



Josefina Méndez Jazz Tunes

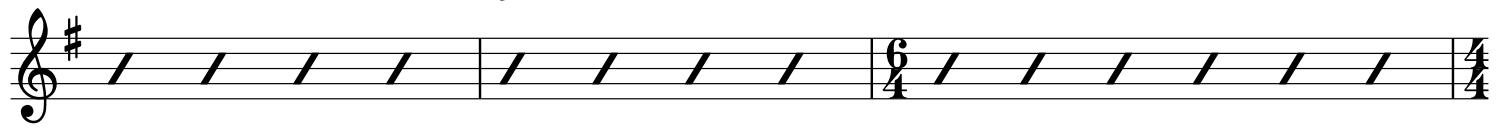
Across The Universe

for Josefina Mendez

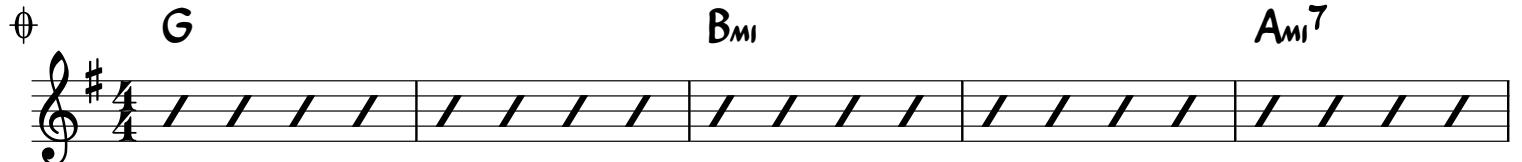
Lennon/McCartney

A hand-drawn musical score for a band, consisting of six staves of music. The first staff starts with a G major chord in 4/4 time. The second staff begins with a D7 chord in common time. The third staff starts with a BmI chord in 6/8 time. The fourth staff begins with a G major chord in 4/4 time. The fifth staff starts with a D7 chord, followed by another D7 chord labeled 'sus', then a D7 chord again. Below this section, two endings are indicated: 'to Coda 1' with a circle containing a dot, labeled '(2nd time)', and 'to Coda 2' with a circle containing a dot, labeled '(3rd time)'. The sixth staff starts with a C major chord, followed by a G major chord, and ends with a G major chord. The final two staves show a repeating pattern of BmI, Am7, and D7 chords.

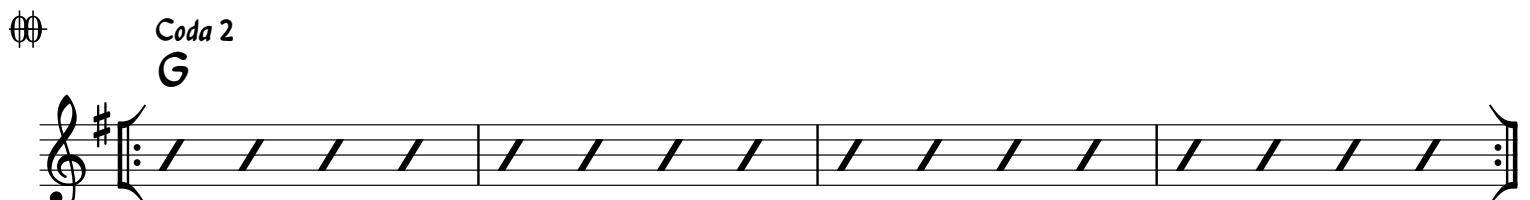
D7



D.S. al Coda 1



D.S. al Coda 2



Repeat and Fade

A Felicidade
for Josefina Mendez

Jobim

The musical score consists of ten staves of music in 4/4 time, key signature of one flat (F#), and a treble clef. The music is divided into sections A, B, and C, each with specific chords and lyrics.

Section A:

- Chords: $A^7\flat 9$, Bb_{MA}^9 , $D_{MI}7$, $D7\flat 9$, $G7$, $C_{MI}7$, $F7$, Bb_{MA}^9 , $D_{MI}7\flat 5$.
- Lyrics: "A Felicidade / for Josefina Mendez".

Section B:

- Chords: $D7\flat 9$, $G_{MI}7$, $F_{MI}7$, Bb^9 , $E_{bMA}7$, $D7\flat 9$, $G_{MI}7$, C^9 , $G_{MI}7$, $A_{MI}7$, $D7\flat 9$, $G_{MI}7$, F_{sus} , C , Bb_{MA}^9 .
- Lyrics: "A Felicidade / for Josefina Mendez".

Section C:

- Chords: E^7 , Bb_{MA}^9 , $F_{MI}7$, Bb^9 , $E_{bMA}7$, $C_{MI}7$, $F7$, Bb^6 , $E_{MI}7\flat 5$, $A^7\flat 9$.
- Lyrics: "A Felicidade / for Josefina Mendez".

Musical score for "The Star-Spangled Banner" featuring three staves of music with corresponding chords above them.

Chords listed above the first staff:

- D_{MI}7 G7^{#5}
- C_{MI}7 F7^{b9}
- G_{MI}7
- G_{MI}7/F

Chords listed above the second staff:

- C7/E
- C_{MI}/E^b
- G_{MI}7
- A_{MI}7^{b5}
- D7^{#5}
- G_{MI}7

The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The second staff starts with a treble clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The music includes various note values such as eighth and sixteenth notes, rests, and measure endings.

(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
			∴
			

All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The lyrics are written below the staff, corresponding to the notes. The score includes measure numbers (4, 5, 9, 13, 17, 21, 25, 29, 33) and various chord names.

Chords listed below the staff:

- Measures 4-5: C-7, F-7, B^b7, E^bmaj7
- Measure 5: A^bmaj7, D7, G maj7
- Measures 9-13: G-7, C-7, F7, B^bmaj7, E^bmaj7, A7, D maj7
- Measures 17-21: E-7, A7, D maj7, C[#]-7, F[#]7, B maj7, G 7(#5)
- Measures 25-29: C-7, F-7, B^b7, E^bmaj7, A^bmaj7, A^b-7, G-7, F[#]dim7
- Measures 29-33: A^b-7, B^b7, E^bmaj7, B^b7, G7

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 a key signature of two sharps (F major). The bottom staff uses a bass clef and a key signature of one sharp (G major). The music is in common time (indicated by '4'). The score includes lyrics and chords:

1. Measures 1-4: E m7, A7, D maj7, G maj7.

2. Measures 5-8: C#m7(b5), F#7 1., B m.

3. Measures 9-12: F#7 2., B m.

4. Measures 12-15: C#m7(b5), F#7(b9), B m.

5. Measures 16-19: E m7, A7, D maj7.

6. Measures 20-23: C#m7(b5), F#7(b9), B m7, B7(b13), A m7, A b7.

7. Measures 24-27: G maj7, F#7(b9), B m.

Blackbird

for Josefina Mendez

Lennon/McCartney

C D_{M1} C/E F D⁷/F# G⁷ G^{#o} A_{M1} C⁺/A^b C/G D⁷/F# F

F_{M1} C/E A_{M1}⁷ D_{M1} G⁷ C C D_{M1} C/E

F D⁷/F# G⁷ G^{#o} A_{M1} C⁺/A^b C/G D⁷/F# F F_{M1} C/E A_{M1} C_{M1} G⁷ C

B^b A_{M1} G_{M1}F E^b F B^b A_{M1} G_{M1}F E^b D G_{M1}⁷

C F/G C F/G C



Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

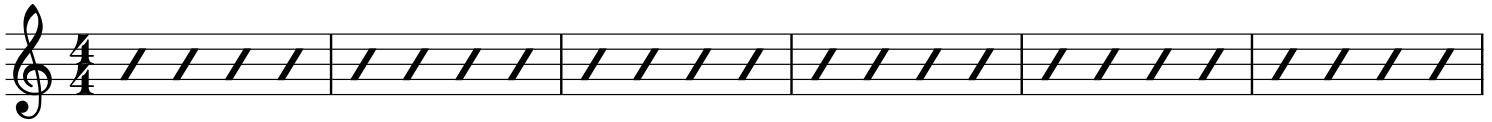
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

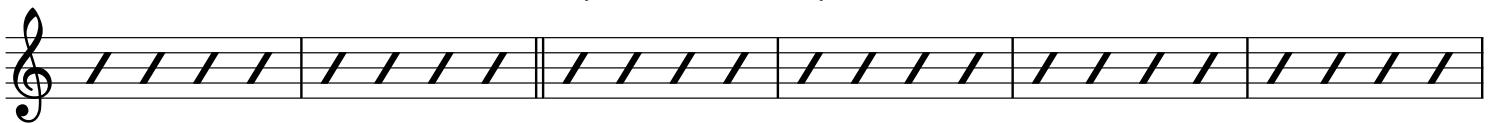
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

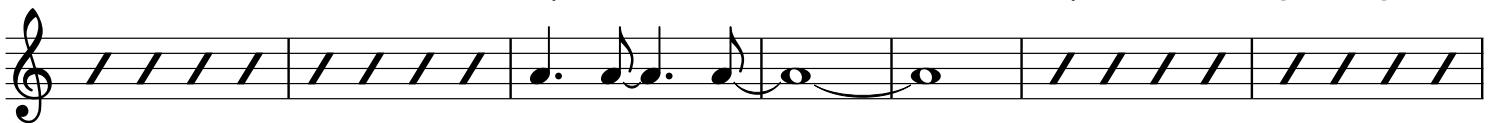
G

F

F

A_{MA}

Bb_{MI}6 Bb₉



G_{MA}7#5

C#_{MI}/F# F#13

C_{MI}/F

B_{MI}9/E

G_{MA}7#11 F_{MA}7#11 Eb_{MA}7#11



B

D_{MI}

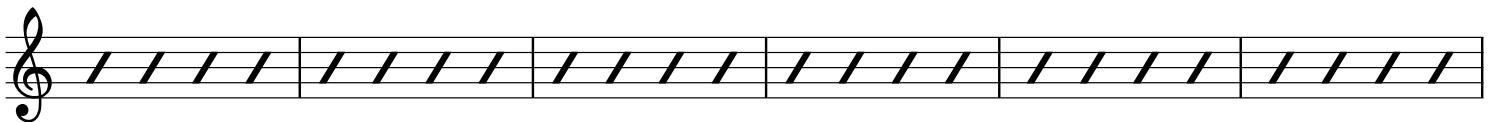
G⁷

F#_{MI}

C_{MI}6

F_{MA}7

Esus^{b9}



C_{MI}6 F⁷

Esus

E7

C A7sus

A13^{b9}

D_{MA}7

G7#11



D_{MI}

D_{MI}

E7^{b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

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

F#7#9



B_{MI}

B_{MI}/A Ab_{MI}7^{b5}Db7

C7sus

E7sus

G_{MA}7#11 F_{MA}7#11 Eb_{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

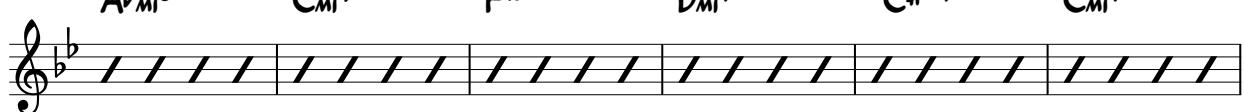
For Josefina Mendez

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 and C chords.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues) 1

António-Carlos Jobim

I $\frac{4}{4}$ | G-9 | C | F $_{\Delta 9}$ | B $^b_{\Delta 7}$ | B $_{o7}$ | E- A $_7$ | D $_{-7}$ | A $_7$ ||

A $\frac{4}{4}$ | D- | D $_{-7}$ | E $_{7b9}$ | \asymp | E $_{\emptyset 7}$ | A $_{7b9}$ | D- | E $_{\emptyset} A_7$ |

| C | D- | B $_{\emptyset}$ E $_7$ | A- | \asymp | B $^b_{\Delta 7}$ | \asymp | E $_{\emptyset 7}$ | A $_{7b9}$ ||

B | D- | D $_{-7}$ | E $_{7b9}$ | \asymp | E $_{\emptyset 7}$ | A $_{7b9}$ | D $_{\Delta 9}$ | D $_{7b9}$ |

| G- | A $_{7b9}$ | D- | D $_{-7}$ | E $_{7b9}$ | A $_{7b9}$ | D- | E $_{-7} A_7$ ||

C | D $_{\Delta 7}$ | B b_7 | E $_{-7}$ | \asymp | A $_{7sus}$ | A $_7$ | D $_{o7}$ | D $_{\Delta 7}$ |

| F $^{\#}_{-7}$ | F $_{o7}$ | E $_{-7}$ | \asymp | E $_7$ | \asymp | E $_{\emptyset 7}$ | A $_7$ ||

D | D $_{\Delta 7}$ | B $_{-7}$ | E $_7$ | \asymp | F $^{\#}_7$ | \asymp | B $_{-7}$ B $^b_{-7}$ | A $_{-7}$ D $_7$ |

| G $_{\Delta 7}$ | G $_{-7}$ | F $^{\#}_{-7}$ | B $_7$ | E $_7$ | A $_7$ | F $^{\#}_{-7}$ | B $_7$ |

| E $_7$ | A $_7$ | D $_6$ | A $_7$ ||

Chega De Saudade

Intro-2x, 1st chords, 2nd melody, then record rest of song for solo

G-7 E7/B	A7 Eb/Bb A7	D- D-7	D-/C Eb9
D- Bb-6 D-7 Bb6	D-/C A7b13 E7	E7/B D-7 A-7 A7	Eb9
D- Bb-6 G-7 E7/B	D-/C A7b13 A7b13 Bb-6	E7/B Dmaj7 D- D-7	D7b9 A-/C E-7 A13
D(6/9) G/A D6/F# E9	B7b9 A9 Fdim7	E9 Fdim7 E-7 G/A	E7 D6/F# A7b9
D(6/9) F#7 Gmaj7 E9 E13 E7b13 E9 E9	B-7 F7 G-6 G/A G/A G/A	E9 B-7 Bb-7 F#-6 F#13 F#7b13 D(6/9) C9 D(6/9) C9 D(6/9)	A-7 D9 B13 B7b13 B9 B7b9 B9 B7b9 B9 B7b9

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}

B_bMA⁷ F_{M1}⁷ B_b7 E_bMA⁷ D⁷_{sus} D⁷ D_{M1}⁷ G_{M1}⁷ /F E_bMA⁹

C_{M1}⁷ F⁹_{sus} B_bMA⁹ F_{M1}⁷ B_b13 **B** E_bMA⁷

D_{M1}⁷ G⁹_{sus} G⁹ A_bMA⁷ A_b6 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}

B_bMA⁹ F_{M1}⁷ B_b13

Tag E_bMA⁹ C_{M1}⁷ F⁹_{sus} B_bMA⁹ F_{M1}⁷ B_b13

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 G7_{b9} G_b_{MA} F7 B_b_{MA} E^{7#11} E_b_{M1}7 A_b7

Db G7 G_b_{MA} C_{M1}7_{b5} F^{7alt} B_b_{M1} Ab Gb F^{7alt} B_b_{M1} C_{M1}

F^{7alt}

B_b_{M1} Ab GM_{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#o Bb-7 G7 C_{MA}7 D#o G_{MI}7

C7 F_{MA}7 B_{b7#11} C_{MA}7 A^{7b9} D7

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

G7

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

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

Dale
For Josefina Méndez

3/4

B_{M1} C_{MA}7#11 B_{M1} C_{MA}7#11 B_{M1} C_{MA}7#11 B_{M1}

C_{MA}7#11 G_{MA}7 B_baug B_{M1}7 E7#11 G_{MA}7 F#_{M1}7

F_{MA}7 E_{M1}7 Dsus

1.
After Solos to \oplus

2.

D_{M1} Eb_{MA}7#11 D_{M1} Eb_{MA}7#11 D_{M1} Eb_{MA}7#11 D_{M1}

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

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

To Coda

\oplus
C#_{M1}7b5 G7 F#7alt B_{M1}

To Solos
(next page)

Solos

B_{MI} C_{MA}7#11 B_{MI} C_{MA}7#11 B_{MI} C_{MA}7#11 B_{MI}

C_{MA}7#11 G_{MA}7 B_baug B_{MI}7 E₇#11 G_{MA}7 F_#_{MI}7

F_{MA}7 E_{MI}7 D_{SUS} 1. 2. D_{MI}

E_b_{MA}7#11 D_{MI} E_b_{MA}7#11 D_{MI} E_b_{MA}7#11 D_{MI} D_b_{MI}

F_#_{MI} G_{MA}7#11 F_#_{MI} G_{MA}7#11 F_#_{MI} G_{MA}7#11 F_#_{MI}

G_{MA}7#11

B_{MI} G_{MA}7#11 E₇#11 A₇B_bo E₇#11 G_{MA}7 A₇ B_baug

D7 1. 2. D/E_b

After Solos
D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

$\frac{4}{4} \left\{ D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| \begin{matrix} B_{-} \\ \diagdown A \end{matrix} \right. \begin{matrix} B_{-} \\ \diagup G^{\#} \end{matrix} \left| \begin{matrix} E_7 \\ G_{-7} \end{matrix} \right| \left| \begin{matrix} F_{\emptyset 7}^{\#} \\ \overline{1.} \end{matrix} \right. B_7 \right|$

$| E_{-7} \ C_7 \ | F_{-7}^{\#} \ F_{-7} \ | E_{-7} \ A_7 \ | \left| \begin{matrix} F_{-7}^{\#} \\ \overline{2.} \end{matrix} \right. F_7 \ E_{-7} A_7 \right|$

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

B

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

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

A

$\left| \begin{matrix} D_6 \\ \overline{D_6} \end{matrix} \right. F_{-7} B_7^{\flat} \left| \begin{matrix} E_{-7} \\ \overline{E_{-7}} \end{matrix} \right. F_{7\#11}^{\#} \left| \begin{matrix} B_{-} \\ \diagdown A \end{matrix} \right. \begin{matrix} B_{-} \\ \diagup G^{\#} \end{matrix} \left| \begin{matrix} E_7 \\ G_{-7} \end{matrix} \right| \left| \begin{matrix} F_{\emptyset 7}^{\#} \\ \overline{1.} \end{matrix} \right. B_7 \right|$

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

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

B_bM_A7

A_bM_A7

B_bM_A7

A_bM_A7

G_MA7



E_MI7

A_MI7

D7

A

Slow Bossa
B_bM_A7

A_bM_A7



B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6

F_MI7



B_bM_A7

A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7



B_b6

E_MI7^{b5}

A7

B D_MI

B_b6

D_MI

B_b6



D_MI7

G7^{b9}

C_MI

A_bM_I6

C_MI

A_bM_I6

C_MI7

F7^{b9}

C B_bM_A7



A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6



A_b13



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 first staff contains chords Eb_{MA}7, Ab7, G_{MI}7, C7, and F_{MI}7. The second staff contains Ab_{MI}7, Db7, F_{MI}7, Bb7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, Bb7, and Eb_{MA}7. The fourth staff contains Ab7, G_{MI}7, C7, F_{MI}7, and Ab_{MI}7. The fifth staff contains Db7, F_{MI}7, F_{MI}7/Eb D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains Bb7, Bb7/Ab G_{MI}7, F#_{MI}7, F_{MI}7, F_{MI}7/Bb7, and Eb_{MA}7. The seventh staff contains F_{MI}7 and Bb7.

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

FIDDLER ON THE ROOF

SHELDON HARNIK

JERRY BOCK

DRUMS ONLY..... 7 A "FIDDLER"

15 Dbma Cma Cma Dbma

20 Cma Cma Dbma Cma

25 B Cma Dbma Cma Cma Dbma

31 Cma C "TRADITION" Cma Cma Dbma

36 Cma Cma Dbma Cma

41 D "FIDDLER" Cma Dbma Cma Cma

47 Dbma Cma Cma Dbma Cma

52 Cma Dbma Cma

(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of two staves. The top staff contains chords A, B, C, D, and E. Chord A is in 4/4 time with a bass note B_{Δ9}. Chord B is a 7sus chord with a bass note E₁₃. Chord C is a 7_{b13} chord with a bass note G_{7_{b13}}. Chord D is a 7_{b13} chord with a bass note C_{7#11}. Chord E is a 7_{b13} chord with a bass note E₁₃. The bottom staff contains chords F, G, H, and I. Chord F is a 7_{b9} chord with a bass note B_{Δ9}. Chord G is a 7_{b9} chord with a bass note E₁₃. Chord H is a 7_{b9} chord with a bass note B_{Δ7}. Chord I is a 7_{b9} chord with a bass note E₁₃. The section labeled '1.' includes chords A, B, C, D, and E. The section labeled '2.' includes chords F, G, H, and I. Measures are separated by vertical bar lines, and measures within a section are connected by diagonal slash lines.

A
4: B_{Δ9} | ∕ E_{7sus} | E₁₃ |

B_{Δ7} | ∕ D_{ø7} | G_{7_{b13}} |

C₋₇ C₋₇ | A_{ø7} D_{7_{b13}} | G₋₇ | C_{7#11} |

1.
C₋₉ | F_{7_{b9}} | B_{Δ9} | E₁₃ | }
2.
F_{7_{b9}} | B_{Δ7} | E₁₃ | B_{Δ7} | E₁₃ | }

(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

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

Hot House

Up Tempo, Bebop

Tadd Dameron

(G_{M1} 7(b5))

A C 7(b5)

C 7(b5)

F_{M1} (MA7)

(G 7(b5))

D_{M1} 7(b5)

G 7(b5)

C_{MA} 7

B C 7(b5)

C 7(b5)

F_{M1} (MA7)

(G 7(b5))

D_{M1} 7(b5)

G 7(b5)

C_{MA} 7

C C_{M1} 7

F 7(b5)

B_b_{MA} 7

Ab 13(b5)

G 13(b5)

(G_{M1} 7(b5))

D C 7(b5)

C 7(b5)

F_{M1} (MA7)

(G 7(b5))

D_{M1} 7(b5)

G 7(b5)

C_{MA} 7

(all rhythm)

Bars 1-4 of **A** and **D** are often played:

Based on the chords of "What Is This Thing Called Love?"

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I Concentrate On You

for Josefina Mendez

Cole Porter

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

C_MI7_b5 F7_b9 B_bM_I7 A_bM_I7 D_b7 C_MI7_b5 G_b13 F7#5 F7 B_b6 C_MI7 F7

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

E_bM_I7 A_b7 D_bM_A7 C_MI7_b5 F7#5 F7 B_b6

E_m7_b5 E_bM_I7 G_b/B_b B_bM_A7 G_MI7 C_MI7 F7_b9 B_bM_A7 B_b9sus

E_bM_A7 A_b9sus G_b/D_b D_bM_A7 D_bM_A7 G_MI7_b5 C7_b9 F_MA7 F7_b9

B_b6 D_MI7 E_m7_b5 E_bM_A7 C_MI7 F7 D_MI7 G_MI7 A_MI7 D7

D_MI7_b5 G7#5b9 C_MI7 G_b7#11 F7#5 F7_b9 B_b6 C_MI7 F7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

Sheet music for 'Insensatez' in 2/4 time, key of G major. The music consists of eight staves of piano notation. Chords are labeled below each staff.

Chords:

- Bm⁹
- B⁹
- A⁹
- E^{7/G♯}
- G⁶
- C^{9/Maj⁷}
- C^{⁹/m⁷⁵}
- F^{⁹/⁵}
- B^{⁹/⁷}
- B^⁹
- D^{7/A}
- A^⁹
- G^{⁹/Maj⁷}
- C^{⁹/m⁷⁵}
- F^{⁹/⁵}
- B^⁹
- B^{⁹/⁷}
- D^{7/A}
- G^⁹
- C^{⁹/⁷⁵}
- G^⁹
- C^{⁹/⁷⁵}
- (Fim)
- B^⁹
- F^{⁹/⁵}

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



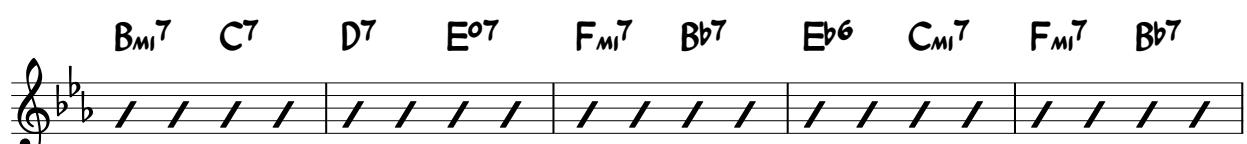
$C 9 \quad F_{MI} 7 \quad Gb 07 \quad F_{MI} 7 \quad Bb 7$



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



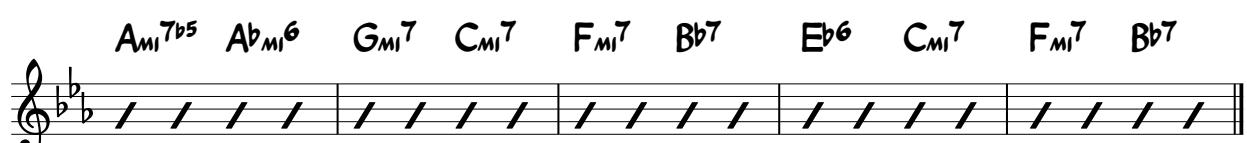
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



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 musical line consists of two measures. The first measure contains notes corresponding to the chords B_bM_A7, E_b7#11, and D7. The second measure contains notes corresponding to G7#5, C9, D_b13, C7, and C_M17.

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

This musical line consists of two measures. The first measure contains notes corresponding to A_M17b5, D7, G_M17, G_b7, F_M17, B_b7, and E_bM_A7. The second measure contains notes corresponding to E_bM_I7 and A_b7.

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 musical line consists of two measures. The first measure contains notes corresponding to B_bM_A7, C_M17, D_M17, E_bM_A7, E_M17b5, A7#5, E_M17b5, A7#5, D_M17, D_b7, C_M17, and F7. The second measure contains notes corresponding to C_M17 and F7.

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

This musical line consists of two measures. The first measure contains notes corresponding to B_bM_A7, E_b7#11, D7, G7#5, C9, D_b13, C7, and C_M17. The second measure contains notes corresponding to C_M17 and F7.

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

This musical line consists of two measures. The first measure contains notes corresponding to A_M17b5, D7, G_M17, G_b7, F_M17, B_b7, and E_bM_A7. The second measure contains notes corresponding to E_bM_I7 and A_b7.

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

This musical line consists of two measures. The first measure contains notes corresponding to B_bM_A7, G_M17/F, E_M17b5, E_b9#11, D_M17, D_b7, C_M17, F7, B_b6, and C_M17. The second measure contains notes corresponding to F7 and C_M17.

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

%F

A^bo G_{M1}7 C⁹

To Coda

G_{M1}7 C⁹ F F[#]o G_{M1}C⁷ A_{M1}7^{b5} D7 A_{M1}7^{b5} D7

G_{M1}7 D7+ G_{M1}7 D_{M1} G7 G_{M1}7

D.S. al Coda

D7+

⊕ C⁹ A7 D7

G7 G_{M1}7 B_B_{M1} C¹³ F

Just Friends

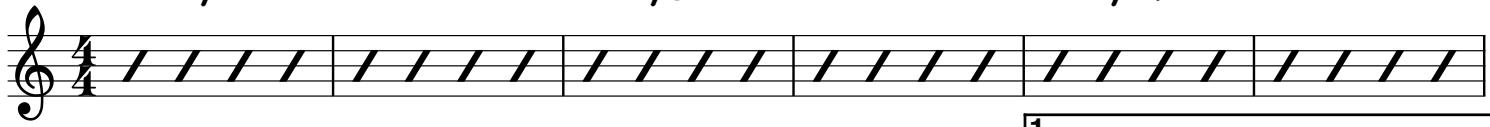
for Josefina Mendez

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} E7_{b9} A_{M1}7



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

B_{M1}7_{b5} E7_{b9} 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

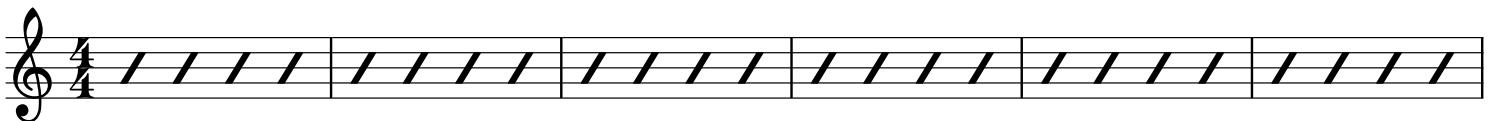
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

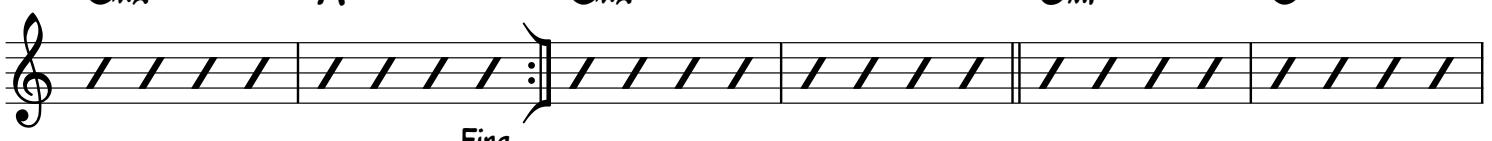
A⁷_{b9}

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. The music is divided into measures by vertical bar lines. Chords are written above the staff, and specific notes are indicated by dots. The score includes lyrics in parentheses above certain measures. The chords and lyrics are as follows:

- Measure 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
- Measure 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
- Measure 3: G_{M1}7, D7, Eb⁷, A⁷, A_{M1}7, D7, B_{M1}7^{b5}
- Measure 4: E^{7^{b9}}, C⁶, F⁶, G⁶, Eb, B_b⁷, Eb
- Measure 5: B_b⁷, Eb, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7
- Measure 6: G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G, G_{M1}7, G7, C, C_{M1}⁶, G/B
- Measure 7: A⁷, Eb^{13^{#11}}, G/D, A_{M1}7, A_{M1}7/D¹G⁶, A_{M1}7D^{7^{#5}}, G², D7^{#5}, G⁶

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

The musical score consists of five staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature varies throughout the piece.

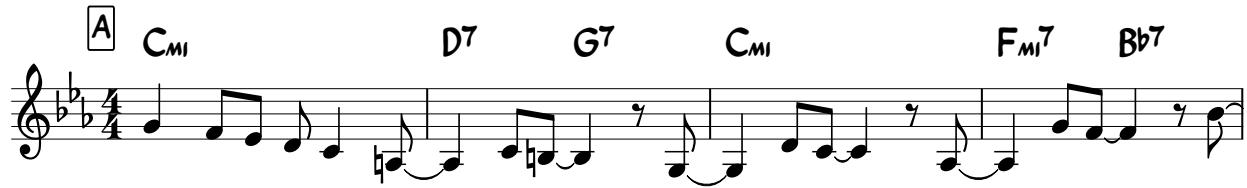
- Staff 1:** Contains three measures. The first measure has a C_{M1} chord. The second measure has a G_{M1}7 chord. The third measure has an A_{bM1}7 chord.
- Staff 2:** Contains five measures. The first measure has a G⁷_{sus} chord. The second measure has a G⁷ chord. The third measure has a C_{M1} chord. The fourth measure has a C⁷ chord. The fifth measure has an A_{bM1}7 chord.
- Staff 3:** Contains five measures. The first measure has an A_{bM1} chord. The second measure has an E_{bM1}7 chord. The third measure has an E^b7 chord. The fourth measure has an A_{bM1}7 chord. The fifth measure has an A_b6 chord.
- Staff 4:** Contains four measures. The first measure has a G⁷_{sus} chord. The second measure has a C_{M1}7 F⁷ chord. The third measure has an E_b6 chord. The fourth measure has an F_{M1}7 chord.
- Staff 5:** Contains four measures. The first measure has an E_b6 chord. The second measure has an F_{M1}7 chord. The third measure is a repeat of the first two measures of Staff 4, indicated by a bracket labeled "1.". The fourth measure has a C_{M1} chord.
- Staff 6:** Contains four measures. The first measure has a C_{M1} chord. The second measure has a C_{M1} chord. The third measure has an F_{M1} chord. The fourth measure has a C_{M1} chord.

Lullaby of Birdland

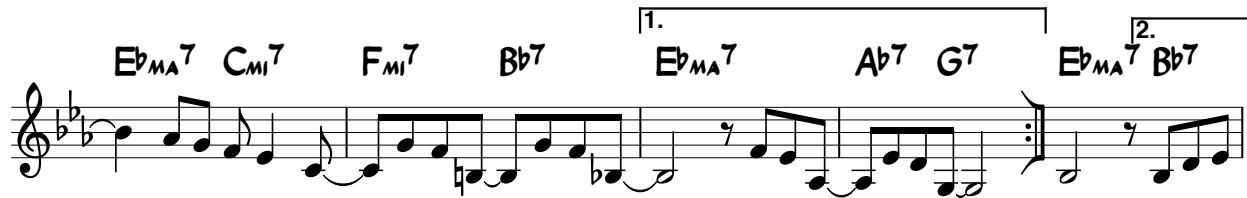
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



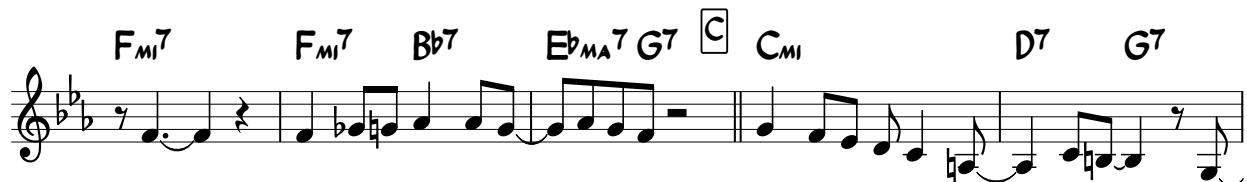
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



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- |

Manha de Carnaval

Record xx

E-(add9)	F#-7b5	B7b9	E-(add9)	E-(b6/9)	E-(6/9)	E-(b6/9)
E-(add9)	E-add9/D	A-6/C	G6/9	B7/F#	D-6/F	E7

A-7	C-6	D/C	B-7	E-(add9)	E-add9/D	
A-6/C	B7		E-(add9)	E-add9/D	A-6/C	B7b13

E-(add9)	F#-7b5	B7b9	E-(add9)	E-add9/D	A-6/C	B7b13
D-6	E/D		A-/C			

F#-7b5	B7b9	E-(add9) A-7 E-7 B7	E-(add9)	E-add9/D	Cmaj7	B7sus4
B7			A-7 E-7	A-7 B7b9	E-(add9) (E-(add9))	(F#-7 ^b B7 ^{b9})

↑ ↑ ↓ ↑ ↓

REPEAT F#-7^b B7^{b9} 3x

E-(add9)

time:

A-7 E- A-7 E-

A- E- B7 E

+2

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

4/4 time signature. Measures 1-4: Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7, Bb7#9, Eb_{MI}7.

Measures 5-8: Eb_{MI}7, Ab7, Db7, Eb_{MI}7, Eb_{MI}7, Eb_{MI}7.

Measures 9-12: Eb_{MI}7, Bb7#9, Eb_{MI}7, Eb_{MI}7, Bb7#9, Am₇, Ab7, Eb_{MI}7, Db7, Eb_{MI}7.

B

Measures 13-16: Eb_{MI}7, Eb7, Eb_{MI}7, Bb7#9, Eb_{MI}7, F_{M1}7_{b5}, Bb7, Eb_{MI}7.

Measures 17-20: Ab₇, Db7, G_b_{M1}7, B7, F_{M1}7_{b5}, Bb7, Eb_{MI}7, Bb7#9, Eb_{MI}7, Eb_{M1}7_{b5}, Eb7, C, Ab₇, Eb_{MI}7.

Measures 21-24: Db7, G_b_{M1}7, B7, F_{M1}7_{b5}, Bb7, Eb_{MI}7, Bb7, Eb_{MI}7.

D

Measures 25-28: Bb7#9, Eb_{MI}7, F_{M1}7_{b5}, Bb7, Eb_{MI}7, Ab₇, Db7, G_b_{M1}7, B7, Eb_{MI}7.

Measures 29-32: F_{M1}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. The chords are labeled above the staff: 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, and D9#5. The bottom staff is for a harmonic instrument and shows sustained notes corresponding to the chords in the top staff.

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

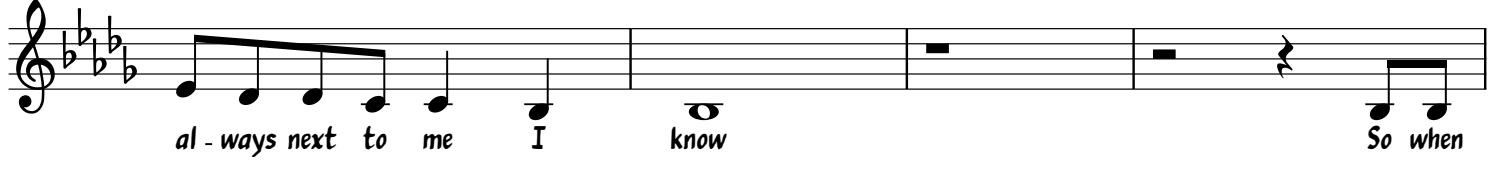
The musical score consists of eight staves of music for voice and piano. The vocal part is written in soprano clef, and the piano part is implied by harmonic chords above the staff.

Chords and Key Signatures:

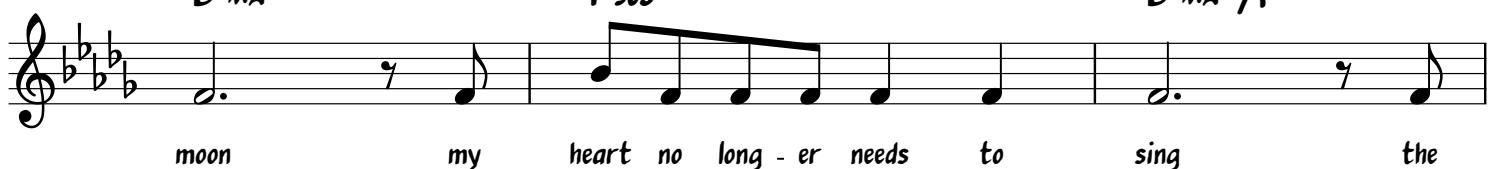
- Staff 1: F_{M1}7, D_b_{MA}7#11, C7#9
- Staff 2: F_{M1}11, G_b_{MA}7, G_b_{M1}13
- Staff 3: F7#9, B_b_{MA}7, G_b_{MA}7#11
- Staff 4: F_{M1}9, B_b_{M1}11, B_b_{M1}/A_b
- Staff 5: G_b_{MA}7#11, E_b/G
- Staff 6: A_bsus, F_{M1}7
- Staff 7: D_b_{MA}7#11, C7#9, F_{M1}7
- Staff 8: D_b_{MA}7#11, C7#9, F_{M1}7

Text:

Fra - gile as a butt - er fly wing this heart of mine be - gins to
sing when ear - ly mor - ning comes too soon aw -
ak - ened by a bright full moon and re - a - li - aing you're not there
I won - der if you care to
ease a - way the pain that grows with - in my heart that wants to
know to qui - et down each flu - tter one
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**


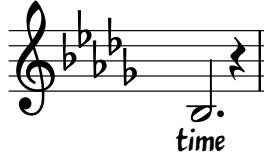
G_bMA7 **G_bMI13** **F7#9**


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


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


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

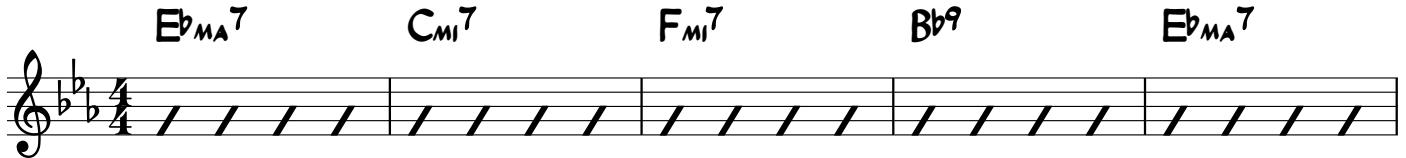

C7#9 **F_{MI}7** **C7#9**


F_{MI}11


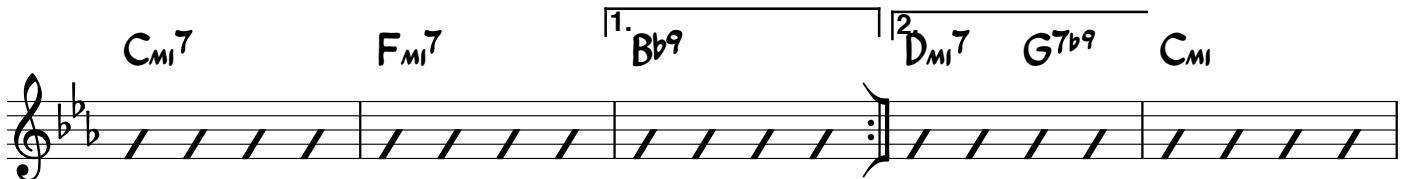
More

for Josefina Mendez

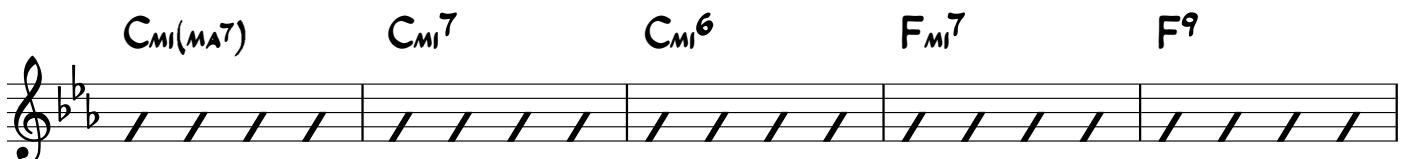
E_{flat} M_A7 C_MI7 F_MI7 B_b9 E_{flat} M_A7



C_MI7 F_MI7 1. B_b9 2. D_MI7 G7_b9 C_MI



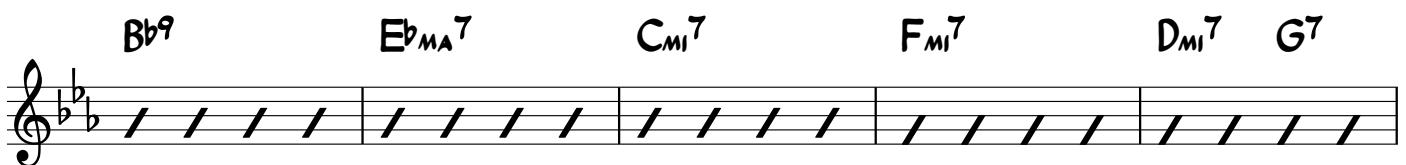
C_MI(MA7) C_MI7 C_MI6 F_MI7 F9



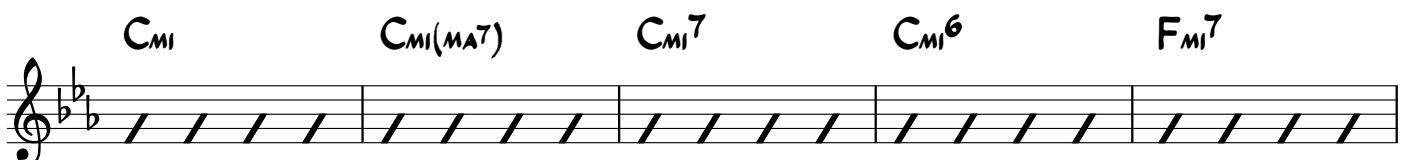
F_MI7/B_b B_b7_b9 E_{flat} M_A7 C_MI7 F_MI7



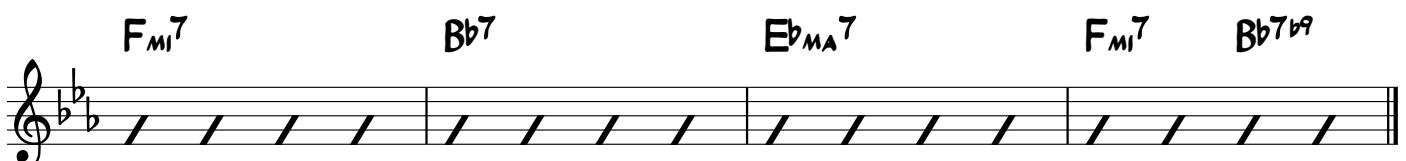
B_b9 E_{flat} M_A7 C_MI7 F_MI7 D_MI7 G7



C_MI C_MI(MA7) C_MI7 C_MI6 F_MI7



F_MI7 B_b7 E_{flat} M_A7 F_MI7 B_b7_b9



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_+

$C_\circ 7$

$F_{7\sharp 9}$

B^\flat_7

$F_{7\flat 13}$

A_6^\flat

B^\flat_7

B^\flat_7

A_7^\flat

E_7^\flat

$G_\circ 7 \ C_{7\flat 9}$

B

F_{-7}

$F_{-\Delta 7}$

F_{-}

$D^\flat_{\Delta 7} \ C_{-7}$

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

B^\flat_7

E_7^\flat

A

A^\flat

A_+

A_6^\flat

A_7^\flat

$D^\flat_{\Delta 7}$

$C_{7\flat 9}$

F_{-7}

B^\flat_7

$B_\circ 7$

$C_{-7} \ F_{-7} \ B^\flat_7 \ E_7^\flat \ A_6^\flat$

$B^\flat_7 \ E_7^\flat$

Night And Day 1

(Medium Swing)

Cole Porter

A	B^bø7				
$\frac{4}{4}$	$\{\text{E}_{\Delta 7}$	E^b₇	A^b_{Δ7}	\asymp	
	$\text{B}^b_{\emptyset 7}$				
	E_{Δ7}	E^b₇	A^b_{Δ7}	\asymp	
	D_{ø7}	D^b₋₇	C₋₇	B_{ø7}	
	B^b₋₇	E^b₇	$\overline{\begin{matrix} 1. \\ \text{A}^b_{\Delta 7} \end{matrix}}$	\asymp	\vdots
			$\overline{\begin{matrix} 2. \\ \text{A}^b_{\Delta 7} \end{matrix}}$	G^b₇	
B					
	B_{Δ7}	\asymp	A^b_{Δ7}	\asymp	
	B_{Δ7}	\asymp	A^b_{Δ7}	\asymp	
	D_{ø7}	D^b₋₇	C₋₇	B_{ø7}	
	B^b₋₇	E^b₇	A^b₆	\asymp	

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

The sheet music features eight staves of musical notation for a single instrument. The tempo is Adagio. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the fourth staff. The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Above each staff, the chords are written in a specific format: the first staff shows D7, G_{MI}⁹, C_{MI}⁷, F7, G_{MI}⁹, C_{MI}⁷, F7; the second staff shows G_{MI}⁹, E♭¹³, D7, G_{MI}⁹, A♭⁹, G_{MI}⁹, C_{MI}⁷, F7; the third staff shows G_{MI}⁹, C_{MI}⁷, F⁹, B♭_{MA}⁷, A♭_{MA}⁷, E♭_{MA}⁷, F_{MA}⁷; the fourth staff shows G_{MA}¹³, C¹³, G_{MA}¹³, C¹³, G_{MA}⁷, C_{MA}⁷; the fifth staff shows B_{MI}⁷, B♭_{MI}⁷, A_{MI}⁷, D7, B♭⁷, A_{MI}⁷, D⁹; the sixth staff shows A_{MI}⁷, D⁹, A♭⁹, G_{MA}⁷, C¹³, A♭⁷♯¹¹, G_{MA}¹³; the seventh staff shows C¹³, G_{MA}⁷, D_{MI}¹¹, G⁹, C, F⁹; and the eighth staff shows C_{MA}¹³, A_{MI}⁷, C_{MI}⁷, F⁹, B_{MI}¹¹, E⁹.



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 in a cursive font.

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 F#_{Mi}7^{b5} B7+9 E_{Mi}7^{b5} A7+9 D_{Mi}7^{b5} Gb7+9

Cma7+9+11 Gb7+4 C- C-/B C-/Bb A-7b5 F- Bb7

C- F7 Ab- Db7 G- C7 F-7 Bb7 Eb_{Ma}7 E7+9 F7+11 A-7b5 Ab7+11

G7 G7^{b9} A-7b5 D7+9 D-7b5 D-/G C_{Ma}7 A-7b5 D7+11

G7 A-7b5 D7+11 G7 F- F-/Eb D-b5 G7+9

C- C-/Bb A-7b5 D7+9 G- C7 F- Bb7 Eb-Ab7 D-b5 G7+9

C- C-/B C-/Bb A-7b5 F- Bb7 C- F7 Ab- Db7 G- C7

F-7 Bb7 Eb_{Ma}7 E7+9 F7+11 A-7b5 D7+9 D-7b5 D-/G C_{Ma}7

To Coda

Coda C_{MA}7 A-7b5D7+9 A-7b5D7+9 Eb-7 Ab⁷ Eb-7 Ab⁷ Ab-7 Db⁷

D-7b5 G7+9 G- C⁷ F- Bb⁷ Eb- Ab⁷ D-7b5 G7+9 Cma7+11

2

522

SABOR A MI

Composer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a tempo marking of 3/4. It features a section labeled 'A' with chords F-7, B♭7, and E♭Δ7. The bottom staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'B' with chords B♭-7, E♭7, B♭-7, E♭7, A♭Δ7, G7, and A♭Δ7. Both staves include various performance markings such as grace notes, slurs, and dynamic changes.

LUJON

Henry Mancini 1960

The musical score consists of three staves. The top staff is a bass line with a bass clef and a key signature of one flat. The middle staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'A' with chords D-7, D-9, and G-9. The bottom staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'B' with chords D-9, G-9, B♭-7, A♭Δ7, A♭7, and G-9. The score includes performance markings like grace notes, slurs, and dynamic changes, along with a 'Fine' and 'D.S. al Fine' instruction.

Se Todos Fossem Iguais a Voce

for Josefina Méndez

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 chords E^b⁹, F/A, and E^b⁹.
- Staff 2:** Features chords A^bM_A⁷, G¹³, G^{7b13}, and C⁹.
- Staff 3:** Features chords C⁷b⁹, F_{M1}(M_A⁷) F_{M1}⁷, A^bM_I⁷, D^b⁹, G^bM_A⁷, gm⁷b⁵C⁷b⁹, F_{M1}⁷, and F#⁰.
- Staff 4:** Features chords B^bM_I⁷, E^b⁷[A], A^bM_A⁷, G_{M1}⁷b⁵C⁷b⁹, F_{M1}(M_A⁷) F_{M1}⁷, E^bM_I⁷, and A^b⁹.
- Staff 5:** Features chords D^bM_A⁷, C_{M1}⁷b⁵F⁷b¹³, B^bM_I(M_A⁷), B^bM_I⁷, E^b⁷, and E^b⁷b¹³.
- Staff 6:** Features chords A^bM_A⁷, D_{M1}⁷b⁵, and G⁷b¹³.
- Staff 7:** Features chords C_{M1}⁷, A^bM_I⁶, B^bM_I⁷, E^b⁷[B], A^bM_A⁷, G_{M1}⁷b⁵C⁷b⁹, and F_{M1}(M_A⁷).
- Staff 8:** Features chords F_{M1}⁷, E^bM_I⁷, A^b⁹, D^bM_A⁷, C_{M1}⁷b⁵F⁷b¹³, D^bM_A⁷, and D^bM_I⁶.

*Last time hold and break, waiting
for Josi's pickups for the Em7*

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

Handwritten musical score for 'Softly, as in a Morning Sunrise'.

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

Chords and progressions:

- Staff 1: G_{M1}7, A_{M1}7^{b5}, D7^{#9}, G_{M1}7, A_{M1}7^{b5}, D7^{#9}, G_{M1}7
- Staff 2: E^b7^{*11}, D7^{#9}, G_{M1}7, A_{M1}7^{b5}, D7^{#9}, G_{M1}7, C_{M1}7, F7, B^b_{MA}
- Staff 3: B^o, C_{M1}7, C_{M1}7/B^b, A_{M1}7^{b5}
- Staff 4: D7^{#9}

Performance notes:

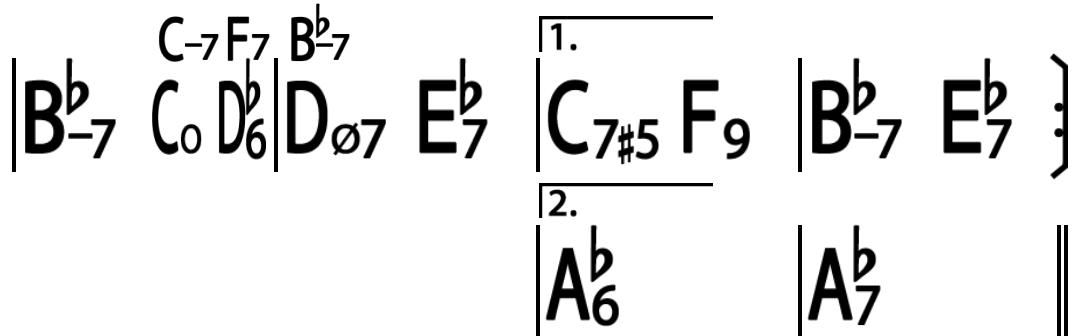
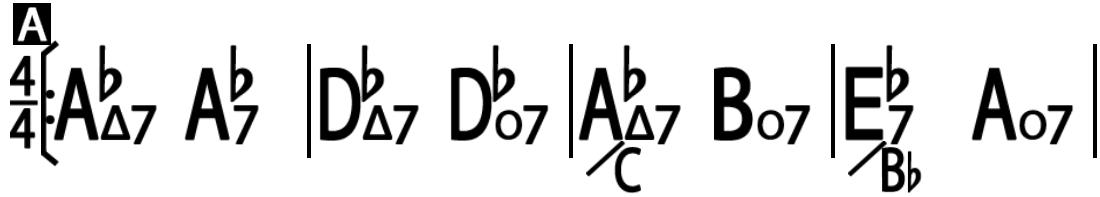
- Staff 2: Brackets labeled '1.' and '2.' indicate two different harmonic paths for the progression A_{M1}7^{b5}, D7^{#9}.
- Staff 3: The chord C_{M1}7/B^b is written as C_{M1}7/ B^b.

Someone To Watch Over Me

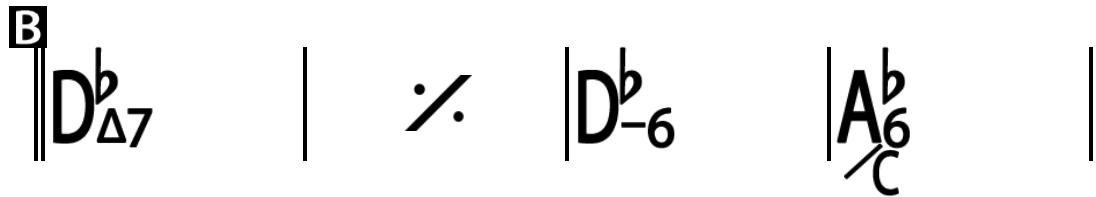
(Ballad)

George Gershwin

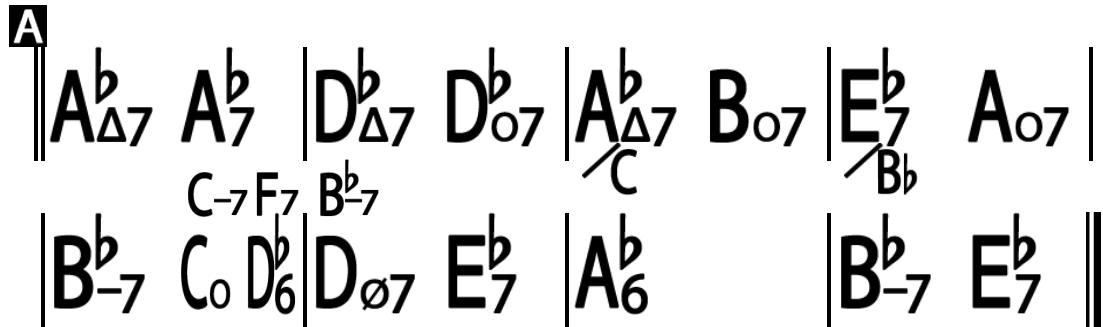
A



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
B-7	E7	E-7
C 2. F#-7	B7b9	A7b9
DΔ7	G7	D6
		E-7 A7

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

$|C_{-7} \quad | F_7 \quad | \overline{B_6^b \quad G_{-7}} \quad | C_{-7} \quad F_7 \quad |$

$\overline{|B_6^b \quad | E_{-7} \quad A_{7b9}|}$

B

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

$|D_7 \quad | G_7 \quad | C_7 \quad | F_7 \quad F_{7b9}|$

A

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

$|C_{-7} \quad | F_7 \quad | B_6^b \quad G_{-7} \quad | C_{-7} \quad F_7 \quad |$

(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

$\frac{4}{4} : \text{F}_{\Delta 7} \text{ G}_{-7} | \text{A}_{-7} \text{ G}_{-7} \text{ C}_7 | \text{F}_{\Delta 7} \text{ B}^{\flat} 7 | \overline{\text{A}_{-7} \text{ D}_7} |$

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

$\overline{1.} | \text{F}_6 | |$

B

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

$| \text{D}_{-7} \text{ G}_7 | \text{E}_{-7} \text{ A}_{-7} | \text{D}_{-7} \text{ G}_7 | \text{G}_{-7} \text{ C}_7 |$

A

$|| \text{F}_{\Delta 7} \text{ G}_{-7} | \text{A}_{-7} \text{ G}_{-7} \text{ C}_7 | \text{F}_{\Delta 7} \text{ B}^{\flat} 7 | \text{A}_{-7} \text{ D}_7 |$

$| \text{B}_{\emptyset 7} \text{ B}^{\flat} 7 | \overline{\text{F}_{\Delta 7} \text{ D}_7 \# 9} | \text{G}_{-7} \text{ C}_7 | \text{F}_6 \text{ C}_7 |$

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

$\frac{4}{4}$ | C $_{\Delta 7}$ | \asymp | B $_{\emptyset 7}$ | E $_{7\flat 9}$ |

| A $_{-7}$ | \asymp | G $_{-7}$ | C $_7$ |

B

|| F $_{\Delta 7}$ | B $^b_{7\# 11}$ | C $_{\Delta 7}$ | A $_{-7}$ |

| D $_7$ | \asymp | D $_{-7}$ | G $_7$ |

A

|| C $_{\Delta 7}$ | \asymp | B $_{\emptyset 7}$ | E $_{7\flat 9}$ |

| A $_{-7}$ | \asymp | G $_{-7}$ | C $_7$ |

C

|| F $_{\Delta 7}$ | B $^b_{7\# 11}$ | C $_{\Delta 7}$ | F $^\sharp_{\emptyset 7}$ B $_7$ |

| C $_{\Delta 7}$ F $_7$ | E $_{-7}$ A $_7$ | D $_{-7}$ G $_7$ | C $_6$ G $_7$ ||

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^(\Delta7) 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_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

B

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁰⁷

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, showing treble and bass clefs with a key signature of one sharp (F#). The piano part includes chords G Maj⁷, E♭ Maj^{7/G}, G Maj⁷, E♭ Maj^{7/G}, and G Maj⁷. The bottom six staves are for the bass, also in F# major. The bass part includes chords A m⁷, C m⁷, C m⁶, B m⁷, E^{7\flat 9}, A m⁷, D^{7\flat 9}, G Maj⁷, G m⁷, C m⁹, C m⁶, B m⁷, E^{7\flat 9}, A₆⁷, A^{7\sharp 5}, A m⁷, D⁹, G⁶, and E♭ Maj^{7/G}. Measure numbers 1 and 2 are indicated above the staff.

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

G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ F¹³
 E⁷ A_{M1}⁷ D⁷ D_{M1}⁷ G⁷ C_{MA}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷
 G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ C_{M1}⁷ F⁷ B_{B MA}⁷ B^o C_{M1}⁷ F⁷ B_{B MA}⁷
 D_{M1}⁷ D^b C_{M1}⁷ F⁷ B_{B MA}⁷ G⁷ C_{M1}⁷ F⁷ B_{B MA}⁷ E_{B MA}⁷
 A_{M1}⁷ D⁷ G_{MA}⁷ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ F⁷ E⁷ A_{M1}⁷
 D⁷ D_{M1}⁷ G⁷ C_{MA}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷
 A_{M1}⁷ D⁷ G_{MA}⁷ A_{M1}⁷ D⁷

(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_{G}^{\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 shows a bass line and chords D¹³_{SUS}, D¹³, and A_{MI}⁹. Staff 4 includes D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷. Staff 6 begins with C_{MI}⁹, followed by two measures of C_{MI}⁹ and a measure of D¹³_{SUS}. Staff 7 shows a bass line with a final measure of C. The score concludes with a section labeled "D.S. (no Repeat) 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.

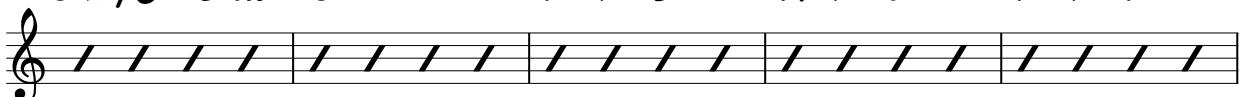
C_{MA}7 A7_{#5#9} D_{MI}7 G7_{b9} C_{MA}7 G_{MI}7 C7 F_§ F#^o

2.



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} 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 for a single melodic instrument. The chords are indicated below each staff:

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

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)