



Josefina Méndez Jazz Tunes

Across The Universe

for Josefina Mendez

Lennon/McCartney

The sheet music consists of six staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The first staff begins with a G chord, followed by B_{MI} and A_{MI}⁷. The second staff begins with D7, followed by G. The third staff begins with B_{MI}, followed by A_{MI}⁷, C_{MI}, and ends with a G chord marked with a circled X. The fourth staff begins with D7, followed by another D7, D7_{SUS}, and D7. The fifth staff begins with a C chord, followed by G, and ends with a G chord marked with a circled X. The sixth staff begins with B_{MI}, followed by A_{MI}⁷, and D7. The seventh staff begins with G, followed by B_{MI}, and A_{MI}⁷.

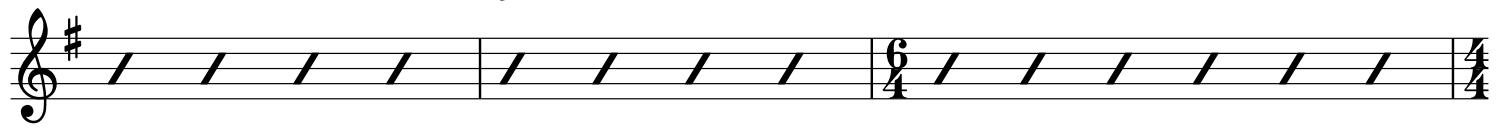
Chords labeled above the staves:

- Staff 1: G, B_{MI}, A_{MI}⁷
- Staff 2: D7, G
- Staff 3: B_{MI}, A_{MI}⁷, C_{MI}, G
- Staff 4: D7, D7, D7_{SUS}, D7
- Staff 5: C, G, G
- Staff 6: B_{MI}, A_{MI}⁷, D7
- Staff 7: G, B_{MI}, A_{MI}⁷

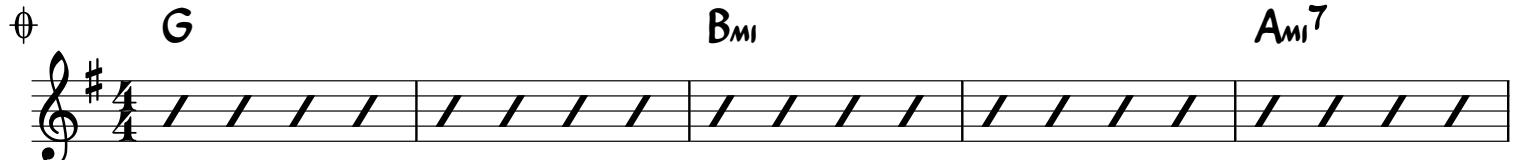
Performance instructions:

- to Coda 1 (2nd time)
- to Coda 2 (3rd time)

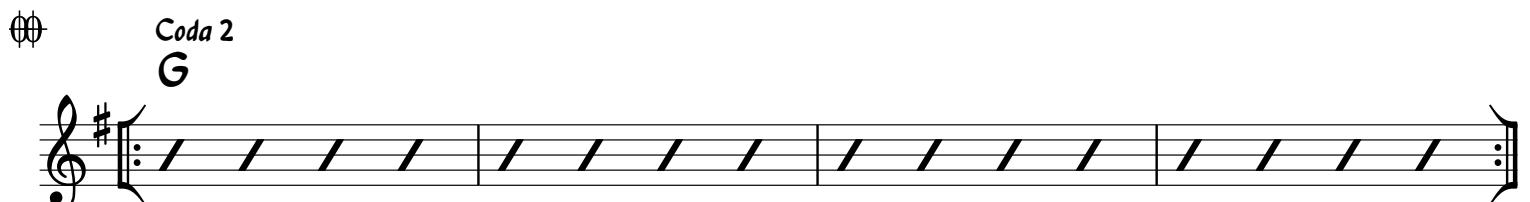
D7



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, 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.

$D_{M1}7$ $G7^{*5}$ $C_{M1}7$ $F7^{b9}$ $G_{M1}7$ $G_{M1}7/F$

$C7/E$ C_{M1}/E^b $G_{M1}7$ $A_{M1}7^{b5}$ $D7^{*5}$ $G_{M1}7$

1.

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 B_{7b}	A-7 G_{o7}	C₇
	B_{7b9}	E_{7sus}	A-7
B	D₇	D-7	A-7
	D₇	D-7	A-7
	A-7	B_{7#9} E_{7b13} A-7	E_{7b13}
C	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 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

The musical score consists of five staves of handwritten notation. The first four staves are in common time (indicated by a '4') and the fifth staff is in 2/4 time (indicated by a '2'). All staves use a treble clef. The key signature is one sharp (F#). The music includes various chords such as G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, Gsus, G7^{b9}, C_{MA}7, 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}, B9_{SUS}, B7^{b9}, E_{MI}7, Eb6, G_{MA}7, E_{MI}7, A13, A7^{#5}, D9_{SUS}, D7^{b9}, B13, E7^{b9}, A_{MI}7, D7^{b9}, and G_{MA}7. The lyrics are written above the notes in a cursive font.

Chords and lyrics:

- Staff 1: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}
- Staff 2: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, Gsus, G7^{b9}, C_{MA}7
- Staff 3: 1. C_{MI}7^{b5}, F^{#7#5}, B_{MI}7, C_{MI}7, F^{#7#5}, B_{MI}, B_{MI}7
- Staff 4: C_{MI}7^{b5}, F^{#7#5}, B_{MI}7, E7^{#5}, A_{MI}7, D7^{b9}, 2. B9_{SUS}, B7^{b9}, E_{MI}7
- Staff 5: Eb6, G_{MA}7, E_{MI}7, A13, A7^{#5}, D9_{SUS}, 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}

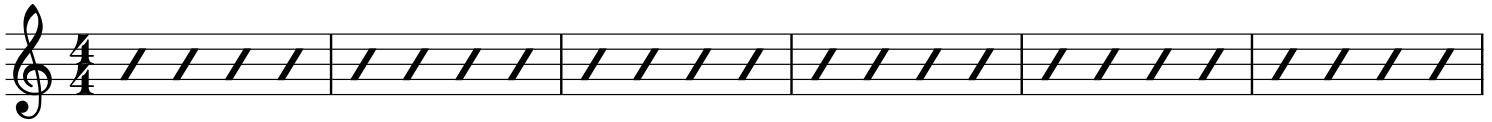
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

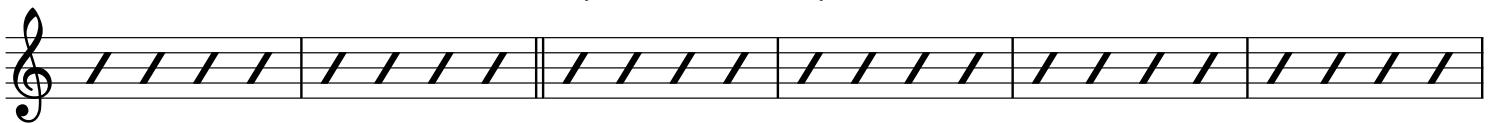
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

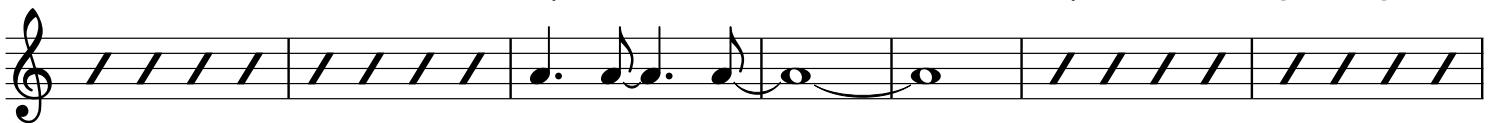
G

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}

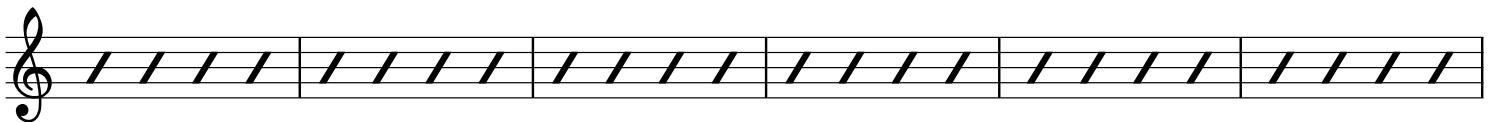
G⁷

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

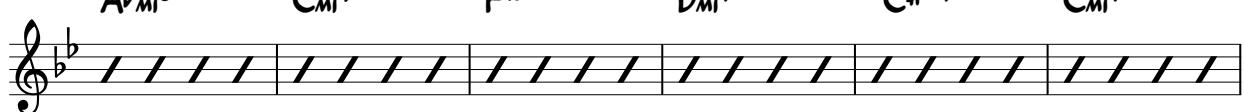
For Josefina Mendez

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

Staff 1: Melody starts with a D7 chord. The melody consists of eighth and sixteenth notes.

G_{Mi}⁶ B G⁹

Staff 2: Melody starts with a G major sixth chord. The melody continues with eighth and sixteenth notes. A fermata is placed over the first note of the next section.

C⁹ F⁹ B♭⁹

Staff 3: Melody starts with a C ninth chord. The melody continues with eighth and sixteenth notes.

D7 C D7

Staff 4: Melody starts with a D7 chord. The melody continues with eighth and sixteenth notes.

G_{Mi}⁶

Staff 5: Melody starts with a G major sixth chord. The melody continues with eighth and sixteenth notes.



(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} E₇^{#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} E₇^{#11} E_b_{M1}7 A_b7 D_b_{MA} G_b_{MA} G_{b13}

F₁₃ C_{M1}7 F₁₃ D_{M1}7 G_{7b9} G_b_{MA} F₇ B_b_{MA} E₇^{#11} E_b_{M1}7 A_b7

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}

F_{7alt}

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

B A little faster

rit...

A Tempo

∅

∅ Interlude

∅ D.C. al Coda

(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

Musical score for solos in G major. The score consists of two staves. The top staff has measures for Eb_M1, E_M1 7#11, Eb_M1, E_M1 7#11, Eb_M1, E_M1 7#11, and Eb_M1. The bottom staff has measures for E_M1 7#11, B_M1 7, Daug, Eb_M1, Ab 7#11, B_M1 7, and Bb_M1 7.

Continuation of the musical score for solos in G major. The top staff shows Eb_M1, E_M1 7#11, B_M1 7, Daug, Eb_M1, Ab 7#11, B_M1 7, and Bb_M1 7. The bottom staff starts with A_M1 7, Ab_M1 7, and F#_sus.

Continuation of the musical score for solos in G major. The top staff shows A_M1 7, Ab_M1 7, F#_sus, Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7. The bottom staff continues with Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7.

Continuation of the musical score for solos in G major. The top staff shows Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7. The bottom staff continues with Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7.

Continuation of the musical score for solos in G major. The top staff shows Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7. The bottom staff continues with Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7.

Continuation of the musical score for solos in G major. The top staff shows Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7. The bottom staff continues with Eb_M1, E_M1 7#11, B_M1 7, and Bb_M1 7.

Continuation of the musical score for solos in G major. The top staff shows Eb_M1, E_M1 7#11, Ab 7#11, Db 7 D0, Ab 7#11, B_M1 7, C# 7 Daug. The bottom staff continues with Eb_M1, E_M1 7#11, Ab 7#11, Db 7 D0, Ab 7#11, B_M1 7, C# 7 Daug.

Continuation of the musical score for solos in G major. The top staff shows Eb_M1, E_M1 7#11, Ab 7#11, Db 7 D0, Ab 7#11, B_M1 7, C# 7 Daug. The bottom staff continues with Eb_M1, E_M1 7#11, Ab 7#11, Db 7 D0, Ab 7#11, B_M1 7, C# 7 Daug.

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 varies between common time (4/4) and 13/8.

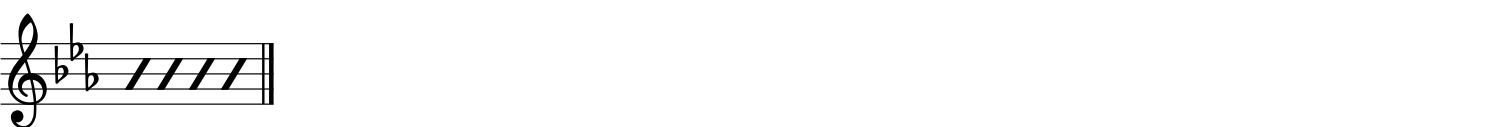
- Staff 1:** Contains chords Eb6, F7#11, and Fmi7.
- Staff 2:** Contains chords Bb7, Gmi7b5, C7b9, Fmi7, G7b9, and C7.
- Staff 3:** Contains chords C7b9, F7b9, and Ema7.
- Staff 4:** Contains chords Eb6, F7#11, Fmi7, and Bb7.
- Staff 5:** Contains chords Gmi7b5, C7b9, Fmi7, G7b9, Cmi7, and D7#9.
- Staff 6:** Contains chords G6, F#7#5, F13, E7, and Gma7.
- Staff 7:** Contains chords Bb7#11, Ami11, D13, Gma7, Gmi6, and Ami7b5.
- Staff 8:** Contains chords Dmi9, F7, Bbmaj7, B°, Cmi11, F13, and Fmi7.

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

D_MI B_bM_I6



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 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, Bb¹³, 1. E_{MI}7, Eb^o, D_{MI}7, G7
- Staff 3: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7#5^{b9}, 2. E_{MI}7, Eb^o
- Staff 4: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7#5^{b9}, F_{MI}6/C, C_{MA}7

(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of two staves of chords. The first staff (measures 1-4) includes chords A (B_{Δ9}), B (B_{Δ7}), C (C₋₇), D (A_{∅7}), E (E_{7sus}), and F (E₁₃). The second staff (measures 5-8) includes chords G (D_{∅7}), H (G_{7b13}), I (C_{7#11}), and J (E₁₃). A bracket labeled '1.' groups measures 1 through 4. A bracket labeled '2.' groups measures 5 through 8.

Chords:

- Measure 1: A (B_{Δ9})
- Measure 2: B (B_{Δ7})
- Measure 3: C (C₋₇)
- Measure 4: D (A_{∅7})
- Measure 5: E (E_{7sus})
- Measure 6: F (E₁₃)
- Measure 7: G (D_{∅7})
- Measure 8: H (G_{7b13})
- Measure 9: I (C_{7#11})
- Measure 10: J (E₁₃)

Section Labels:

- Measure 1: 1.
- Measure 5: 2.

(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

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_MI7b5 F7b9 B_bM_I7 A_bM_I7 D_b7 C_MI7b5 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_MI7b5 F7#5 F7 B_b6

E_m7b5 E_bM_I7 G_b/B_b B_bM_A7 G_MI7 C_MI7 F7b9 B_bM_A7 B_b9sus

E_bM_A7 A_b9sus G_b/D_b D_bM_A7 D_bM_A7 G_MI7b5 C7b9 F_MA7 F7b9

B_b6 D_MI7 E_m7b5 E_bM_A7 C_MI7 F7 D_MI7 G_MI7 A_MI7 D7

D_MI7b5 G7#5b9 C_MI7 G_b7#11 F7#5 F7b9 B_b6 C_MI7 F7

If You Could See Me Now

(Ballad)

Tadd Dameron

A

$\frac{4}{4} \left[A_{\Delta 7}^b \right] \left| D_7^b \right. \left| \overline{A_{\Delta 7}^b} \right. \left| D_{mi7}^b G_7^b \right|$

$\left| C_{-7} \ B_{-7} E_7 \right| \left| B_{-7}^b \ E_7^b \right. \left| \begin{array}{l} 1. \\ G_{7\#11}^b F_7 \end{array} \right. \left| B_{mi7}^b E_7^b \right| \left. \begin{array}{l} 2. \\ A_6^b \ D_{-6}^b \ A_6^b \end{array} \right|$

B

$\left| D_{-7} \ G_7 \right| \left| C_{\Delta 7} \ A_7 \right| \left| D_{-7} \ G_7 \right| \left| E_{-7} \ A_7 \right|$

$\left| D_{-7} \ F_{-7} B_7^b \right| \left| E_{\Delta 7}^b \ C_{-7} \right| \left| F_{-7} \ B_7^b \right| \left| B_{-7}^b \ E_7^b \right|$

A

$\left| A_{\Delta 7}^b \right| \left| D_7^b \right. \left| A_{\Delta 7}^b \right. \left| D_{mi7}^b G_{g7}^b \right|$

$\left| C_{-7} \ B_{-7} E_7 \right| \left| B_{-7}^b \ E_7^b \right. \left| A_6^b \right. \left| B_{-7}^b \ E_7^b \right|$

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

$\frac{4}{4} \left[\begin{matrix} |E_7^b| & |A_{\Delta 7}^b| & |C_{-7}| & |F_{7b9}| \\ |B_{-7}^b| & |E_7^b| & |A_{\Delta 7}^b| & |C_{-7}| \\ |B_{-7}^b| & |E_7^b| & |C_{\emptyset 7}| & |F_{7b9}| \\ |B_{-7}^b| & |E_7^b| & \overline{\begin{matrix} |A_6^b| \\ |A_6^b| \end{matrix}} & |C_{-7}| \\ & & |C_{-7}| & |F_{7b9}| \end{matrix} \right] \text{Fine} \\ |A_6^b| \quad | \quad \not\asymp \quad ||$

B

$|E_{-7}^b| \quad |A_7^b| \quad |E_{-7}^b| \quad |A_7^b| \\ |C_{\emptyset 7}| \quad | \quad \not\asymp \quad |F_{7b9}| \quad | \quad \not\asymp \quad | \\ |B_{-6}^b| \quad |G_{\emptyset 7}| \quad |C_{\emptyset 7}| \quad |F_{7b9}| \\ |B_7^b| \quad | \quad \not\asymp \quad |B_{-7}^b| \quad |E_7^b| \quad ||$

D.C. al 1st ending

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♯⁹⁹, G⁶⁹, F♯⁹⁵, Bm⁹, F♯⁹⁵.

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



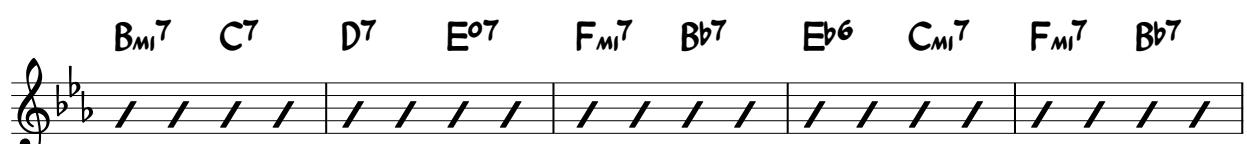
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



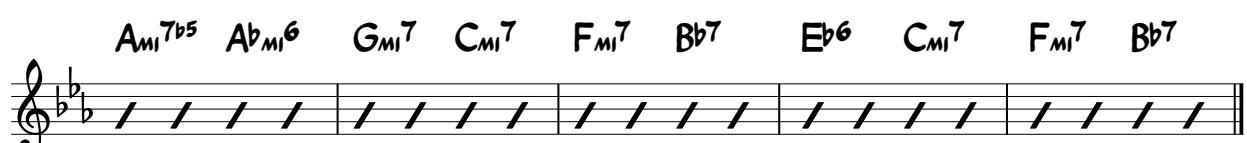
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



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 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.

I've Got You Under My Skin

(Medium Swing)

Cole Porter

A

$\frac{4}{4} \parallel C_{-7} | F_7 | B_{\Delta 7}^b | G_7 | C_{-7} | F_7 | B_{\Delta 7}^b | G_7 |$

$| C_{-7} | F_7 | B_{\Delta 7}^b | G_7 | C_{-7} | F_7 | B_{\Delta 7}^b | G_7 |$

B

$\parallel C_{-7} | F_7 | B_{\Delta 7}^b | G_7 | C_{\emptyset 7} | F_{7b9} | B_{\Delta 7}^b | \asymp |$

$| A_{-7} | D_7 | G_{\Delta 7} | \asymp | C_{-7} | F_7 | B_{\Delta 7}^b | \asymp |$

C

$\parallel C_{-7} | F_{7sus} | B_{\Delta 7}^b | G_{7b9} | C_{-7} | F_{7sus} | B_{\Delta 7}^b | D_{7b9} |$

D

$\parallel G_{-7} | C_{-7} F_7 | B_{\Delta 7}^b | G_{-7} | C_{-7} | F_7 | B_{\Delta 7}^b | F_{-7} B_7^b |$

$| E_{\Delta 7}^b | A_{7}^b | B_{\Delta 7}^b | D_{\emptyset} G_7 | C_{-7} | F_7 | B_{\Delta 7}^b | \asymp |$

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

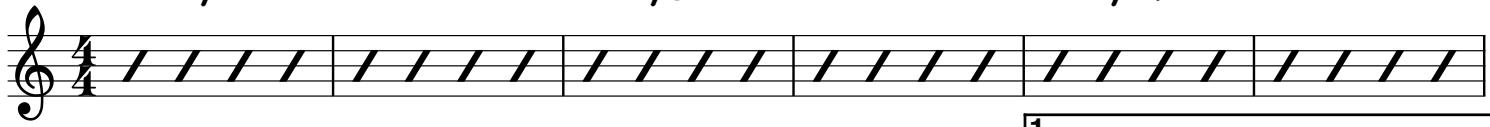
for Josefina Mendez

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

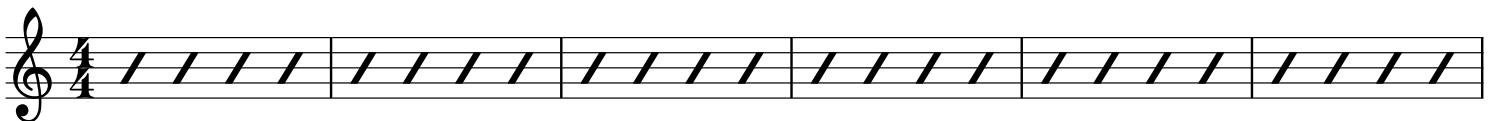
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

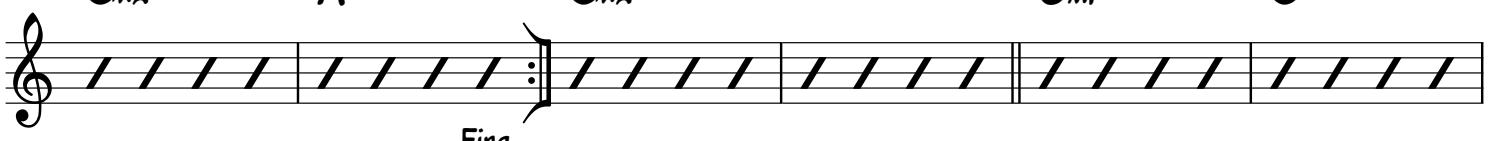
A⁷_{b9}

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. 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.

Chords and Measures:

- 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} |

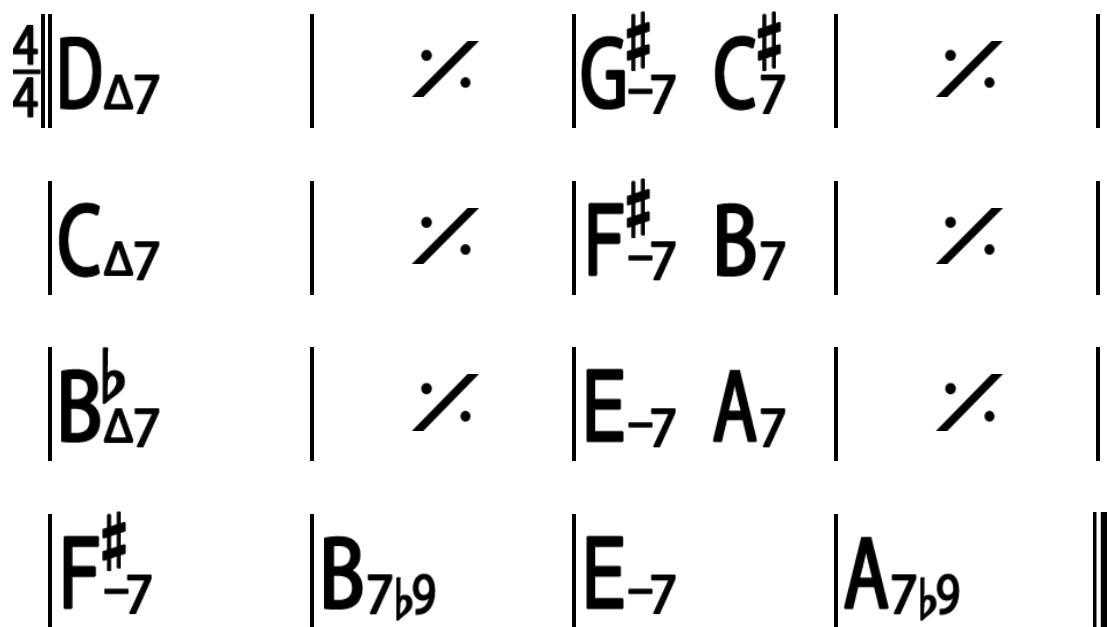
| F_{7sus} |

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

Musical score for "The Look of Love" by Burt Bacharach, arranged for voice and piano. The score consists of five staves of music, each with a different harmonic progression and melodic line.

Staff 1: C_{M1}, G_{M1}7, A_{bM1}7

Staff 2: G^{7sus}, G⁷, C_{M1}, C⁷, A_{bM1}7

Staff 3: A_{bM1}, E_{bM1}7, E^{b7}, A_{bM1}7, A^{b6}

Staff 4: G^{7sus}, C_{M1}7, F⁷, E^{b6}, F_{M1}7

Staff 5: E^{b6}, F_{M1}7, 1. (continues from Staff 4), 2. (continues from Staff 4), 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 | $\widehat{E-}$ |

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

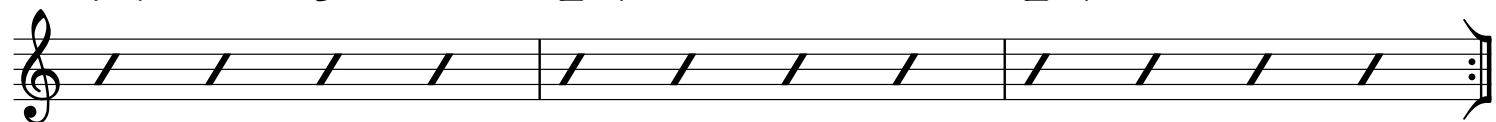


F_{MI}7^{b5}

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. 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 above. Measures are separated by vertical bar lines.

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 E_{M1}7

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 -

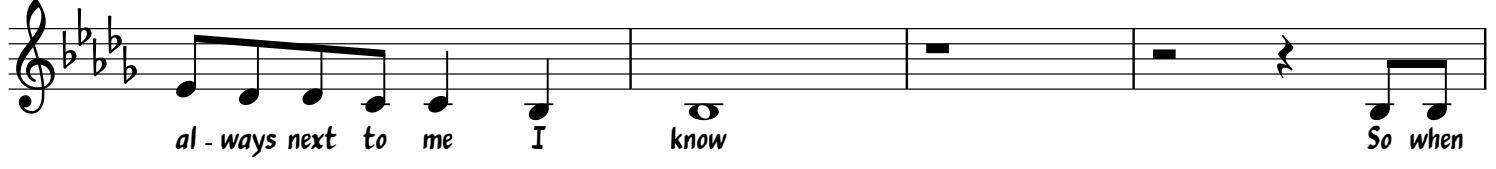
Staff 3: F7#9, B_{B_{MA}}7
ak - ened by a bright full moon and re - a - li - aing you're not there

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

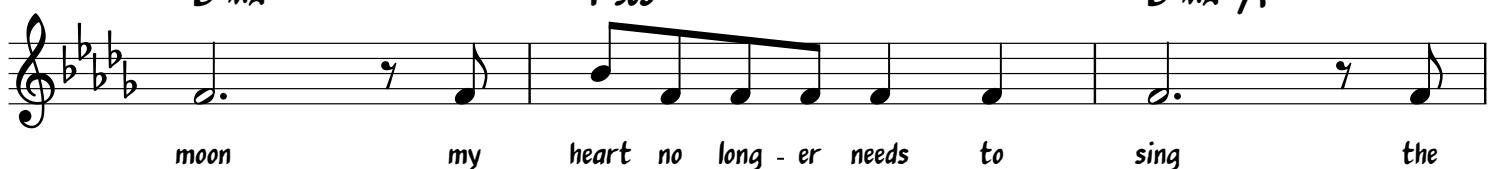
Staff 5: G_{B_{MA}}7#11, E_{B/G}
ease a - way the pain that grows with - in my heart that wants to

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**


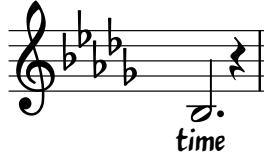
G_bMA7 **G_bMI13** **F7#9**


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_bMA⁷ C_{Mi}⁷ F_{Mi}⁷ B_b⁹ E_bMA⁷

C_{Mi}⁷ F_{Mi}⁷ 1. B_b⁹ 2. D_{Mi}⁷ G^{7b9} C_{Mi}

C_{Mi}(MA⁷) C_{Mi}⁷ C_{Mi}⁶ F_{Mi}⁷ F⁹

F_{Mi}⁷/B_b B_b^{7b9} E_bMA⁷ C_{Mi}⁷ F_{Mi}⁷

B_b⁹ E_bMA⁷ C_{Mi}⁷ F_{Mi}⁷ D_{Mi}⁷ G⁷

C_{Mi} C_{Mi}(MA⁷) C_{Mi}⁷ C_{Mi}⁶ F_{Mi}⁷ B_b⁷

E_bMA⁷ F_{Mi}⁷ B_b^{7b9}

The score consists of seven staves of music for a single instrument. Each staff begins with a treble clef and a key signature of one flat (F#). The time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, such as E♭MA⁷, Cₘᵢ⁷, Fₘᵢ⁷, B♭⁹, E♭MA⁷, Cₘᵢ⁷, Fₘᵢ⁷, B♭⁹, Dₘᵢ⁷, G⁷♭⁹, Cₘᵢ, Cₘᵢ(MA⁷), Cₘᵢ⁷, Cₘᵢ⁶, Fₘᵢ⁷, F⁹, Fₘᵢ⁷/B♭, B♭⁹, E♭MA⁷, Cₘᵢ⁷, Cₘᵢ⁷, Fₘᵢ⁷, Dₘᵢ⁷, G⁷, B♭⁹, E♭MA⁷, Cₘᵢ⁷, Fₘᵢ⁷, Cₘᵢ, Cₘᵢ(MA⁷), Cₘᵢ⁷, Cₘᵢ⁶, Fₘᵢ⁷, B♭⁹, E♭MA⁷, Fₘᵢ⁷, B♭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}

$F_{-\Delta7}$

F_{-E_\flat}

$D^\flat_{\Delta7}$

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

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

The sheet music for "Nosotros" features eight staves of musical notation, each with a different harmonic progression. The chords are labeled above each staff. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the third staff.

- Staff 1: D7, G_{MI}⁹, C_{MI}⁷, F7, G_{MI}⁹, C_{MI}⁷, F7
- Staff 2: G_{MI}⁹, E♭¹³, D7, G_{MI}⁹, A♭⁹, G_{MI}⁹, C_{MI}⁷, F7
- Staff 3: G_{MI}⁹, C_{MI}⁷, F⁹, B♭_{MA}⁷, A♭_{MA}⁷, E♭_{MA}⁷, F_{MA}⁷
- Staff 4: G_{MA}¹³, C¹³, G_{MA}¹³, C¹³, G_{MA}⁷, C_{MA}⁷
- Staff 5: B_{MI}⁷, B♭_{MI}⁷, A_{MI}⁷, D7, B♭⁷, A_{MI}⁷, D⁹
- Staff 6: A_{MI}⁷, D⁹, A♭⁹, G_{MA}⁷, C¹³, A♭⁷#¹¹, G_{MA}¹³
- Staff 7: C¹³, G_{MA}⁷, D_{MI}¹¹, G⁹, C, F⁹
- Staff 8: 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 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} E_B_{M1}7 Ab7

B_B_{M1} E_B7 F#_{M1} B7 F_{M1} B_B7 E_B_{M1}7 Ab7 Db_{M1}7 D7#9 E_B7#11 1. G_{M1}7^{b5} Gb7#11

F7 F7^{b9} 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 E_B_{M1} E_B_{M1}/Db C_{M1}7^{b5} F7#9

B_B_{M1} B_B_{M1}/Ab G_{M1}7^{b5} C7#9 F_{M1} B_B7 E_B_{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} E_B_{M1} Ab7 B_B_{M1} E_B7 F#_{M1} B7 F_{M1} B_B7

E_B_{M1}7 Ab7 Db_{M1}7 D7#9 E_B7#11 G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7 To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A

D-9

G-9

B

G-9

B-flat 7 **A-flat 7**

Fine

A-flat 7 **G-flat 7** **F7** **E7** **A7**
D.S. al Fine

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 uses a treble clef and a 4/4 time signature. It contains six measures of chords: A♭/G, G/E♭, G/F, F/D♭, E₉⁷, and E♭º. The middle staff also uses a treble clef and 4/4 time. It contains six measures of chords: A⁷♭⁹, D₉⁷, F₉⁷, A♭º, Bº, and B♭⁷♯¹¹. The bottom staff uses a treble clef and 4/4 time. It contains four measures of chords: A⁷ alt, A♭⁷♯¹¹, and Gsus. 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 starting 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:

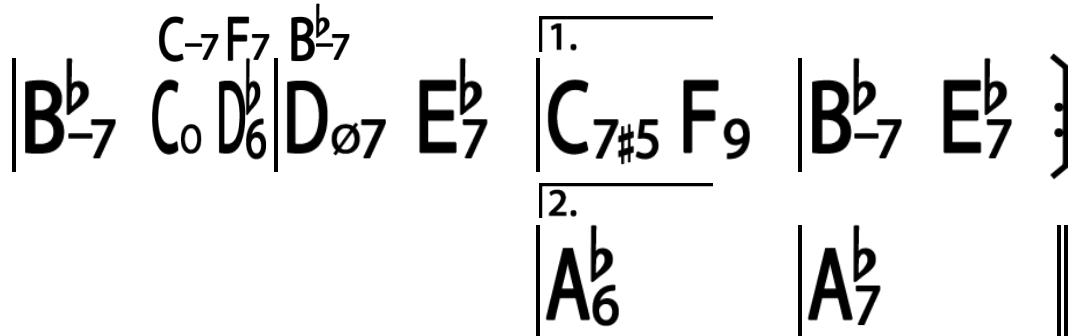
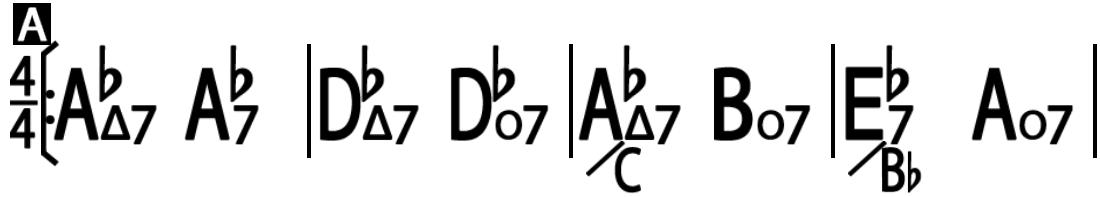
- Staff 2: Brackets labeled '1.' and '2.' indicate two different harmonic paths for the progression A_{M1}7^{b5}, D7^{#9}.
- Staff 3: The chord C_{M1}7/B^b is written as C_{M1}7/ B^b.

Someone To Watch Over Me

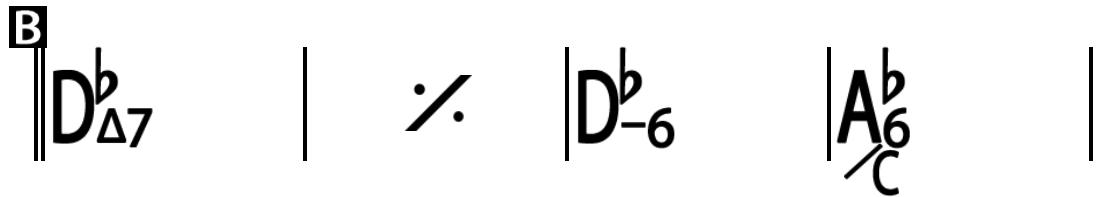
(Ballad)

George Gershwin

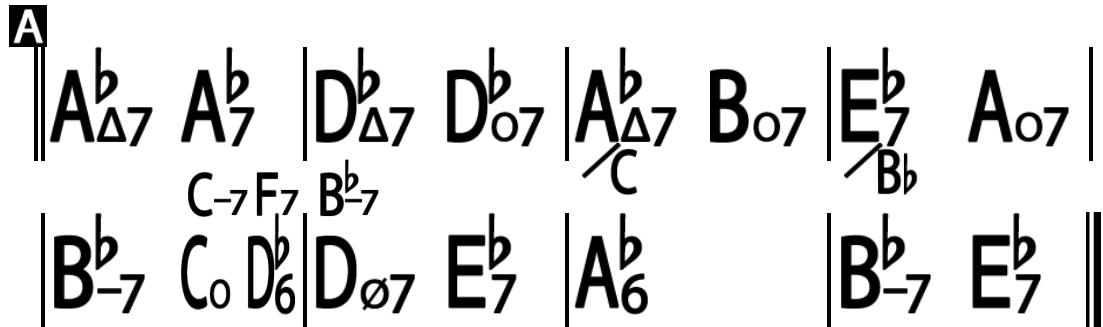
A



B



A



Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

C D_{M1} D_{M1/C#} D_{M17/C} G^{7/B} B^b A^b C⁷

Double Tempo (♩=♩)

D D D_{M17} B_{M1} D/A G

C D D_{M17} B_{M1} D/A G

Temp 1 (♩=♩)

C F F D_{M17} F⁷

B^b G G⁷ C D_{M1} D_{M1/C#}

D_{M17/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

(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 | $\overline{B_6^b \quad G_7}$ | $C_7 \quad F_7$ |

$\overline{B_6^b \quad E_7 \quad A_{7b9}}$

B

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

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

A

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

C_7 | F_7 | $\overline{B_6^b \quad G_7}$ | $C_7 \quad F_7$ |

(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
4/4 | B^b_{Δ7} | ∴ | A_{ø7} | D_{7b9} |

| G₋₇ | ∴ | F₋₇ | B^b₇ |

B
| E^b_{Δ7} | A^b_{7#11} | B^b_{Δ7} | G₋₇ |

| C₇ | ∴ | C₋₇ | F₇ |

A
| B^b_{Δ7} | ∴ | A_{ø7} | D_{7b9} |

| G₋₇ | ∴ | F₋₇ | B^b₇ |

C
| E^b_{Δ7} | A^b_{7#11} | B^b_{Δ7} | E_{ø7} A₇ |

| B^b_{Δ7} E^b₇ | D₋₇ G₇ | C₋₇ F₇ | B^b₆ F₇ |

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 Maj⁷ ∕ E♭ Maj⁷ A♭¹³

G Maj⁷ ∕ Bm⁷ E^{7b9}

Am⁷ B^{7\sharp5} Em⁷ Em^(\Delta7) F^{\sharp7\sharp5}

B Maj⁷ F^{\sharp13} Bm⁷ E⁹ Am⁷ D^{7\sharp5}

B

G Maj⁷ ∕ G m⁷ C⁹

G Maj⁷ ∕ D m⁹ G⁷ D_b^{\sharp11}

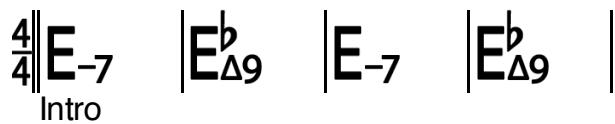
C Maj⁷ C m⁶ B m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

**A****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

$G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^{13}$
 $E^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $\text{G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \quad \boxed{\text{C}_{\text{M}1}^7 \text{ F}^7 \text{ B}_{\text{bM}A}^7 \text{ B}^o \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ B}_{\text{bM}A}^7}$
 $\text{D}_{\text{M}1}^7 \text{ D}^o \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ B}_{\text{bM}A}^7 \text{ G}^7 \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ B}_{\text{bM}A}^7 \text{ E}_{\text{bM}A}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^7 \text{ E}^7 \text{ A}_{\text{M}1}^7$
 $\text{D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$

(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_{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 A_b | 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

F⁶

F#^o



C_{MA}7/G G⁹_{sus} C⁶

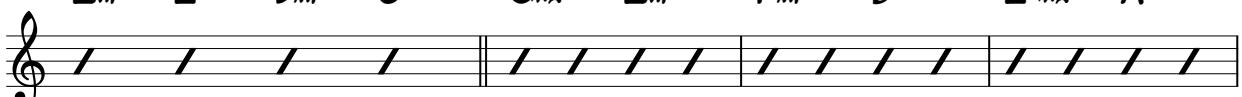
F#_{MI}7 B⁹

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. Below the staff: C, G, G⁷, C.
- Staff 3: Chords A_{M1}7, D⁷, G. Below the staff: E_{M1}7, B_{M1}7.
- Staff 4: Chords A⁷, D⁷. Below the staff: A⁷, D⁷.
- Staff 5: Chords A⁷, D⁷. Below the staff: A⁷, D⁷.
- Staff 6: Chords A⁷, D⁷. Below the staff: 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)