tag E_bMA⁹ C_{M1}⁷ F⁹_{sus} Bb_{MA}⁹ F_{M1}⁷ Bb¹³

Solo on ABC
After Solos, D.C
al Coda

Vamp & fade

Corazon Mirando Al Sur

for Josefina Mendez

A

B_b_{M1} E_b_{M1} C_{M1}7_{b5} F^{7alt} B_b_{M1} E^{7#11} E_b_{M1}7 A_b7 D_b6 G⁷ G_b6

C_{M1}7_{b5} F^{7alt} B_b_{M1} E_b_{M1} C_{M1}7_{b5} F^{7alt} F_{M1}7_{b5} B_b7

E_b_{M1}7 A_b7 D_b6 G⁷ G_b6 C_{M1}7_{b5} F^{7alt} B_b_{MA}7 A_b_{MA}7 B_b_{MA}7 G^{7alt} G_b13 F13

B_b_{MA} G^{7alt} G_b_{MA}7 F7 B_b_{MA} E^{7#11} E_b_{M1}7 A_b7 D_b_{MA} G_b_{MA} G_b13

F13 C_{M1}7 F13 D_{M1}7 G7b9 G_b_{MA} F7 B_b_{MA} E^{7#11} E_b_{M1}7 A_b7

rit...

A Tempo

rit...

∅

∅ Interlude

D_b G7 G_b_{MA} C_{M1}7_{b5} F^{7alt} B_b_{M1} A_b G_b F^{7alt} B_b_{M1} C_{M1}

rit...

F^{7alt}

∅ D.C. al Coda

B_b_{M1} A_b G_{M1}7_{b5} G_b_{MA}7 F^{7alt} F7#5 B_b_{M1}

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

A 4/4 A-6	∕.	A ^b _{o7}	∕.	
G-7	C ₇	F _{o7} F _{Δ7}	F _{Δ7}	
B F-7	B ^b ₇	E-7	A _{7b13}	
D ₇	∕.	D-7	G ₇	
A A-6	∕.	A ^b _{o7}	∕.	
G-7	C ₇	F _{o7} F _{Δ7}	F _{Δ7}	
C F-7	B ^b ₇	E-7	A-7	
D-7	G ₇	E-7	A ₇	
D-7	G ₇	⊕	⊕ C ₆	

Cosas Como Tu

for Josefina Mendez

Intro C_{MA}7 A_{MI}7 D7 G^{7b9} A C_{MA}7

D[#]0 D_{MI}7 G7 C_{MA}7 D[#]0 G_{MI}7

C7 F_{MA}7 B_b7^{#11} C_{MA}7 A^{7b9} D7

1. 2.

G7 E_{MI}7^{b5} A^{7b9} D_{MI}7 G7 E_{MI}7^{b5} A^{7b9} D_{MI}7

1st x D.C. (no repeat)
2nd x To Coda

G7

⁰ C_{MA}7 A_{MI}7 D7 G^{7b9} C_{MA}7

Dale

For Josefina Méndez

E_b_{M1} E_{M1}7#¹¹ E_b_{M1} E_{M1}7#¹¹ E_b_{M1} E_{M1}7#¹¹ E_b_{M1}

E_{M1}7#¹¹ % B_{M1}7 Daug E_b_{M1}7 A_b7#¹¹ B_{M1}7 B_b_{M1}7

A_{M1}7 A_b_{M1}7 F#_{sus} 1.
After Solos to ☺

F#_{M1} G_{M1}7#¹¹ F#_{M1} G_{M1}7#¹¹ F#_{M1} G_{M1}7#¹¹ F#_{M1}

F_{M1} B_b_{M1} B_{M1}7#¹¹ B_b_{M1} B_{M1}7#¹¹ B_b_{M1} B_{M1}7#¹¹

B_b_{M1} B_{M1}7#¹¹ To Coda

∅ F_{M1}7b5 B7 Bb7alt E_b_{M1}

To Solos
(next page)

Solos

$E_{b\text{MI}}$ $E_{MA}7\#^{11}$ $E_{b\text{MI}}$ $E_{MA}7\#^{11}$ $E_{b\text{MI}}$ $E_{MA}7\#^{11}$ $E_{b\text{MI}}$
 $E_{MA}7\#^{11}$ $B_{MA}7$ Daug $E_{b\text{MI}}$ $A_{b\text{7}}7\#^{11}$ $B_{MA}7$ $B_{b\text{MI}}7$
 $A_{MA}7$ $A_{b\text{MI}}7$ $F\#_{sus}$
 $F\#_{MI}$ $G_{MA}7\#^{11}$ $F\#_{MI}$ $G_{MA}7\#^{11}$ $F\#_{MI}$ $G_{MA}7\#^{11}$ $F\#_{MI}$
 F_{MI} $B_{b\text{MI}}$ $B_{MA}7\#^{11}$ $B_{b\text{MI}}$ $B_{MA}7\#^{11}$ $B_{b\text{MI}}$ $B_{MA}7\#^{11}$
 $B_{b\text{MI}}$ $B_{MA}7\#^{11}$
 $E_{b\text{MI}}$ $B_{MA}7\#^{11}$ $A_{b\text{7}}7\#^{11}$ $D_{b\text{7}}D^{\circ}$ $A_{b\text{7}}7\#^{11}$ $B_{MA}7$ $C\#7$ Daug
 $F\#7$
 $F\#/G$
After Solos
D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

$\frac{4}{4} \left\{ D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| \begin{matrix} B_{-} \\ \diagdown A \end{matrix} \right. \begin{matrix} B_{-} \\ \diagup G^{\#} \end{matrix} \left| \begin{matrix} E_7 \\ G_{-7} \end{matrix} \right| \left| \begin{matrix} F_{\emptyset 7}^{\#} \\ \overline{F_{-7}} \end{matrix} \right. B_7 \right|$

$| E_{-7} \ C_7 \ | F_{-7}^{\#} \ F_{-7} \ | E_{-7} \ A_7 \ | \left| \begin{matrix} F_{-7}^{\#} \\ \overline{F_{-7}} \end{matrix} \right. E_{-7} A_7 \right|$

1.

$| D_6 \ C_{-7} F_7 \right|$

B

$\left| \begin{matrix} B_{\Delta 7}^{\flat} \\ \overline{B_{\Delta 7}} \end{matrix} \right. G_{-7} \ | C_{-7} \ F_7 \ | D_{-7} \ C_{-7}^{\#} F_7^{\#} \left| C_{-7} \ F_7 \right|$

$| B_{\Delta 7}^{\flat} \ G_{-7} \ | \left| \begin{matrix} D_{-} \\ \overline{E_{\emptyset} A_7 D_{-}} \end{matrix} \right. \right| E_{-7} \ A_7 \ | F_{-7} B_7^{\flat} \ E_{-7} A_7 \right|$

A

$\left| \begin{matrix} D_6 \\ \overline{D_6} \end{matrix} \right. F_{-7} B_7^{\flat} \left| E_{-7} \ F_{7\#11}^{\#} \right| \left| \begin{matrix} B_{-} \\ \diagdown A \end{matrix} \right. \begin{matrix} B_{-} \\ \diagup G^{\#} \end{matrix} \left| \begin{matrix} E_7 \\ G_{-7} \end{matrix} \right| \left| \begin{matrix} F_{\emptyset 7}^{\#} \\ \overline{F_{-7}} \end{matrix} \right. B_7 \right|$

$| E_{-7} \ C_7 \ | F_{-7}^{\#} \ F_{-7} \ | E_{-7} \ A_7 \ | D_6 \ E_{-7} A_7 \right|$

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

C_{MA}7 B_b7#¹¹ A^{7b9#11}A⁹ A⁹ D_{MI}7

B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C

B_{MI}7^{b5} E⁷ A_{MI} D⁷ D_{MI}7 G⁷ C_{MA}7 B_b7#¹¹

A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹

E_{MI} A_{MI} A_{MI}7/GF#_{MI}7^{b5} B^{7#5b9} E_{MI}7 A⁷ D_{MI}7 G⁷

C_{MA}7 D_{MI}7 G⁷

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is common time (indicated by '4'). The chords listed from top to bottom are:

- Staff 1: Eb6, F7#11, Fm17
- Staff 2: Bb7, Gm17b5, C7b9, Fm17, G7b9, C7
- Staff 3: C7b9, F7b9, EmA7
- Staff 4: Eb6, F7#11, Fm17, Bb7
- Staff 5: Gm17b5, C7b9, Fm17, G7b9, Cm17, D7#9
- Staff 6: G6, F#7#5, F13, E7, GmA7
- Staff 7: Bb7#11, Am11, D13, GmA7, Gm16, Am17b5
- Staff 8: Dm19, F7, BbmA7, B°, Cm11, F13, Fm17

G^b13 **F13** **F7^{b13}** **B^bsus** **B^b7^{b9}** **E^b6**


F7#11 **F13** **F_{M1}7** **B^bsus** **B^b7/A^bG_{M1}7^{b5}** **C7^{b9}**


A^b_{MA}7 **A^b_{M1}7 D^b13** **G_{M1}7** **G^b07** **F7**


E_{MA}7#11 **F_{M1}7** **B^b7#9** **E^b6**




Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

The musical score consists of eight staves of piano notation. Staff 1 (measures 1-5) starts with a 4/4 time signature, a key signature of one flat, and a tempo of Freely. It features chords: B_bM_A7, A_bM_A7, B_bM_A7, A_bM_A7, G_MA7. Staff 2 (measures 6-10) begins with E_MI7, A_MI7, D7, followed by a section labeled 'A' with chords B_bM_A7, A_bM_A7. Staff 3 (measures 11-15) includes chords B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}, B_b6, F_MI7. Staff 4 (measures 16-20) includes chords B_bM_A7, A_bM_A7, B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}. Staff 5 (measures 21-25) includes chords B_b6, E_MI7^{b5}, A7, B_bD_MI, B_b6, D_MI, B_b6. Staff 6 (measures 26-30) includes chords D_MI7, G7^{b9}, C_MI, A_bM_{I6}, C_MI, A_bM_{I6}, C_MI7, F7^{b9}, B_bM_A7. Staff 7 (measures 31-35) includes chords A_bM_A7, B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}, B_b6. Staff 8 (measures 36-40) concludes with a section labeled 'Ab13'.

Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 4/4 throughout.

- Staff 1:** Chords E♭_{MA}7, A♭7, G_{MI}7, C7, F_{MI}7.
- Staff 2:** Chords A♭_{MI}7, D♭7, F_{MI}7, B♭7, D_{MI}7^{b5}, G7+9.
- Staff 3:** Chords C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, B♭7, E♭_{MA}7.
- Staff 4:** Chords A♭7, G_{MI}7, C7, F_{MI}7, A♭_{MI}7.
- Staff 5:** Chords D♭7, F_{MI}7, F_{MI}7/E_D, D_{MI}7^{b5}, G7+9, C_{MI}7, F7, F_{MI}7.
- Staff 6:** Chords B♭7, B♭7/A♭G_{MI}7, F♯_{MI}7, F_{MI}7, F_{MI}7/B♭7, E♭_{MA}7.
- Staff 7:** Chords F_{MI}7, B♭7.

East of the Sun Shout

for Josefina Mendez

Timmy

The musical score consists of four staves of music in 4/4 time, key signature of B-flat major (two flats), and a tempo of quarter note = 120. The score is for a single instrument, likely a piano or guitar, and includes the following chords:

- Staff 1: Eb_{MA}7, Ab7#11, G_{MI}7, C7, F_{MI}7
- Staff 2: Ab_{MI}7, Db7, F_{MI}7
- Staff 3: Bb7, D_{MI}7b5, G7#9, C_{MI}7, F7#11
- Staff 4: F_{MI}7, Bb7

The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and dynamic markings.

East of the Sun Shout

for Josefina Mendez

Timmy

The musical score consists of four staves of bass clef music. Chords are labeled above specific notes or measures. The chords include:

- E♭_{M1}7
- A♭7#11
- G_{M1}7
- C7
- F_{M1}7
- A♭_{M1}7
- D♭7
- F_{M1}7
- B♭7
- D_{M1}7^{b5}
- G7#9
- C_{M1}7
- F7#11
- F_{M1}7
- B♭7

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

The musical score consists of four staves of chords in 4/4 time. The chords are:

- Staff 1: C_{MA}7, E_{MI}7, Eb^o, D_{MI}7, G7, G_{MI}7, F#¹³, C7^{b9}
- Staff 2: F_{MA}7, B^{b13}, 1. E_{MI}7, Eb^o, D_{MI}7, G7
- Staff 3: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7^{#5b9}, 2. E_{MI}7, Eb^o
- Staff 4: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7^{#5b9}, F_{MI}6/C, C_{MA}7

(Bossa Nova)

500 Miles High

Chick Corea

$\frac{4}{4}$	\mathbf{B}_{-7}	$\diagup \cdot \diagdown$	\mathbf{D}_{-7}	$\diagup \cdot \diagdown$	
	$\mathbf{F}_{\Delta 7}$	$\diagup \cdot \diagdown$	$\mathbf{F}_{\emptyset 7}^{\#}$	$\mathbf{B}_{7\#9}$	
	\mathbf{E}_{-7}	$\diagup \cdot \diagdown$	$\mathbf{C}_{\emptyset 7}^{\#}$	$\diagup \cdot \diagdown$	
	\mathbf{C}_{-7}	$\diagup \cdot \oplus \diagdown$	\mathbf{G}_{-7}	$\diagup \cdot \diagdown$	
	$\mathbf{F}_{7\#9}^{\#}$	$\diagup \cdot \diagdown$			
	\mathbf{G}_{-7}	$\diagup \cdot \oplus \diagdown$	$\mathbf{E}_{\Delta 7}^{\flat}$	$\diagup \cdot \diagdown$	\vdots

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

|

For Once In My Life

(Medium Swing)

Orlando Murden

A

$\frac{4}{4}$ | F F+ | F₆ G^b_{o7} | G- D₇ | G- D₇ |

| G- G-_{b6} | G-₆ C₇ | F₆ C₇ | F₆ A₇ |

B

| D- D- | C-₇ F_{7#5} | B^b₆ D-₇ | G-₇ C₇ |

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

| F F+ | F₆ G^b_{o7} | G- D₇ | G- D₇ |

| G- G-_{b6} | G-₆ C₇ | F₆ C₇ | F₆ A₇ |

C

| D- D- | C-₇ F_{7#5} | B^b₆ | G_{7#11} |

| F | D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of eight measures separated by vertical bar lines. Measures 1 through 4 are grouped under a bracket labeled '1.', and measures 5 through 8 are grouped under a bracket labeled '2.'. The chords are as follows:

- Measure 1: A (4:4 time), B_{Δ9}
- Measure 2: B_{Δ7}
- Measure 3: C₋₇, C₋₇ (with a B_b below the staff)
- Measure 4: A_{ø7}, D_{7_b13}, G₋₇
- Measure 5: E_{7sus}
- Measure 6: D_{ø7}
- Measure 7: G_{7_b13}
- Measure 8: C_{7#11}
- Measure 9: E_{13^b}
- Measure 10: F_{7_b9}
- Measure 11: B_{Δ9}
- Measure 12: E_{13^b}
- Measure 13: B_{Δ7}
- Measure 14: E_{13^b}

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

| D -7

⋮⋮

B \flat 7

⋮⋮

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

| F -7

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

Olha que coisa mais linda
Mais cheia de graça
É ela menina
Que vem e que passa
Num doce balanço
Caminho do mar

Moça do corpo dourado
Do sol de Ipanema
O seu balançado
É mais que um poema
É a coisa mais linda
Que eu já vi passar

Ah! porque estou tão sozinho
Ah! porque tudo é tão triste
Ah! a beleza que existe
A beleza que não é só minha
Que também passa sozinha

Ah! Se ela soubesse
Que quando ela passa
O mundo inteirinho
Se enche de graça
E fica mais lindo
Por causa do amor

D^b G^b/B^b E^b G^b/B^b E^b-G^b/B^b A^b 13

D_{M15} 7 G 13
D - 7 B^b 9

~~E^b~~ E^b-G^b B 7
F-7 B^b 7 (#11)
G^b-7 A^b 7 (#11)

How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

F_{M1} G_{M1}7^{b5} C7alt F_{M1} F_{M1}/E^b D_{M1}7^{b5} G7alt C_{M1}

D_{M1}7^{b5} G7alt C_{M1} B13 Bb_{M1}7 Eb7 Ab7sus Ab7sus

Ab_{M1}7 Db7 B_{M1} E7 Bb_{M1}7 Eb7 Ab_{M1} Db7

G_{M1}7^{b5} C7alt F_{M1} G_{M1}7^{b5} C7alt F_{M1} F_{M1}/E^b D_{M1}7^{b5} G7alt

C_{M1} D_{M1}7^{b5} G7alt C_{M1} B13 Bb_{M1}7 Eb7 Ab7 G7

Gb7 F7 Bb_{M1} Db_{M1} Gb7 Eb E° F_{M1} Bb7

Bb_{M1}7 Eb7 Ab_{M1}7 (C7alt)

I Can't Give You Anything But Love
(Medium Swing)

I Can't Give You Anything But Love

Jimmy McHugh

A

$\frac{4}{4}$ | $B_{\Delta 7}^b$ | D_{o7}^b | C_{-7} | F_7 |

| $B_{\Delta 7}^b$ | D_{o7}^b | C_{-7} | F_7 ||

B

| $B_{\Delta 7}^b$ | F_{-7} B_7^b | $E_{\Delta 7}^b$ | \div |

| C_7 | \div | C_{-7} | F_7 ||

A

| $B_{\Delta 7}^b$ | D_{o7}^b | C_{-7} | F_7 |

| $B_{\Delta 7}^b$ | F_{-7} B_7^b | $E_{\Delta 7}^b$ | \div ||

C

| $E_{\Delta 7}^b$ | E_{o7} | $B_{\Delta 7}^b$ | G_7 |

| C_{-7} | F_7 | B_6^b | G_7 | C_{-7} | F_7 ||

I Concentrate On You

for Josefina Mendez

Cole Porter

Handwritten musical score for "I Concentrate On You" by Cole Porter. The score consists of eight staves of music for a single instrument, likely piano, in common time (indicated by a '4'). The key signature is one flat (B-flat). The music is divided into sections by measure numbers and includes various chords and rests. Chords labeled include BbMA7, Eb9#11, Bbm17, Abm17 Db7 Gb6, Cm17b5, F7b9, Bbm17, Abm17 Db7 Cm17b5 Gb13 F7#5 F7 Bb6, Cm17 F7, BbMA7, Eb9#11, Bbm17, Abm17 Db7 Gb6, Ebm17, Ab7, Dbm17, Cm17b5 F7#5 F7 Bb6, Em17b5 Ebm17 Gb/Bb Bbm17 Gm17, Cm17 F7b9 Bbm17 Bb9sus, Ebm17 Ab9sus, Gb/Db Dbm17 Dbm17 Gm17b5 C7b9 Fm17 F7b9, Bb6 Dm17 Em17b5 Ebm17 Cm17 F7 Dm17 Gm17 Am17 D7, Dm17b5 G7#5b9 Cm17 Gb7#11 F7#5 F7b9 Bb6 Cm17 F7.

If You Could See Me Now

(Ballad)

Tadd Dameron

A

$\frac{4}{4} \left[A_{\Delta 7}^b \right]$	D_7^b	$A_{\Delta 7}^b$	$D_{mi7}^b G_7^b$
		$G_{7\#11}^b F_7$	$B_{mi7}^b E_7^b$
		$A_6^b D_{-6}^b$	A_6^b

B

$D_{-7} G_7$	$C_{\Delta 7} A_7$	$D_{-7} G_7$	$E_{-7} A_7$
$D_{-7} F_{-7} B_7^b$	$E_{\Delta 7}^b C_{-7}$	$F_{-7} B_7^b$	$B_{-7}^b E_7^b$

A

$A_{\Delta 7}^b$	D_7^b	$A_{\Delta 7}^b$	$D_{mi7}^b G_{g7}$
		A_6^b	$B_{-7}^b E_7^b$

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

$\frac{4}{4} \left[\begin{matrix} |E_7^b| & |A_{\Delta 7}^b| & |C_{-7}| & |F_{7b9}| \\ |B_{-7}^b| & |E_7^b| & |A_{\Delta 7}^b| & |C_{-7}| \\ |B_{-7}^b| & |E_7^b| & |C_{\emptyset 7}| & |F_{7b9}| \\ |B_{-7}^b| & |E_7^b| & \overline{\begin{matrix} |A_6^b| \\ |A_6^b| \end{matrix}} & |C_{-7}| \\ & & |C_{-7}| & |F_{7b9}| \end{matrix} \right] \text{Fine} \quad \text{||} \quad \text{||}$

B

$\left[\begin{matrix} |E_{-7}^b| & |A_7^b| & |E_{-7}^b| & |A_7^b| \\ |C_{\emptyset 7}| & \text{||} & |F_{7b9}| & \text{||} \\ |B_{-6}^b| & |G_{\emptyset 7}| & |C_{\emptyset 7}| & |F_{7b9}| \\ |B_7^b| & \text{||} & |B_{-7}^b| & |E_7^b| \end{matrix} \right] \text{D.C. al 1st ending} \quad \text{||}$

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

The musical score consists of eight staves of piano sheet music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef. The seventh staff shows a treble clef. The eighth staff shows a bass clef. Chords are indicated below each staff, such as Bm⁹, B⁹, Am⁶, E⁷/G♯, G⁶, CMaj⁷, C♯⁹⁵, F♯⁹⁵, Bm⁹, B⁹, D⁷/A, A⁹, G⁶, C♯⁹⁵, F♯⁹⁵, Bm⁹, B⁹, D⁷/A, A⁹, G♯⁹⁴, C♯⁹, G⁶⁹, F♯⁹⁵, Bm⁹, F♯⁹⁵, and (Fim).

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

$E_{MA}^b 7 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7 \quad E_{MA}^b 7 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7 \quad A^b 6 / E^b$



$E_{MA}^b 7 \quad D_{MI} 7^{b5} \quad G 7 \quad C_{MI} 7 \quad F 13 \quad C_{MI} 7$



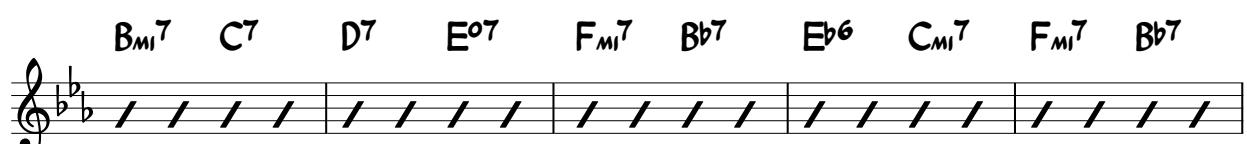
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



$E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7 \quad E_{MA}^b 7 \quad C_{MI} 7 \quad A_{MI} 7 \quad D 7 \quad G_{MA} 7 \quad A_{MI} 7$



$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



$E_{MA}^b 7 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7 \quad Bb_{MI} 7 \quad E^b 7 \quad A^b_{MA} 7 \quad D^b 9^{#11} \quad G_{MI} 7 \quad C_{MI} 7 \quad C_{MI} 7 / Bb$



$A_{MI} 7^{b5} \quad A^b_{MI} 6 \quad G_{MI} 7 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B
| A-7

| D₇ D₇ | B-7 | E₇ |

| A_{ø7} | D₇ | B-7 | B-7 E₇ |

C
| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

It Had To Be You 1

(Medium Swing)

Isham Jones

A

$\frac{4}{4}$ | D $_{\Delta 7}$ A $_{7\#5}$ | D $_{\Delta 7}$ C $_7$ | B $_7$ F $^{\#}_{-7}$ | B $_7$ |

| E $_7$ B $_{-7}$ | E $_7$ B $_{-7}$ | E $_7$ B $_{-7}$ | E $_7$ |

B

| A $_7$ | C $^{\#}_{\emptyset 7}$ F $^{\#}_{7\flat 9}$ | B $_{-7}$ F $^{\#}_{7\flat 9}$ | B $_{-7}$ F $_{7\#11}$ |

| E $_7$ B $_{-7}$ | E $_7$ | E $_{-7}$ | A $_7$ A $_{7\#5}$ |

A

| D $_{\Delta 7}$ A $_{7\#5}$ | D $_{\Delta 7}$ C $_7$ | B $_7$ F $^{\#}_{-7}$ | B $_7$ |

| E $_7$ B $_{-7}$ | E $_7$ B $_{-7}$ | E $_7$ B $_{-7}$ | E $_7$ A $_{-7}D_7$ |

C

| G $_{\Delta 7}$ | C $_7$ | D $_{\Delta 7}$ F $^{\#}_{7\flat 9}$ | B $_{-7}$ F $_{\emptyset 7}$ |

| A 7_E E $^b_{\emptyset 7}$ | A 7_E A $_7$ | D $_6$ B $_7$ | E $_{-7}$ A $_7$ |

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

B_bM_A7 E_b7#11 D7 G7#5 C9 D_b13 C7 C_M17

This measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

This measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

B_bM_A7 C_M17 D_M17 E_bM_A7 E_M17b5 A7#5 E_M17b5 A7#5 D_M17 D_b7 C_M17 F7

This measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

B_bM_A7 E_b7#11 D7 G7#5 C9 D_b13 C7 C_M17

This measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

This measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

B_bM_A7 G_M17/F E_M17b5 E_b9#11 D_M17 D_b7 C_M17 F7 B_b6 C_M17 F7

This measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

(Medium Swing)

I've Got You Under My Skin

Cole Porter

A

$\frac{4}{4}$ | C₋₇ | F₇ | B_{Δ7}[♭] | G₇ | C₋₇ | F₇ | B_{Δ7}[♭] | G₇ |

| C₋₇ | F₇ | B_{Δ7}[♭] | G₇ | C₋₇ | F₇ | B_{Δ7}[♭] | G₇ |

B

| C₋₇ | F₇ | B_{Δ7}[♭] | G₇ | C_{∅7} | F_{7b9} | B_{Δ7}[♭] | ∵ |

| A₋₇ | D₇ | G_{Δ7} | ∵ | C₋₇ | F₇ | B_{Δ7}[♭] | ∵ |

C

| C₋₇ | F_{7sus} | B_{Δ7}[♭] | G_{7b9} | C₋₇ | F_{7sus} | B_{Δ7}[♭] | D_{7b9} |

D

| G₋₇ | C₋₇ F₇ | B_{Δ7}[♭] | G₋₇ | C₋₇ | F₇ | B_{Δ7}[♭] | F₋₇ B₇[♭] |

| E_{Δ7}[♭] | A₇[♭] | B_{Δ7}[♭] | D_∅ G₇ | C₋₇ | F₇ | B_{Δ7}[♭] | ∵ |

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

Handwritten musical score for "I Wanna Be Around" featuring six staves of music with lyrics and chords.

Staff 1: Key signature: E♭ major (two flats). Chords: G♭⁰, F₉, B♭⁹. Lyric: % E♭

Staff 2: Chords: F₉, B♭⁹, E♭, E⁰, F₉, B♭⁹, G₉, B♭⁹, C⁹, G₉, B♭⁹, C⁹. Lyric: To Coda

Staff 3: Chords: F₉, C⁹, F₉, C⁹, F₉, F⁹, F₉. Lyric: D.S. al Coda

Staff 4: Chord: C⁹. Lyric: C⁹

Staff 5: Chords: B♭⁹, G⁹, C⁹. Lyric: ♪

Staff 6: Chords: F⁹, F₉, A♭₉, B♭¹³, E♭. Lyric: F⁹, F₉, A♭₉, B♭¹³, E♭

Just Friends

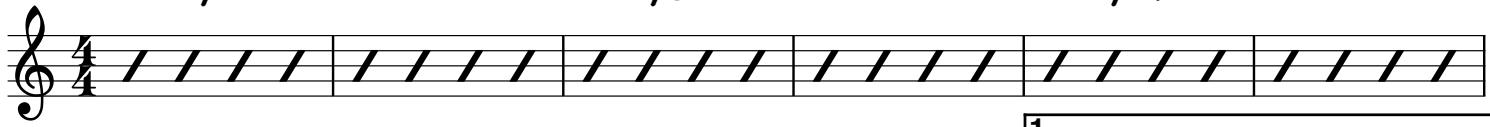
for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

B_{M1}7_{b5} E_{7b9} A_{M1}7



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

B_{M1}7_{b5} E_{7b9} A_{M1}7



D7

D_{M1}7

G7

C_{MA}7

G_{M1}7 C7



(Up Tempo Swing)

Just One Of Those Things

Cole Porter

A

$\frac{4}{4} \left\{ A-6 \right.$ | \asymp | $B_{\emptyset 7}$ | E_{7b9} |

| C_7 | \asymp | $F_{\emptyset 7}^{\#}$ | F_{-6} |

| E_{-7} | E_7^b | D_{-7} | G_7 |

1. | C_6 | A_7 | D_{-7} $D_{-7} \diagup C$ | $B_{\emptyset 7}$ E_{7b9} } |

2. | C_6 | \asymp | C_{-7} | F_7 ||

B

| B_6^b | $B_{\emptyset 7}$ | C_{-7} | F_7 |

| B_6^b | \asymp | A_{-7} | D_7 |

| G_6 | E_{-7} | $D_{\emptyset 7}^b$ | C_{-6} |

| B_{-7} | B_7^b | D_{-7} G_7 | $B_{\emptyset 7}$ E_{7b9} ||

3. | C_6 | \asymp | $B_{\emptyset 7}$ | E_{7b9} ||

D.C. al 3rd ending

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

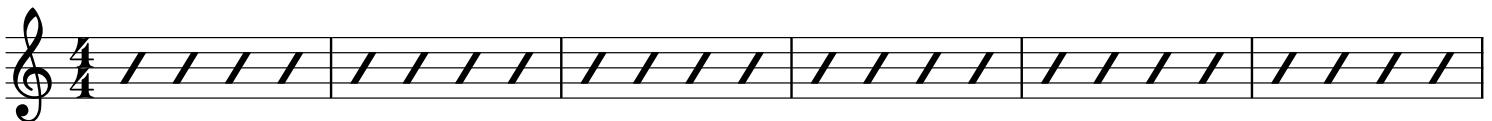
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

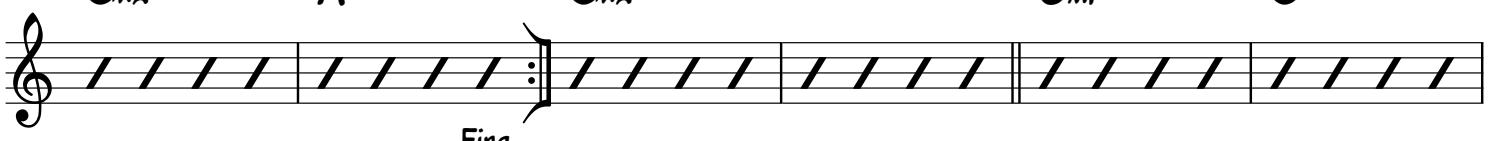
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

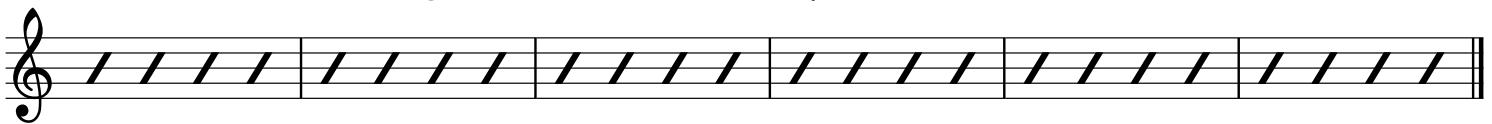
F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of eight staves of music, each starting with a treble clef and a '4' indicating common time.

Staff 1: G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7, G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5} D7, G

Staff 2: G_{M1}7, G7, C⁶, C_{M1}⁶, G Eb⁹ A_{M1}7^{b5} D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶

Staff 3: G_{M1}7, D7, Eb⁷, A⁷, A_{M1}7, D7, B_{M1}7^{b5}

Staff 4: E^{7^{b9}}, C⁶, F⁶, G⁶, Eb, B_b⁷ (with a bracket under the 3rd note), Eb

Staff 5: B_b⁷ (with a bracket under the 3rd note), Eb, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7

Staff 6: G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5} D7, G, G_{M1}7, G7, C, C_{M1}⁶ G/B

Staff 7: A⁷, Eb^{13^{#11}}, G/D, A_{M1}7 A_{M1}7/D¹ G⁶, A_{M1}7 D^{7^{#5}} G¹², D^{7^{#5}} G⁶

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests, with many notes having horizontal lines extending from them. Chords and key signatures are written above the staves. The first few staves show a rhythmic pattern of eighth and sixteenth notes. Subsequent staves introduce more complex patterns and harmonic changes, including measures labeled '1.', '2.', and '3.'. The score ends with a instruction to 'REPEAT LAST 22 BARS FOR SOLO'.

Chords and key signatures visible in the score include:

- Staff 1: C/G, Ab7/G, Ab7/G, C/G, Ab7/G, C/G
- Staff 2: E7(#9,13), C/E, Ab7
- Staff 3: C, C/G, Bm7, E7(#9,13)
- Staff 4: E7(#9,13), G7(#9,13), C/G, E7(#9,13), Am7
- Staff 5: D7, Ab7(9,13), Gm7, C7
- Staff 6: Gm7, C7, Ab7
- Staff 7: F7, (SOLO CHANGES) Ab23, Ab13
- Staff 8: F7, Ab7, F7
- Staff 9: Am7, F7, Ab7, F7
- Staff 10: Gm7, C7, Gm7, C7, Gm7, C7

(REPEAT LAST 22 BARS FOR SOLO)

Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

A

$\frac{4}{4}$ | $B_{\Delta 7}^b$ | F_{7sus} | $B_{\Delta 7}^b$ | C_{B_b} |

| A_{-7} D_{-7} | G_{7sus} G_7 | $C_{\Delta 7}$ | F_7 |

| $E_{\Delta 7}^b$ | F_{E_b} | $B_{\Delta 7}^b$ | F_{7sus} |

| $B_{\Delta 7}^b$ | F_{7sus} | : |

B

Fine | $B_{\Delta 7}^b$ E_{-6}^b | $B_{\Delta 7}^b$ | C_{B_b} | \therefore |

| A_{-7} A_{7b9} | D_{-7} | $E_{\emptyset 7}$ | A_{7b9} |

| D_{-7} | G_{-7} F_{-7} | C_E | F_{7sus} |

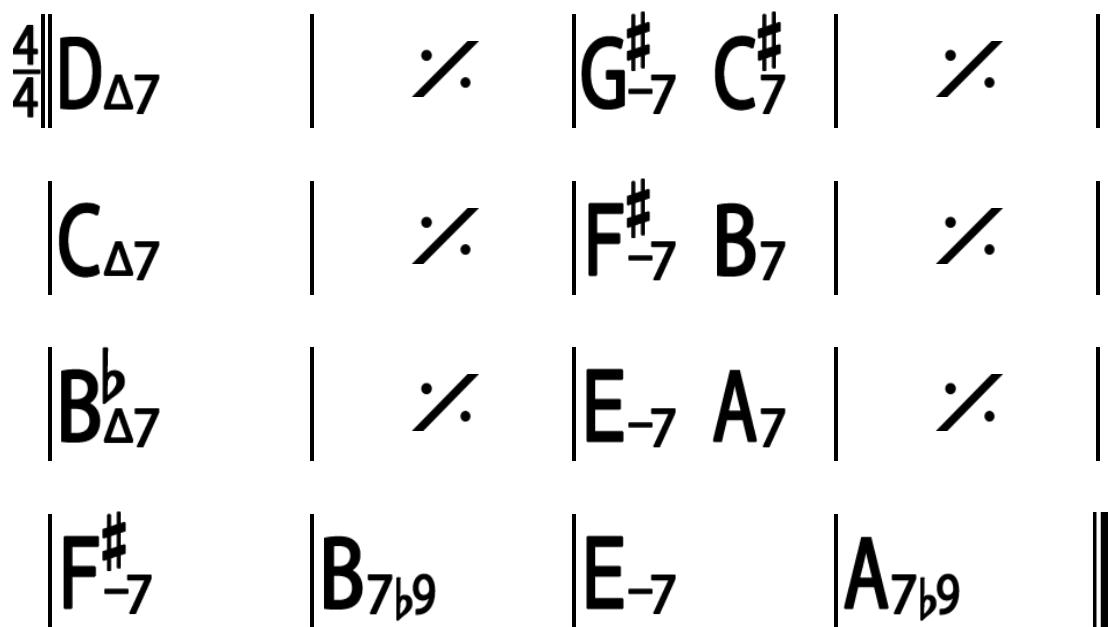
| F_{7sus} |

D.C. al Fine

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



4| D_{Δ7} | ∕ | G[#]_{_7} C[#]_{_7} | ∕ |

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

| F[#]_{_7} | B_{7b9} | E_{_7} | A_{7b9} | ||

The Look of Love

For Josefina Méndez

Burt Bacharach

Sheet music for a jazz piece featuring five staves of musical notation with corresponding chords labeled above each staff.

Chords:

- Staff 1: C_{M1}, G_{M1}7, Ab_{MA}7
- Staff 2: G⁷_{SUS}, G⁷, C_{M1}, C⁷, Ab_{MA}7
- Staff 3: Ab_{M1}, Eb_{MA}7, Eb⁷, Ab_{MA}7, Ab⁶
- Staff 4: G⁷_{SUS}, C_{M1}7, F⁷, Eb⁶, F_{M1}7
- Staff 5: Eb⁶, F_{M1}7, 1. (continuation of F_{M1}7), 2. (continuation of F_{M1}7), C_{M1}, C_{M1}, F_{M1}, C_{M1}

Lullaby of Birdland

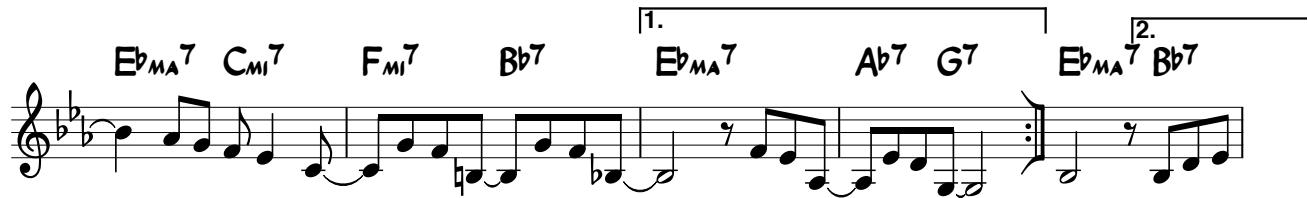
for Josefina Mendez

George Shearing

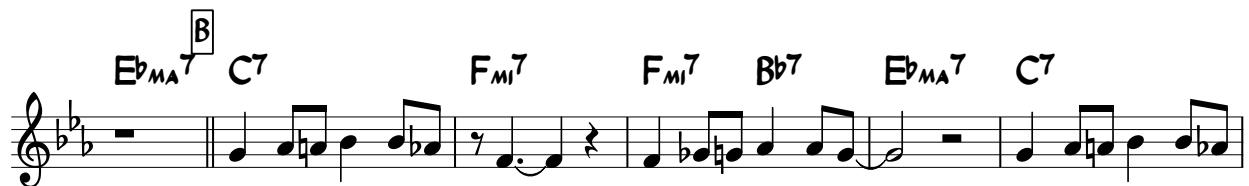
A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



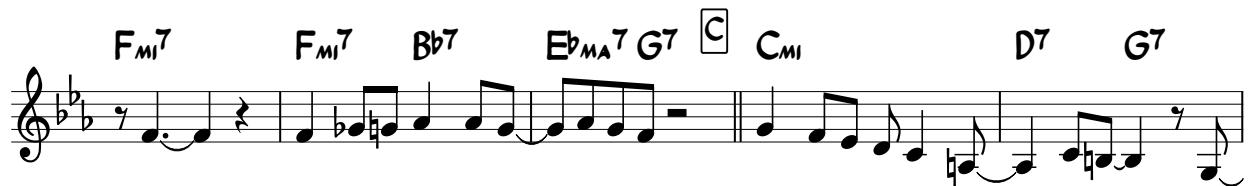
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



E_b_{MA}⁷ C⁷ F_{M1}⁷ F_{M1}⁷ B_b⁷ E_b_{MA}⁷ C⁷



F_{M1}⁷ F_{M1}⁷ B_b⁷ E_b_{MA}⁷ G⁷ C_{M1} D⁷ G⁷



C_{M1} F_{M1}⁷ B_b⁷ E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷



Manha De Carnaval (Black Orpheus) 1
(Bossa Nova)

Luiz Bonfa

A

$\frac{4}{4}$ | E- | F $^{\#}$ _{ø7} B_{7b9} | E- | F $^{\#}$ _{ø7} B_{7b9} |

| E- | A₋₇ D₇ | G $_{\Delta 7}$ | E_{7b9} |

| A₋₇ | D₇ | G $_{\Delta 7}$ | C $_{\Delta 7}$ |

| F $^{\#}$ _{ø7} | B_{7b9} | E- | F $^{\#}$ _{ø7} B_{7b9} |

B

| E- | F $^{\#}$ _{ø7} B_{7b9} | E- | \div |

| B_{ø7} | E_{7b9} | A- | \div |

| A₋₇ | F $^{\#}$ _{ø7} B_{7b9} | E- | E₋₇ | C $_{\Delta 7}$ |

| F $^{\#}$ _{ø7} | B_{7b9} | E- | F $^{\#}$ _{ø7} B_{7b9} |

\oplus | E- | A₋₇ E₋₇ | A₋₇ E₋₇ | A₋₇ B₋₇ | E- |

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7



Eb_{MI}7

Ab_{MI}7

D_b7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7



Eb_{MI}7 Bb7#9

Eb_{MI}7

Eb_{MI}7 Bb_{MI}7 A_{MI}7 Ab_{MI}7

D_b7

Eb_{MI}7



Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7



Ab_{MI}7 D_b7

G_b_{MA}7 B7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Bb_{MI}7^{b5} Eb7

C Ab_{MI}7



D_b7

G_b_{MA}7

B7

F_{MI}7^{b5}

Bb7

Eb_{MI}7



Bb7#9

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Ab_{MI}7 D_b7

G_b_{MA}7 B7

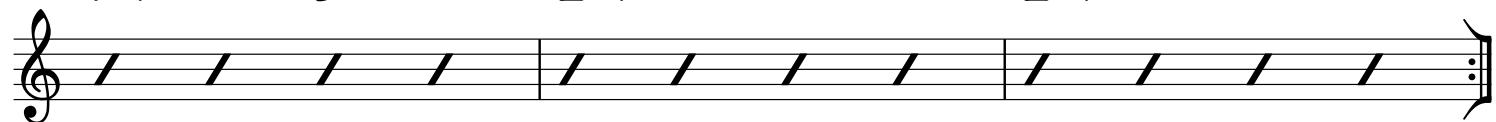


F_{MI}7^{b5}

Bb7

Eb_{MI}7

Eb_{MI}7



Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

Intro C[#]_{M1}7^{b5} F[#]7_{sus}^{b9} F[#]7^{b9} Fmaj7 E⁷_{sus} E⁷_{sus}^{b9} A_{M1}7^{b5}

D⁷_{sus}^{b9} D⁷ G_{M1}7 D⁹^{#5} % A G_{M1}7 F[#]7_{sus} F[#]7 G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

C_{M1}6 F⁹ B_{M1}7 E⁷^{#5} A_{M1}7 D⁷^{#5}

B C⁶ C_{M1}6 B_{M1}7 B^b7

A_{M1}7 D⁷^{#5} C G_{M1}7 F[#]7_{sus} F[#]7

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

C_{M1}6 F⁷ F⁷^{#11} E⁷^{#5}_{b9} E^b7^{#11} D¹³_{b9} G⁶ D⁹^{#5}

Fine Solo AABC
then D.S. al Fine
or Tag

Tag C[#]_{M1}7^{b5} F[#]7_{sus}^{b9} F[#]7^{b9} Fmaj7 E7_{sus} E7_{sus}^{b9} A_{M1}7^{b5}

D7_{sus}^{b9} D7 G_{M1}7 D9^{#5}

The musical score consists of two staves. The top staff is for a solo instrument and features a series of chords and notes. It starts with a 'Tag' section followed by a sequence of chords: C[#]_{M1}7^{b5}, F[#]7_{sus}^{b9}, F[#]7^{b9}, Fmaj7, E7_{sus}, E7_{sus}^{b9}, and A_{M1}7^{b5}. The bottom staff is for a harmonic instrument and shows sustained notes corresponding to the chords in the top staff: D7_{sus}^{b9}, D7, G_{M1}7, and D9^{#5}.

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

G_{MA}7 G_{M1}7 C7#11 F_{MA}7

F_{M1}7 Bb7#11 Eb_{MA}7 Eb_{M1}7 Ab7#11

1. G_{MA}7 E_{M1}7 A_{M1}7 D7 || 2. G_{MA}7 E_{M1}7 C_{M1}7^{b5} F_{#7}

B_{MA}7 B_{M1}7 E7 A_{MA}7 B_{M1}7 Bb7#11 A_{MA}7

A_{M1}7 D7 Bm7 Bb7 A_{M1}7 Ab7#11 G_{MA}7

G_{M1}7 C7#11 F_{MA}7 F_{M1}7 Bb7#11

Eb_{MA}7 Eb_{M1}7 Ab7#11 G_{MA}7 EM17

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

The musical score for "Missing You" features six staves of music with lyrics. The chords are labeled above each staff.

Staff 1: F_{M1}7, D_{B_{MA}}7#11, C7#9
Fra - gile as a butt - er fly wing this heart of mine be - gins to

Staff 2: F_{M1}11, G_{B_{MA}}7, G_{B_{M1}}13
sing when ear - ly mor - ning comes too soon aw -

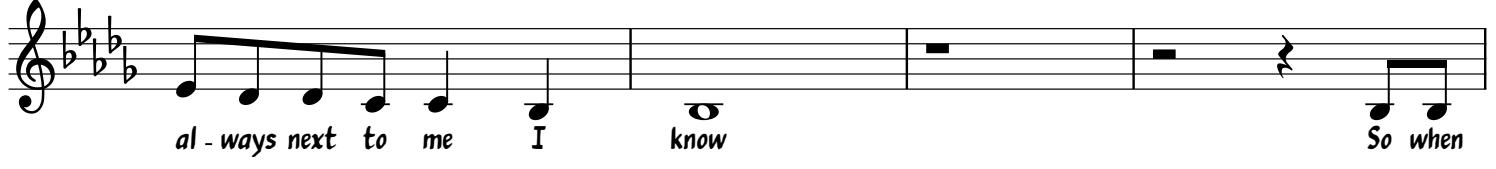
Staff 3: F7#9, B_{B_{MA}}7
ak - ened by a bright full moon and re - a - li - aing you're not there

Staff 4: F_{M1}9, B_{B_{M1}}11, B_{B_{M1}}/A_B
I won - der if you care to

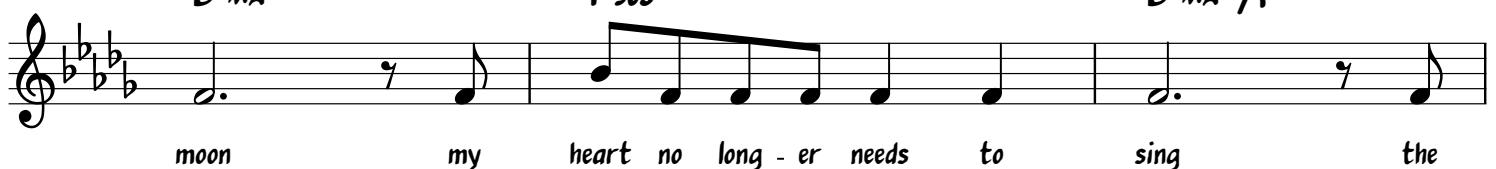
Staff 5: G_{B_{MA}}7#11, E_{B/G}
ease a - way the pain that grows with - in my heart that wants to

Staff 6: A_Bsus, F_{M1}7
know to qui - et down each flu - tter one

Staff 7: D_{B_{MA}}7#11, C7#9, F_{M1}7
spi - rals in an - oth - er fear and won - der why it's so you're

C7#9 **F_{MI}11** **C7#9** **F_{MI}11**


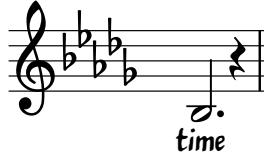
G_bMA7 **G_bMI13** **F7#9**


B_bMA7 **Fsus** **B_bMA7/F**


G_bMA7#11 **G_{MI}7** **Absus**


B_bMA7 **F_{MI}7** **D_bMA7#11**


C7#9 **F_{MI}7** **C7#9**


F_{MI}11


More

for Josefina Mendez

E_b MA 7 C Mi 7 F Mi 7 Bb 9 E_b MA 7

C Mi 7 F Mi 7 1. Bb 9 2. D Mi 7 G 7b 9 C Mi

C Mi (MA 7) C Mi 7 C Mi 6 F Mi 7 F 9

F Mi 7 / Bb Bb 7b 9 Eb MA 7 C Mi 7 F Mi 7

Bb 9 Eb MA 7 C Mi 7 F Mi 7 D Mi 7 G 7

C Mi C Mi (MA 7) C Mi 7 C Mi 6 F Mi 7 Bb 7

Eb MA 7 F Mi 7 Bb 7b 9

My Shining Hour 1

(Medium Swing)

Harold Arlen

A	$\frac{4}{4}$	$B_{\Delta 7}^b$	G_7	C_7	F_7	
		$B_{\Delta 7}^b$	G_7	$A_{\circ 7}$	D_{7b9}	
		$G-$		\therefore	$A_{\circ 7}$	D_{7b9}
		G_7	C_7	C_7	F_7	
B		F_7	B_7^b	$E_{\Delta 7}^b$		\therefore
		E_{-7}^b	A_7^b	B_6^b	$D_{\circ 7}^b$	$C_7 \ F_7$
				$\diagdown D$		
		$B_{\Delta 7}^b$		\therefore	$B_{\Delta 7}^b$	$C_7 \ \ D_{-7} \ D_{\circ 7}^b$
		C_7	F_7	B_6^b		$C_7 \ F_7$

The Nearness of You

Washington/Carmichael

A musical score for 'The Nearness of You' in 4/4 time, featuring two staves of piano sheet music. The top staff shows the treble clef and the bottom staff shows the bass clef. The score includes lyrics and chords. The lyrics are: "D♭ A♭m D♭7sus4 G♭ G♭dim7 Fm E7 E♭m A♭7 Fm E7 E♭m7 A♭7 D♭ A♭m D♭7sus4 G♭ G♭dim7 Fm E7 E♭m A♭7 D♭ B7 D♭6 E♭m A♭7 D♭ A♭m D♭7 17 G♭ F dim B♭7b9(b13) E♭7(#11) A♭7 D♭ A♭m D♭7sus4 G♭ G♭dim7 Fm E7 E♭m A♭7 F dim B♭7(b9) 29 E♭m A♭7(b9) D♭ B♭m E♭m A♭7 33". Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are indicated on the left side of the staves.

(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

A
 $\frac{4}{4} \{ A^\flat$

A_+

$C_\circ 7$

$F_{7\#9}$

B^\flat_7

$F_{7\flat13}$

A_6^\flat

B^\flat_7

B^\flat_7

A_7^\flat

E_7^\flat

$G_\circ 7 \ C_{7\flat9}$

B

F_{-7}

$F_{-\Delta7}$

E

F_{-}

E_b

$D^\flat_{\Delta7}$

C_{-7}

$C_\circ 7$

$F_{7\#9}$

$E_{7\#11}$

B^\flat_7

E_7^\flat

A

A^\flat

A_+

A_6^\flat

A_7^\flat

$D^\flat_{\Delta7}$

$C_{7\flat9}$

F_{-7}

B^\flat_7

$B_\circ 7$

$C_{-7} \ F_{-7}$

$B^\flat_7 \ E_7^\flat$

A_6^\flat

$B^\flat_7 \ E_7^\flat$

E_7^\flat

Night And Day

(Medium Swing)

Cole Porter

A	C_{ø7}				
4	G_{Δ7}^b	F₇	B_{Δ7}^b	/	
	G_{Δ7}^b	F₇	B_{Δ7}^b	/	
	E_{ø7}	E₋₇^b	D₋₇	D_{ø7}^b	
	C₋₇	F₇	B_{Δ7}^b	/	:
			B_{Δ7}^b	A₇^b	=
B	D_{Δ7}^b	/	B_{Δ7}^b	/	
	D_{Δ7}^b	/	B_{Δ7}^b	/	
	E_{ø7}	E₋₇^b	D₋₇	D_{ø7}^b	
	C₋₇	F₇	B₆^b	/	=

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

D7 G_{MI}^9 C_{MI}^7 F7 G_{MI}^9 C_{MI}^7 F⁹

G_{MI}^9 E_b^{13} D7 G_{MI}^9 A_b^9 G_{MI}^9 C_{MI}^7 F7

G_{MI}^9 C_{MI}^7 F⁹ $B_b{MA}^7$ $A_b{MA}^7$ $E_b{MA}^7$ F_{MA}^7

G_{MA}^{13} C¹³ G_{MA}^{13} C¹³ G_{MA}^7 C_{MA}^7

B_{MI}^7 $B_b{MI}^7$ A_{MI}^7 D7 B_b^7 A_{MI}^7 D⁹

A_{MI}^7 D⁹ Ab⁹ G_{MA}^7 C¹³ $A_b^7\#^{11}$ G_{MA}^{13}

C¹³ G_{MA}^7 D_{MI}^{11} G⁹ C F⁹

C_{MA}^{13} A_{MI}^7 C_{MI}^7 F⁹ B_{MI}^{11} E⁹



(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

A 4/4	B-7	B ^b ₇	A-7	A ^b _{7#11}	
	B-7	B ^b ₇	A-7	A ^b _{7#11}	
	D-7	G ₇	C _{Δ7}	F ₇	
	B-7	B ^b ₇	A-7 A ^b _{7#11}	G ₆	
B	C-7	F ₇	B ^b _{Δ7}		∴
	B ^b ₇	E ^b ₇	A ^b _{Δ7}	A _{∅7} D ₇	
A	B-7	B ^b ₇	A-7	A ^b _{7#11}	
	B-7	B ^b ₇	A-7	A ^b _{7#11}	
	D-7	G ₇	C _{Δ7}	F ₇	
	B ^b ₆	A ₇	A ^b _{Δ7}	G ₆	

On the Sunny Side of the Street

For Josefina Méndez

The musical score consists of six staves of music in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a '4'). The lyrics are written above the notes.

Staff 1: G⁶, B⁷, C_MA⁷, F[#]_MI B⁷, E_MI⁷, A⁷

Staff 2: A_MI⁷ D⁷, B_MI⁷ E⁷ A_MI⁷ D⁷, G⁶, B⁷, C_MA⁷, F[#]_MI⁷ B⁷

Staff 3: E_MI⁷, A⁷, A_MI⁷ D⁷, G⁶, D_MI⁷, G⁷

Staff 4: C_MA⁷ G⁷, C⁶, E_MI⁷, A⁷, A_MI⁷, D^{9sus}

Staff 5: G⁶, B⁷, C_MA⁷, F[#]_MI⁷ B⁷, E_MI⁷, A⁷

Staff 6: A_MI⁷, D⁷, G⁶

(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

$\frac{4}{4}$ $B_{\Delta 7 \# 11}^b$ | $E_{7 \# 9}$ | A_{-7} | D_{-7} |

G_{-7} | C_7 $C_{7 \# 5}$ | $F_{\Delta 7}$ | C_{-7} F_7 |

| F_7 | C_{-7} $B_{7 \# 11}$ ||

B

$B_{\Delta 7}^b$ | D_{-7} | G_{-7} | G_{-7} |

$E_{\emptyset 7}$ | $A_{7 \flat 13}$ | D_{-7} | D^b | C_{-7} F_7 ||

A

$B_{\Delta 7 \# 11}^b$ | $E_{7 \# 9}$ | A_{-7} | D_{-7} |

G_{-7} | C_7 $C_{7 \# 5}$ | $E_{7 \# 11}^b$ | D_7 ||

C

G_{-7} | B_{-7}^b E_7^b | $F_{\Delta 7}$ | A_{-7} $D_{7 \flat 9}$ |

$D_{7 \# 11}^b$ | $B_{\Delta 7}^b$ $C_{7 \flat 9}$ | F_6 | C_{-7} F_7 ||

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

| D₋₇ G₇ | C_{Δ7} F_{Δ7} | B_{∅7} E₇ |

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

Pretty World

For Josefina Mendez

Intro Instrumental

The musical score consists of ten staves of music in 4/4 time, key signature of B-flat major (two flats). The score includes the following chords and lyrics:

- Staff 1:** Bb_{sus}, % Voice, Bb_{sus}, A7#9
- Staff 2:** Ab_{MA}7, Bb/Ab, G_{Mi}7, F_{Mi}7, Eb_{MA}7, A7#9, Ab_{MA}7, Bb_{sus}
- Staff 3:** Eb_{MA}7, Eb_{sus}, Ab_{MA}7, Bb/Ab
- Staff 4:** G_{Mi}7, C7b9, F7, F_{Mi}7, Bb_{sus}
- Staff 5:** A7b9#11, Ab_{MA}7, Bb/Ab, G_{Mi}7, C7b9
- Staff 6:** F7, Bb_{sus}, Bb_{sus}
- Staff 7:** Bb_{sus}, Bb_{sus}, A7b9#11, Ab_{MA}7, Bb/Ab
- Staff 8:** G_{Mi}7, F_{Mi}7, Eb_{MA}7, A7b9#11, Ab_{MA}7, Bb_{sus}

$E_{MA}^b 7$ $C^{7\#9}$ $F_{MI}7$ $Bb7$ $G13$ $C^{7\#9}$ $F_{MI}7$ $Bb7$

$E_{MA}^b 7$ D.S.

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

Intro E_{M1}7^{b5} A7alt D_{M1}7^{b5} G7alt C_{M1}7^{b5} F7alt

A/Bb F7#11 B_B_{M1} B_B_{M1}/A B_B_{M1}/Ab G_{M1}7^{b5} Eb_{M1}7Ab7

B_B_{M1} Eb7 F#_{M1} B7 F_{M1} Bb7 Eb_{M1}7 Ab7 Db_{M1}7 D7#9 Eb7#11 1. G_{M1}7^{b5} Gb7#11

F7 F7b9 2. G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7 G_{M1}7^{b5} C7#11

F7 G_{M1}7^{b5} C7#11 F7 Eb_{M1} Eb_{M1}/Db C_{M1}7^{b5} F7#9

B_B_{M1} B_B_{M1}/Ab G_{M1}7^{b5} C7#9 F_{M1} Bb7 Eb_{M1} Ab7 Db_{M1} Gb7 C_{M1}7^{b5} F7#9

B_B_{M1} B_B_{M1}/A B_B_{M1}/Ab G_{M1}7^{b5} Eb_{M1}Ab7 B_B_{M1} Eb7 F#_{M1} B7 F_{M1} Bb7

Eb_{M1}7 Ab7 Db_{M1}7 D7#9 Eb7#11 G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7 To Coda

$\frac{4}{4}$

Coda $B_{b MA}^7$ $G_{MI}7^{b5} C7^{#9}$ $G_{MI}7^{b5} C7^{#9}$ $D_{b MI}7 \quad G_b 7$ $D_{b MI}7 \quad G_b 7$ $F_{\# MI}7 \quad B7$

$C_{MI}7^{b5} \quad F7^{#9}$ $F_{MI} \quad Bb7 \quad E_{b MI} \quad A_{b7} \quad D_{b MI} \quad G_b 7 \quad C_{MI}7^{b5} \quad F7^{#9}$ A/Bb

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A

D-9

G-9

B

D.S. al Fine

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

Music score for 'Se Todos Fossem Iguais a Voce' by Jobim, for Josefina Méndez. The score consists of ten staves of music for a single instrument, likely piano or guitar. The key signature is B-flat major (two flats). The music includes various chords and progressions, such as E-flat 9th, F/A, E-flat 9th, A-flat major 7th, G 13th, G 7th 13th, C 9th, C 7th 9th, F-major 7th (M1), A-flat major 7th, A-flat major 7th, D-flat 9th, G-flat major 7th, G major 7th b5 C 7th 9th, F-major 7th, F-sharp 0, B-flat major 7th, E-flat 7th A, A-flat major 7th, G-major 7th b5 C 7th 9th, F-major 7th (M1), F-major 7th, E-flat major 7th, A-flat major 7th, D-flat major 7th, C-major 7th b5 F 7th 13th, B-flat major 7th (M1), B-flat major 7th, E-flat 7th, E-flat 7th 13th, A-flat major 7th, A-flat major 6th, B-flat major 7th, E-flat 7th B, A-flat major 7th, G-major 7th b5 C 7th 9th, F-major 7th (M1), F-major 7th, A-flat major 7th, D-flat major 7th, C-major 7th b5 F 7th 13th, D-flat major 7th, D-flat major 6th.

Sheet music for a blues-style piece in G minor. The music is divided into four staves, each consisting of two measures. The chords are labeled above the staff, and the measure numbers are indicated by vertical brackets below the notes.

Chords:

- Measure 1: D_{MI}7_{b5}, D_{MI}6
- Measure 2: A_{b/C}, B¹³_{SUS}, B¹³, B_{b9}
- Measure 3: E_{b9}_{SUS}, E_{b7b9}, To Coda
- Measure 4: A_{b MA7}, B_{b MA7}, D_{MI}7_{b5}, D_{MI}6
- Measure 5: D_{MI}7_{b5}, D_{MI}6
- Measure 6: A_{b/C}, B¹³_{SUS}, B¹³, B_{b9}
- Measure 7: E_{b9}_{SUS}, E_{b7b9}, E_{MA7}, A_{MA7}, A_{b MA7}
- Measure 8: E_{b9}_{SUS}, E_{b7b9}, E_{MA7}, A_{MA7}, A_{b MA7}

Text:

To Coda

Last time hold and break, waiting
for Josi's pickups for the E_{MA7}

Smile

for Josefina Mendez

Charlie Chaplin

C_{MA} D_{M1}7/G G7 C_{MA}

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

D_{M1}7/G G7 C_{MA}

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

The musical score consists of three staves. The top staff shows a bass line with various rests and notes, and above it are labels for chords: A^{\flat}/G , G/E^{\flat} , G/F , F/D^{\flat} , $E_{M1}7$, $E^{\flat}o$, and $D_{M1}7$. The middle staff shows a bass line with labels: $A7^{b9}$, $D_{M1}7$, $F_{M1}7$, $A^{\flat}o$, B^o , and $B^{\flat}7^{\#11}$. The bottom staff shows a bass line with labels: $A7\text{alt}$, $A^{\flat}7^{\#11}$, and G_{sus} . The score concludes with a repeat sign and two endings.

Softly, as in a Morning Sunrise

for Josefina Mendez

A handwritten musical score for a single melodic line. The score consists of five staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 4/4 throughout.

The first staff contains chords: G_{M1}7, A_{M1}7_{b5}, D7^{#9}, G_{M1}7, A_{M1}7_{b5}, D7^{#9}, G_{M1}7.

The second staff begins with E_b7^{*11}, D7^{#9}, followed by a bracketed section labeled "1." containing G_{M1}7 and A_{M1}7_{b5}, D7^{#9}. This is followed by a bracketed section labeled "2." containing G_{M1}7, C_{M1}7, F7, and B_b_{MA}.

The third staff contains B°.

The fourth staff contains C_{M1}7, C_{M1}7/B_b, and A_{M1}7_{b5}.

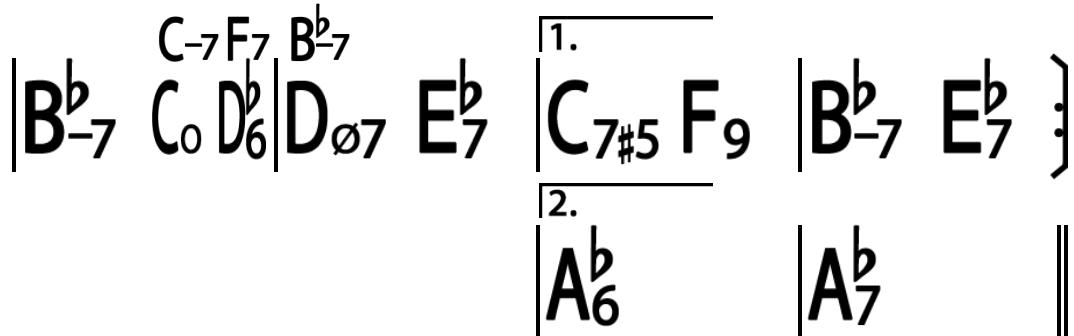
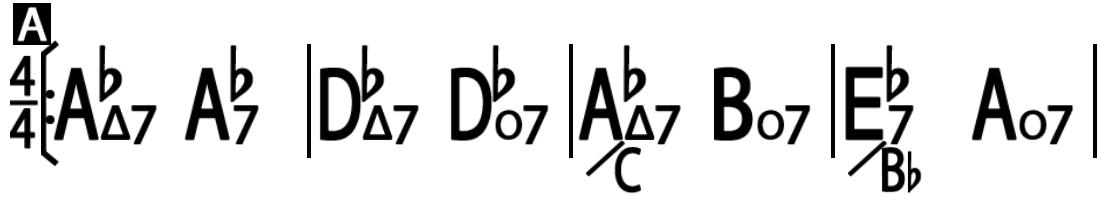
The fifth staff contains D7^{#9}.

Someone To Watch Over Me

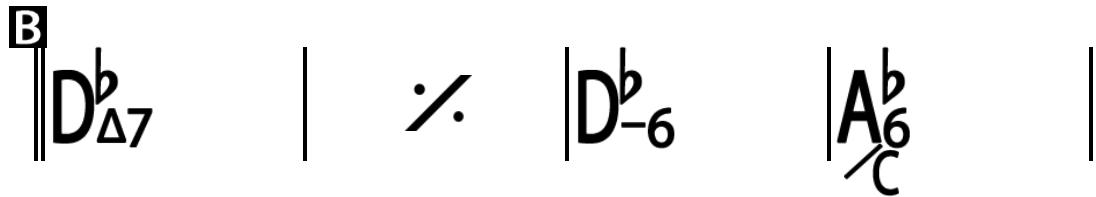
(Ballad)

George Gershwin

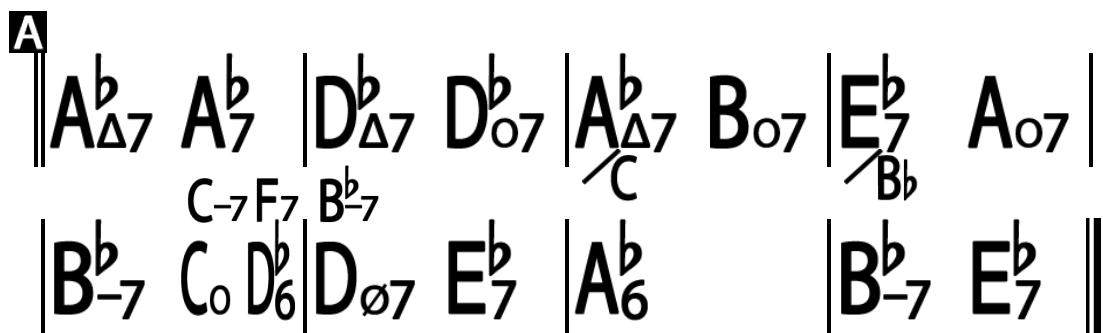
A



B



A



Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

C D_{M1} D_{M1/C#} D_{M1}⁷/C G^{7/B} B^b A^b C⁷

Double Tempo (♩=♩)

D D D_{M1}⁷ B_{M1} D/A G

C D D_{M1}⁷ B_{M1} D/A G

C F F F_{M1}⁷ F⁷

Temp 1 (♩=♩)

B^b G G⁷ C D_{M1} D_{M1/C#}

D_{M1}^{7/C} G^{9/B} B^b A^b C⁷ D B^b A^b C⁷ F

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

A 4: DΔ7	∕ G#-7	C#7b13
GΔ7	G6	C7
B 1. F#-7	B7b9	E-7
C#7	E7	E-7
B-7	E7	B7b A7 }
C 2. F#-7	B7b9	E-7
DΔ7	G7	D6
		E-7 A7

(Medium Swing)

Stella By Starlight

Victor Young

A	$\frac{4}{4}$ A $^{\#}_{\emptyset 7}$	D $^{\#}_{7\flat 9}$	F $^{\#}_{-7}$	B $_7$	
	B $_{-7}$	E $_7$	A $_{\Delta 7}$	D $_7$	
	E $_{\Delta 7}$	A $^{\#}_{\emptyset 7}$ D $^{\#}_{7\flat 9}$	G $^{\#}_{-7}$	E $_{-7}$ A $_7$	
	B $_{\Delta 7}$	C $^{\#}_{-7}$ F $^{\#}$ D $^{\#}_{\emptyset 7}$	A $^{\#}_{\emptyset 7}$ A $_{\Delta 7\# 11}$	G $^{\#}_{7\flat 9}$	
B	C $^{\#}_{7\flat 13}$	⋮	F $^{\#}_{-7}$	⋮	
	D $_{7\# 11}$	⋮	E $_{\Delta 7}$	⋮	
C	A $^{\#}_{\emptyset 7}$	D $^{\#}_{7\flat 9}$	G $^{\#}_{\emptyset 7}$	C $^{\#}_{7\flat 9}$	
	F $^{\#}_{\emptyset 7}$	B $_{7\flat 9}$	E $_{\Delta 7}$	⋮	

S' Wonderful

(Medium Up Swing)

George Gershwin

A

$\frac{4}{4} \cdot \boxed{B_{\Delta 7}}$ | \therefore B_{o7} | \therefore

C_7 | F_7 | B_6^b G_{-7} | C_7 F_7 |

B_6^b | E_{-7} A_{7b9} |

B

$D_{\Delta 7}$ B_{-7} | E_{-7} A_7 | G_{-7}^b B_{-7} | E_{-7} A_7 |

D_7 | G_7 | C_7 | F_7 F_{7b9} |

A

$B_{\Delta 7}^b$ | \therefore | D_{o7}^b | \therefore

C_7 | F_7 | B_6^b G_{-7} | C_7 F_7 |

(Slow Swing)

Teach Me Tonight

Gene DePaul

A

$\frac{4}{4}$ { G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{∅7} E_{7b9} |

| A₋₇ | D₇ | $\overbrace{\quad\quad\quad\quad}$ | B₋₇ E_{7b9} | A₋₇ D₇ | }
1.

$\overbrace{\quad\quad\quad\quad}$ | G₆ C₇ | G₆ B₋₇B₋₇^b |

2.

B

| A₋₇ D₇ | B₋₇ E_{7b9} | A₋₇ D₇ | G_{Δ7} |

C[#]

| C_{∅7}[#] F_{7b9}[#] | B₋₇ E₇ | E₋₇ A₇ | A₋₇ D₇ |

A

| G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{∅7} E_{7b9} |

| A₋₇ | D₇ | G₆ E₋₇ | A₋₇ D₇ |

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

|

| G₋₇

| C₇

| C₋₇

| F₇

|

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

|

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

|

| D₋₇ G₇

| C₋₇ F₇

| B^b₆

| C₋₇ F₇

|

That's All

(Medium Swing)

Haymes-Brandt

A

$\frac{4}{4} \left| \begin{matrix} F_{\Delta 7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} A_{-7} & G_{-7} C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & B^b_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & D_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} B_{\emptyset 7} & B^b_{-7} \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & D_7 \# 9 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & G_{-7} C_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} \overline{F_6} & \\ \end{matrix} \right|$

B

$\left| \begin{matrix} C_{-7} & F_7 \\ \end{matrix} \right| \left| \begin{matrix} D_{-7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} C_{-7} & F_7 \\ \end{matrix} \right| \left| \begin{matrix} B^b_{\Delta 7} & \\ \end{matrix} \right|$

$\left| \begin{matrix} D_{-7} & G_7 \\ \end{matrix} \right| \left| \begin{matrix} E_{-7} & A_{-7} \\ \end{matrix} \right| \left| \begin{matrix} D_{-7} & G_7 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right|$

A

$\left| \begin{matrix} F_{\Delta 7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} A_{-7} & G_{-7} C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & B^b_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & D_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} B_{\emptyset 7} & B^b_{-7} \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & D_7 \# 9 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_6 & C_7 \\ \end{matrix} \right|$

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

$\frac{4}{4}$ | B $^b_{\Delta 7}$ | \div | A $_{\emptyset 7}$ | D $_{7b9}$ |

| G $_{-7}$ | \div | F $_{-7}$ | B b_7 |

B

|| E $^b_{\Delta 7}$ | A $^b_{7\#11}$ | B $^b_{\Delta 7}$ | G $_{-7}$ |

| C $_7$ | \div | C $_{-7}$ | F $_7$ |

A

|| B $^b_{\Delta 7}$ | \div | A $_{\emptyset 7}$ | D $_{7b9}$ |

| G $_{-7}$ | \div | F $_{-7}$ | B b_7 |

C

|| E $^b_{\Delta 7}$ | A $^b_{7\#11}$ | B $^b_{\Delta 7}$ | E $_{\emptyset 7}$ A $_7$ |

| B $^b_{\Delta 7}$ E b_7 | D $_{-7}$ G $_7$ | C $_{-7}$ F $_7$ | B b_6 F $_7$ ||

They Can't Take That Away From Me
(Medium Swing) George Gershwin

A

$\frac{4}{4}$: $B_{\Delta 7}^b$ C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |

F_{-7} | B_7^b | $E_{\Delta 7}^b$ $D_{-7}G_7$ | C_{-7} F_{7sus} |

$E_{\Delta 7}^b$ | F_7 | B_6^b | $E_\emptyset A_7$ |

B

| D_{-7} A_{7b9} | D_{-7} A_{7b9} | D_{-7} $B_{\emptyset 7}$ | $E_{\emptyset 7}$ A_{7b9} |

| D_{-7} A_{7b9} | D_{-7} G_7 | C_7 | F_{7sus} |

A

| $B_{\Delta 7}^b$ C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |

F_{-7} | B_7^b | $E_{\Delta 7}^b$ F_7 | B_6^b | E_{-6}^b |

| D_7 | G_7 | C_7 | F_7 | B_6^b | F_{7sus} |

(Bossa)

Triste

Tom Jobim

A

G_{Maj}⁷ ∕ E_b_{Maj}⁷ A_b¹³

G_{Maj}⁷ ∕ B_m⁷ E^{7b9}

Am⁷ B^{7\#5} Em⁷ Em^(\Delta 7) F^{\#7\#5}

B_{Maj}⁷ F^{\#13} B_m⁷ E⁹ Am⁷ D^{7\#5}

G_{Maj}⁷ ∕ G_m⁷ C⁹

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

$\frac{4}{4} \parallel$ | E₋₇ | E _{$\Delta 9$} ^b | E₋₇ | E _{$\Delta 9$} ^b |

Intro

A
| D _{$\Delta 9$} | F₁₃ | B _{$\Delta 7$} ^b | B₆^b |

| A₇ | \asymp | D _{$\Delta 7$} | \asymp |

| A₋₇ | D₇ | G _{$\Delta 7$} | \asymp |

| B₋₇ | E_{-7**5**} | G₋₇ | A₇ | ||

B
| D _{$\Delta 7$} | F₁₃ | B _{$\Delta 7$} ^b | B₆^b |

| A₇ | \asymp | F_{-7**5**}[#] | B_{7**9**} |

| G _{$\Delta 7$} | C_{7#11} | F₋₇[#] | F_o |

| E₋₇ | A₇ | F_{-7**5**}[#] | B_{7**9**} |

| G _{$\Delta 7$} | C_{7#11} | F₋₇[#] | F_o |

| E₋₇ | A₇ | D _{$\Delta 7$} | F _{$\Delta 7$} | B _{$\Delta 7$} ^b | E _{$\Delta 7$} ^b |

Unforgettable

for Josefina Mendez

The musical score consists of six staves of music, each starting with a treble clef and a key signature of two sharps (F# major or G major). The time signature is 4/4 throughout.

Staff 1: D_{MA}7 | A_b_{MI}7^{b5} | D_b7alt | G_{MA}7

Staff 2: B_{MI}7 | E7 | C_{MA}7 | F7^{#11} | B_{MI}7

Staff 3: E7 | A7 | D_{MA}7

Staff 4: A_b_{MI}7^{b5} | D_b7 | G_{MA}7 | B_{MI}7

Staff 5: E7 | C_{MA}7 | F7^{#11} | B_{MI}7 | E7 | A7

Staff 6: D7 | G_{MA}7 | E_{MI}7 | A7

(Bossa)

Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano (treble and bass clef) and show chords G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The next two staves continue with G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The fifth staff begins with a treble clef and a measure of eighth-note chords, followed by B_m⁷ and E⁷♭⁹. The sixth staff starts with A_m⁷, followed by C_m⁷, C_m⁶, B_m⁷, and E⁷♭⁹. The seventh staff begins with A_m⁷, followed by D⁷♭⁹, G Maj⁷, and G_m⁷. The eighth staff starts with C_m⁹, followed by C_m⁶, B_m⁷, E⁷♭⁹, A₆⁷, and A⁷♯⁵. The ninth staff begins with A_m⁷, followed by D⁹, G⁶, and E♭ Maj⁷/G.

Você E Eu

for Josefina Méndez

The sheet music consists of ten staves of musical notation, likely for piano, arranged vertically. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4 throughout.

- Staff 1:** Labeled **B^b⁹**. The melody starts with eighth-note pairs followed by quarter notes.
- Staff 2:** Labeled **A^{7alt}**. The melody continues with eighth-note pairs and quarter notes.
- Staff 3:** Labeled **B^b⁹**, **dm⁷b⁵**, **G⁷alt**, and **C_{Mi}¹¹**. The melody includes eighth-note pairs and quarter notes, with a fermata over the last note of the G⁷alt section.
- Staff 4:** Labeled **E^b_{Mi}⁶**, **E^b_{Mi}**, **B^b⁹/D**, and **D^b⁰**. The melody features eighth-note pairs and quarter notes.
- Staff 5:** Labeled **C_{Mi}¹¹**, **F¹³**, and **B^b⁹**. The melody includes eighth-note pairs and quarter notes.
- Staff 6:** Labeled **A^{7alt}**, **B^b⁹**, **D_{Mi}⁷b⁵**, and **G⁷alt**. The melody features eighth-note pairs and quarter notes.
- Staff 7:** Labeled **D_{Mi}¹¹**, **D_{Mi}⁹**, **E^b_{Mi}⁶**, and **E^b_{Mi}**. The melody includes eighth-note pairs and quarter notes.
- Staff 8:** Labeled **B^b⁹/D**, **G⁷b⁹**, **C¹³**, **D^b⁰**, **D_{Mi}⁷b⁵**, **G⁷b⁹**, **C⁹**, and **E^b¹³**. The melody features eighth-note pairs and quarter notes.
- Staff 9:** Labeled **B^b**. The melody concludes with eighth-note pairs.

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

F_{MI}11 C_{MI}11 D_B_{MA}9 G_{MI}7_b5 C₇_b9 D_B_{MA}9

D_{MI}7_b5 G7_b9 C_{MI}9 F7_b9 [1] B_B_{MI}11 E_b13sus [2] B_B_{MI}11 E_b13sus

B

A_B_{MA}7 C_M11 D_B_{MA}9 C_{MI}7 B_B_{MI}9 C_{MI}7 [1.] D_B_{MI}9

G_b13sus C_b6 B_B_{MI}11 E_b13sus

[2.] D_B_{MI}9 G_b13sus G_b13 C_B_{MA}9 E_b13sus

D.S. for second verse
(repeat letter A)
Then D.C. for (3rd verse at A)
(omit 1st ending of A)
Vamp and fade on B with both endings

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

$G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^{13}$
 $E^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \quad \boxed{\begin{matrix} 1. & \text{C}_{\text{M}1}^7 \text{ F}^7 \\ 2. & \text{Bb}_{\text{M}A}^7 \text{ B}^o \end{matrix}} \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7$
 $D_{\text{M}1}^7 \text{ D}^o \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7 \text{ G}^7 \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7 \text{ E}_{\text{b}}^{\text{M}A}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^7 \text{ E}^7 \text{ A}_{\text{M}1}^7$
 $\text{D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \quad \text{G}_{\text{M}A}^7 \quad \text{A}_{\text{M}1}^7 \text{ D}^7$

(Bossa Nova)

Wave

Antonio-Carlos Jobim

A	$\overbrace{D_{\Delta 7}}^{4}$	$B_{\circ 7}^{\flat}$	A_{-7}	$D_{7\flat 9}$	
	$G_{\Delta 7}$	G_{-6}	$F_{13}^{\#}$	$F_{7\flat 13}^{\#}$	B_9 $B_{7\flat 9}$
	E_9	B_7^{\flat}	A_7	D_{-7}	G_7 D_{-7} G_7 }
B	G_{-7}	C_7	$F_{A\Delta 7}^{\#}$		\therefore
	F_{-7}	B_7^{\flat}	$E_{\Delta 7}^{\flat}$	$A_{7\flat 9}$	
A	$D_{\Delta 7}$	$B_{\circ 7}^{\flat}$	A_{-7}	$D_{7\flat 9}$	
	$G_{\Delta 7}$	G_{-6}	$F_{13}^{\#}$	$F_{7\flat 13}^{\#}$	B_9 $B_{7\flat 9}$
	E_9	B_7^{\flat}	A_7	D_{-7}	G_7 D_{-7} G_7

What A Difference A Day Made

(Ballad)

Maria Grever

A

$\frac{4}{4}$ | F₋₇ | B₇^b | E_{Δ7}^b A₇^b | G₋₇ C_{7b9} |

| F₋₇ | B₇^b | E_{Δ7}^b B₇^b | E_{Δ7}^b |

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

| F₋₇ | B₇^b | E_{Δ7}^b A₇^b | G₋₇ C_{7b9} |

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

| A_{Δ7}^b | D₇^b | E_{Δ7}^b | G₀₇^b |

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

$\frac{4}{4}$: | F- F- | F-7 D_{ø7} | D_{Δ7}
1. | E- | E_b |

| B_b-7 | B_b-7 | G-7 | C_{7b13} |
2. | A_b |

| B_b-7 | G_{ø7} C_{7b9} | F_{Δ7} | ∕ |

B

| G-7 C₇ | F_{Δ7} D-7 | G-7 C₇ | F_{Δ7} |

| E-7 A₇ | D_{Δ7} | E_b-7 A₇ | D_{Δ7} C_{7b13} |

A

| F- F- | F-7 D_{ø7} | D_{Δ7}
| E- | E_b |

| B_b-7 | B_b-7 | G-7 | C_{7b13} |

| D_{Δ7} | G_{ø7} C₇ | D_{Δ7} | D_{7#11} |

| F-7 | G_{ø7} C_{7b13} | F- | G_{ø7} C_{7b9} |

What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G_{MA}⁷, E_{MI}⁷, and G_{MA}⁷. Staff 2 continues with E_{MI}⁷ and A_{MI}⁷. Staff 3 begins with a rest followed by D¹³_{SUS}, D¹³, and B bracketed A_{MI}⁹. Staff 4 shows D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 includes G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷. Staff 6 starts with C bracketed C_{MI}⁹, C_{MI}⁹, and D¹³_{SUS}. Staff 7 is a repeat sign with a 'no Repeat' instruction. Staff 8 concludes with a bass line on C.

Chords and sections:

- Staff 1: G_{MA}⁷, E_{MI}⁷, G_{MA}⁷
- Staff 2: E_{MI}⁷, A_{MI}⁷
- Staff 3: D¹³_{SUS}, D¹³, B bracketed A_{MI}⁹
- Staff 4: D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, D¹³
- Staff 5: G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, E_{MI}⁷
- Staff 6: C bracketed C_{MI}⁹, C_{MI}⁹, D¹³_{SUS}
- Staff 7: D.S. (no Repeat)
- Staff 8: Vamp & fade on C

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A E_b_{M1} F_{M1}7^{b5} B_b7^{#9} E_b_{M1}6 C_{#M1}7 F_{#7} B_{M1}7

B F_{M1}7^{b5} B_b7 F_{M1}7^{b5} B_b7^{#9} E_b_{M1}6 C_{M1}7^{b5} F7^{b9}

F_{M1}7^{b5} B_b7^{b9} C E_b_{M1} F_{M1}7^{b5} B_b7^{#9} E_b_{M1}6 C_{#M1}7

F_{#7} B_{M1}7 D C⁷ G_b⁶/D_b D⁷ E_b_{M1}6 A_b7

D_b7^{#9} G_b_{M1}7

fine

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

C_{MA}7 E_{MI}7 F_{MI}7 B_b7_{b9} E_b_{MA}7 A_b7_{#11} D_{MI}7_{b5} G7_{b9} C_{MI}9 A_{MI}7_{b5} D_{MI}7_{b5} G7_{b9}



1.

C_{MA}7 A7_{#5#9} D_{MI}7 G7_{b9}

2.

C_{MA}7

G_{MI}7 C7

B

F[§]

F#^o

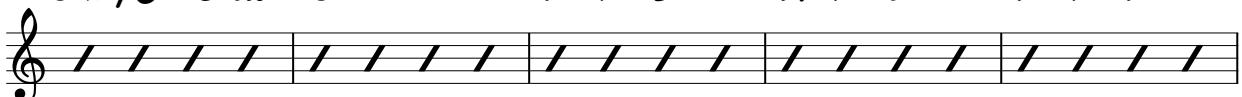


C_{MA}7/G G⁹_{sus} C⁶

F#_{MI}7 B⁹

A_b_{MI}7 D_b7_{b9}

F#_{MI}7 F7_{#11}



C

E_{MI}7 E_b9_{#11} D_{MI}7 G7_{b9}

C_{MA}7

E_{MI}7

F_{MI}7

B_b7_{b9}

E_b_{MA}7 A_b7_{#11}



D_{MI}7_{b5} G7_{b9}

C_{MI}9 A_{MI}7_{b5} D_{MI}7_{b5} G7_{b9}

C_{MA}7

G_{MI}7 C7_{b9}

F_{MA}7



B_b9

C_{MA}7

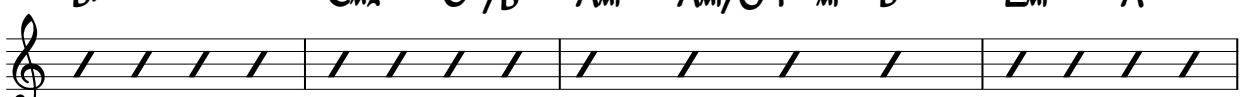
G⁶/B

A_{MI}7

A_{MI}/G F#_{MI}7_{b5} B_b7_{b9}

E_{MI}7

A7_{b9}



D_{MI}7

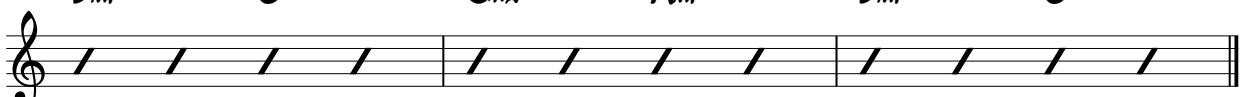
G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}



You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged in six staves:

- Staff 1: Chords A, G, G⁷, C. Below the staff: C[#]^o, F[#]7, B_{M1}7, E⁷, ^{1.}A_{M1}7, D⁷, B⁷, E⁷, A_{M1}7D⁷.
- Staff 2: Chords ^{2.}A_{M1}7, D⁷, G, C, G, G⁷, C, G, G[#]^o. Below the staff: A_{M1}7, D⁷, G, E_{M1}7, B_{M1}7.
- Staff 3: Chords A⁷, D⁷.
- Staff 4: Chords A⁷, D⁷.
- Staff 5: Chords A⁷, D⁷.
- Staff 6: Chords A⁷, D⁷.

R6C+R4 A1 + A2 + B

You Don't Know Me

Intro: single notes-->Dbdim7, Bb-7, Eb7, Ab7, D7, Db7

Gb	Gbmaj7	Gb7	Gb13	Gb7
Cb	Cbmaj7	Cdim7	F7b9	
Bb-7	Eb7	Ab-7	Db7	
Bb7	Eb7	Ab-7	Db7	(1st)

Gb	Gbmaj7	Gb7	Gb13	Gb7
Cb	Cbmaj7	Cdim7	F7b9	
Bb-7	Eb7	Ab-7	Db7	
E6/9	F#maj7/E#	F#		F#/C#

B	Cdim7	F#/C#	D#7	
G#-7	C#7	F#	F-7	Bb7
Eb-7		Bb-7	Eb7	
G#7	D7	C#7	C#7b13	
			D7 (mod. to G)	

G	Gmaj7	G6	C-7	Db-7	D-7	F7b9,13
C	Cmaj7	Dbdim7			Gb7b9	
B-7	E7	A-7		D7		(rpt)