



Josefina Méndez Jazz Tunes

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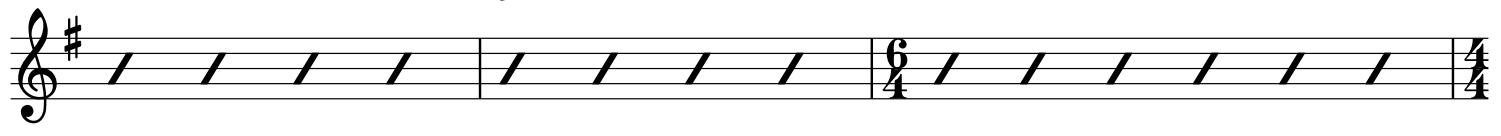
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Across The Universe

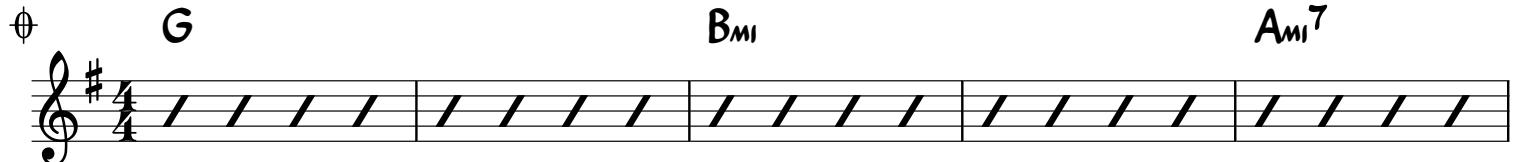
for Josefina Mendez

Lennon/McCartney

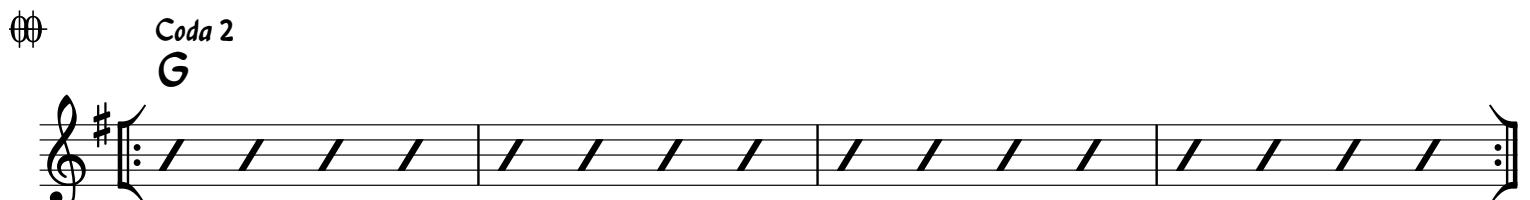
D7



D.S. al Coda 1



D.S. al Coda 2



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.

(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
			∴
			

Aguas de Marco

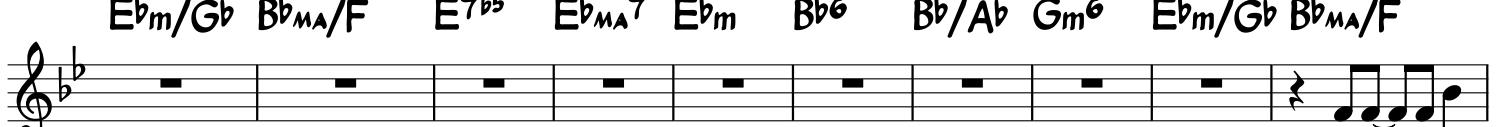
Waters of March

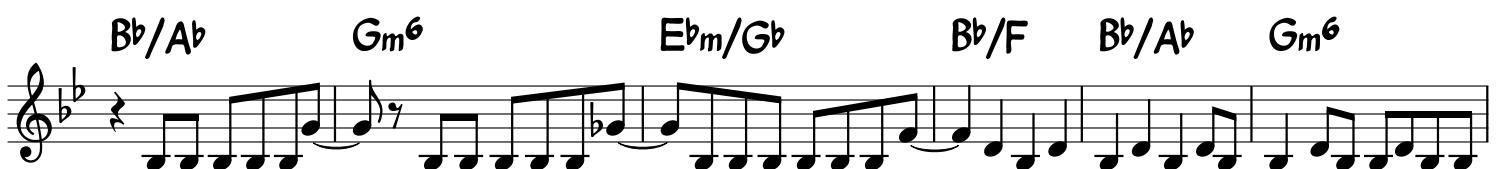
Jobim

The musical score consists of 12 staves, each containing an 8th-note pattern. Above each staff, the corresponding chords are listed. The chords are: B^b/A^b, G_m⁶, E^b_m/G^b, B^b/F, F_m⁷, B^b⁷; G_m⁶/E, E^b_m^{MA7}, B^b/F, B^b⁷/F, C⁷/E; E^b_m, B^b/F, F_m⁷, B^b⁷, C⁷/E, E^b_m^{MA7}, B^b/F; B^b⁷/F, B^b⁷, G_m⁶/E, E^b_m, B^b/F, B^b⁷/F; G_m⁶/E, E^b_m, B^b/F, B^b/A^b, G_m⁶, E^b_m⁶/G^b; B^b/F, B^b/A^b, C⁷/E, E^b_m, B^b/F, B^b/A^b; G_m⁶, E^b_m/G^b, B^b/F, B^b/A^b, G_m, E^b_m/G^b, B^b_{MA7}/F; F_m/B^b, C⁷/E, A^b¹³/E^b, B^b_{MA7}/F, B^b/A^b; G_m⁶, E^b_m/G^b, B^b/F, F_m⁷, B^b⁷, C/B^b.

E^bm/B^b **B^b/F** **F_m⁷/B^b B^b⁷** **C⁷/B^b** **E^b_m/B^b** **B^b_{MA}⁷**


B^b⁷/F **G_m/E** **E^b_m^{MA7}** **B^b⁶** **E/D** **D^b/C^b** **B^b/A^bG_m**


E^b_m/G^b **B^b_{MA}/F** **E⁷^{b5}** **E^b_{MA}⁷** **E^b_m** **B^b⁶** **B^b/A^b** **G_m⁶** **E^b_m/G^b** **B^b_{MA}/F**


B^b/A^b **G_m⁶** **E^b_m/G^b** **B^b/F** **B^b/A^b** **G_m⁶**


E^b_m/G^b **B^b/F** **B^b/A^b** **G_m⁶** **E^b_m/G^b** **B^b_{MA}/F** **B^b_m⁷**


C/B^b **E^b_m/B^b** **B^b** **B^b_m⁷** **C/B^b**


C^b/B^b **B^b/F** **B^b** **B^b/A^b** **G_m⁶** **E^b_{M1}/G^b**


B^b/F **F_m⁷** **B^b⁷** **C/B^b** **E^b_m** **F[#]⁰/B^b** **B^b_{MA}/F** **F_m⁷** **B^b⁷**


C/B^b **E^b_m** **B^b⁶₉**


(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}
| B₋₆

| B_{○7}
| B₋₆

| F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All Or Nothing At All

(Medium Up Swing)

Arthur Altman

A

$\frac{4}{4} \text{ F-}$	$\text{F}_{-\Delta 7}$ E_{-7}^b	F_{-7}	F_{-6}	
F-	\checkmark	G_7^b	\checkmark	
E_{-7}^b	\checkmark	B_{-7}^b	\emptyset	$B_{\circ 7}$
B_{-7}^b	$A_{7\# 11}$	$\overline{\begin{matrix} 1. \\ A_{\Delta 7}^b \end{matrix}}$	$G_{\circ 7} C_{7b9}$	
		$\overline{\begin{matrix} 2. \\ A_{\Delta 7}^b \end{matrix}}$	$F_{-7}^\# B_7$	

B

$E_{\Delta 7}$	\checkmark	\checkmark	$F_{-7}^\# B_7$	
$E_{\Delta 7}$	\checkmark	$F_{-7}^\#$	B_7	
$F_{-7}^\#$	B_7	$F_{-7}^\#$	$E_{\circ 7}^b A_{7b9}^b$	
$D_{-7}^b D_{-7}^b$ $\diagdown B$	A_7	A_7^b	$G_{\circ 7} C_{7b9}$	
D.C. al CODA				

\emptyset

C_7	F_{-7}	D_{-6}^b	$A_{\Delta 7}^b$	C_{7b9}	
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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

F_{MA}7 D_{M1}7 G_{M1}7 C7^{b9} F_{MA}7 D_{M1}7 G_{M1}7 C7^{b9}

F_{MA}7 D_{M1}7 G_{M1}7 C7^{b9} F_{sus} F7^{b9} B_b_{MA}7

1. B_{M1}7^{b5} E7^{#5} A_{M1}7 B_{M1}7 E7^{#5} A_{M1} A_{M1}7 B_{M1}7^{b5} E7^{#5}

A_{M1}7 D7^{#5} G_{M1}7 C7^{b9} 2. A⁹_{SUS} A7^{b9} D_{M1}7 Db6

F_{MA}7 D_{M1}7 G13 G7^{#5} C⁹_{SUS} C7^{b9} A13 D7^{b9} G_{M1}7 C7^{b9}

F_{MA}7

(Rock Pop)

As

Stevie Wonder

in
 $\frac{4}{4}$ | D $_{\Delta 7}^{\flat}$ D $_{7}^{\flat}$ | G $_{\Delta 7}^{\flat}$ |

||:

||

A **S**
 $\left[\begin{matrix} D_{\Delta 7}^{\flat} & D_7^{\flat} & | & G_{\Delta 7}^{\flat} \end{matrix} \right]$

| D $_{\Delta 7}^{\flat}$ |

| C $_{\Delta 7}^{\flat}$ |

| D $_{\Delta 7}^{\flat}$ D $_{7}^{\flat}$ | G $_{\Delta 7}^{\flat}$ |

| 1. B $_{-7}^{\flat}$ C-F |

| B $_{-7}^{\flat}$ E $_{7}^{\flat}$ E $_{-7}^{\flat}$ A $_{7}^{\flat}$ |

| 2. B $_{-7}^{\flat}$ C-F |

B
 $\left| \begin{matrix} B_{-7}^{\flat} & F_7 & | & B_{-7}^{\flat} & E_7^{\flat} \end{matrix} \right.$

||:

||

||:

| B $_{-7}^{\flat}$ F $_{7}^{\flat}$ |

| B $_{-7}^{\flat}$ G $_{7\#11}^{\flat}$ |

C
 $\left| \begin{matrix} G_{\Delta 7}^{\flat} & | & D_{\Delta 7}^{\flat} & | \end{matrix} \right.$

| G $_{\Delta 7}^{\flat}$ |

| E $_{\Delta 7}^{\flat}$ |

| G $_{\Delta 7}^{\flat}$ | D $_{\Delta 7}^{\flat}$ |

| E $_{-7}^{\flat}$ |

| F $_{sus}^{\flat}$ F $_7^{\flat}$ E $_{-7}^{\flat}$ A $_{7}^{\flat}$ |

D.S. al Coda

$\left(\begin{matrix} \oplus & B_{-7}^{\flat} & F_7 & | & B_{-7}^{\flat} & E_7^{\flat} \end{matrix} \right)$

Open

As Time Goes By 1

(Ballad)

Herman Hupfeld

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

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

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

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

Autumn Leaves

Johnny Mercer

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

Measures 1-4:

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

Measures 5-8:

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

Measures 9-12:

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

Measures 13-16:

- E m7, A7, D maj7

Measures 17-20:

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

Measures 21-24:

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

Believe You Me

Tim Fox

Straight 8th

$\text{J} = 118$

$\text{G}_{\text{MA}}7$

$\text{F}_{\text{MI}}^{\#}11$

$\text{G}_{\text{MA}}7$

$\text{F}_{\text{MA}}7^{\#5}$



$\text{E}_{\text{MI}}9$

$\text{Bb}_{\text{MA}}7$

$\text{D}_{\text{MI}}9$

$\text{Ab}_{\text{MA}}7$

$\text{A}_{\text{MI}}11$ To Coda



$\text{F}_{\text{MI}}7^{\flat9}$

$\text{B}_{\text{MI}}7$

$\text{E}_{\text{MI}}^{\flat}$

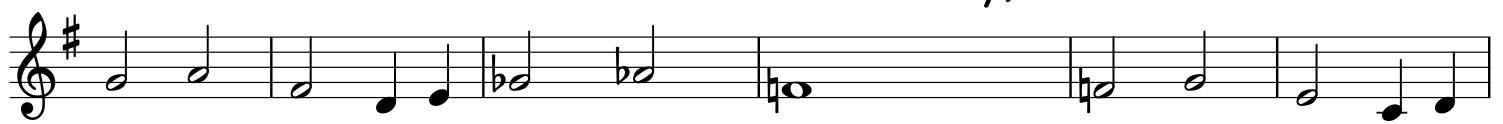
Ab7

G_{MI}

$\text{G}_{\text{MI}}/\text{F}$

$\text{E}7^{\flat9}$

A_{MI}



$\text{C}_{\text{MI}}^{\#}$

$\text{F}_{\text{MI}}7$

$\text{B}_{\text{MA}}7$

F_{sus}

$\text{E}_{\text{MI}}9$

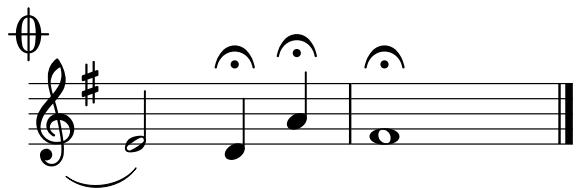
$\text{Ab}_{\text{MA}}7^{\#11}$

$\text{A}_{\text{MI}}7$

D7



D.S. al Coda



Berimbau

For Josefina Méndez

Jobim

B^bmin⁷

A musical score for a single melodic line. The key signature is three flats, and the time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth note patterns. The first measure starts with a sixteenth note followed by a dotted quarter note. The second measure features a sixteenth note followed by a dotted eighth note. The third measure contains a sixteenth note followed by a dotted eighth note. The fourth measure has a sixteenth note followed by a dotted eighth note. The fifth measure consists of a single eighth note followed by a dash. The sixth measure starts with a sixteenth note followed by a dotted quarter note. The seventh measure features a sixteenth note followed by a dotted eighth note. The eighth measure contains a sixteenth note followed by a dotted eighth note. The ninth measure has a sixteenth note followed by a dotted eighth note. The tenth measure consists of a single eighth note followed by a dash.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a dotted half note in the bass, followed by eighth-note pairs in the treble.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef, a key signature of three flats, and a common time signature. It contains measures 11 through 12. Measure 11 starts with a half note followed by a quarter note. Measure 12 begins with a eighth note followed by a sixteenth note. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It contains measures 11 through 12. Measure 11 starts with a half note followed by a quarter note. Measure 12 begins with a eighth note followed by a sixteenth note.

A musical score for piano in G major, 2/4 time. The left hand plays a sustained bass note (A) throughout both measures. The right hand begins with a grace note (F#) followed by an eighth note (D). In measure 1, it continues with eighth-note pairs (F#-E, C-B, A-G, F#-E). In measure 2, it continues with eighth-note pairs (C-B, A-G, F#-E, D-C), followed by a half note (B) with a fermata, and ends with a short vertical line.

A

B_b_{M1}

F_{M1}

B_b_{M1}

FMI

1st x Break for vocal

B_b_{M1}

B^b_{M1}/A

B7 /

B⁷/F*

B^b_{M1}

B^b_{M1}/Ab C⁷/G

B⁷/F#

A musical staff consisting of five horizontal lines and four spaces. It features a treble clef at the top left, followed by a key signature of three flats. The staff is divided into eight measures by vertical bar lines. Each measure contains four diagonal strokes representing eighth notes. The entire staff is set against a light gray background.

B_b_{M1}

FMI

D_b / B_b

E♭/B♭

D^b/B^b E^b/B^b

D_b/B_b

E^b/B^b

A musical staff in G major (one sharp) and common time. It begins with a quarter note, followed by a series of eighth notes. The melody consists of eighth notes with various stems and beams, some connected by curved ties. The notes are distributed across the four spaces of the staff.

B

 $E_{MI}^b 7$ $A^b 7$ $D^b_{MA} 7$ $A^b_{MI} 7 \quad D^b 7$ C^{7b913} $F^7 alt$

2nd X break

1.

 $B_{MA} 7$

2.

 B^b_{MI}

To Coda

Solos on A and
B, last x to Coda $E_{MI}^b F^{7b9}$ B^b_{MI} $E^b 7$ E_{MI}^b F_{MI}
 $E_{MI}^b F^{7b9}$ B^b_{MI} $E^b 7$ E_{MI}^b F^7_{sus} B^b_{MI}
 $D^b/B^b \quad E^b/B^b$ $D^b/B^b \quad E^b/B^b$ D^b/B^b E^b/B^b
 $D^b/B^b \quad E^b/B^b$ $D^b/B^b \quad E^b/B^b$ D^b/B^b B^b_{MI}

Blackbird

for Josefina Mendez

Lennon/McCartney

The sheet music consists of five staves of musical notation. The first staff starts with a 4/4 time signature, followed by a 3/4 section, then a 4/4 section. It includes chords C, D_{M1}, C/E, F, D⁷/F#, G⁷, G^{#o}A_{M1}, C⁺/A^b, C/G, D⁷/F#^F. The second staff continues with F_{M1}, C/E, A_{M1}⁷, D_{M1}, G⁷, C, C, D_{M1}, C/E, followed by a 3/4 section and a 4/4 section. The third staff includes 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. The fourth staff shows B^b, A_{M1}, G_{M1}F, E^b, F, B^b, A_{M1}, G_{M1}F, E^b, D, G_{M1}⁷. The fifth staff concludes with C, F/G, C, F/G, C.

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

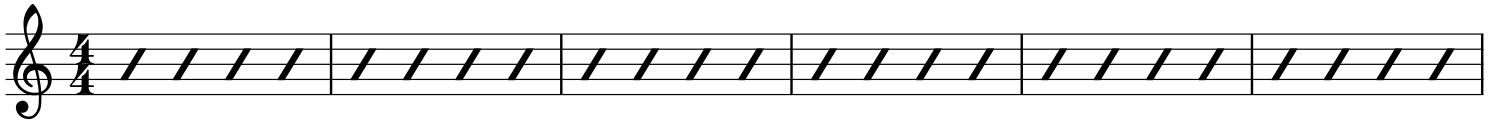
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

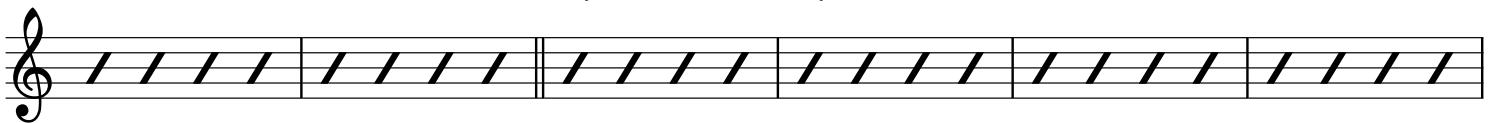
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

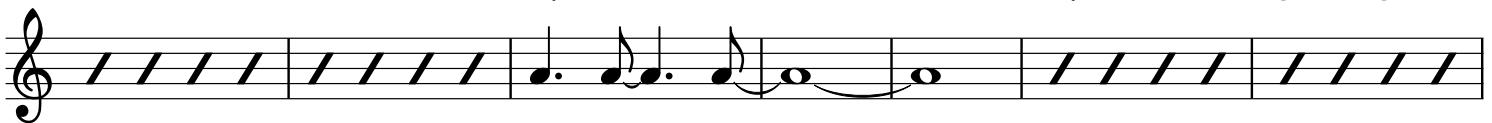
G

F

F

A_{MA}

Bb_{MI}⁶ Bb⁶



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}

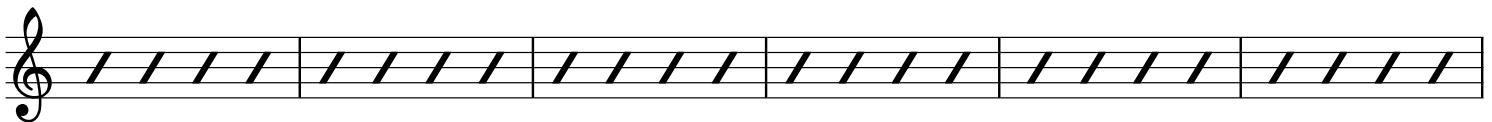
G⁷

F#_{MI}

C_{MI}⁶

F_{MA}⁷

E_{SUS}^{b9}



C_{MI}⁶ F⁷

E_{SUS}

E⁷

C A^{7sus}

A^{13b9}

D_{MA}⁷

G^{7#11}



D_{MI}

D_{MI}

E^{7b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

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

F#^{7#9}



B_{MI}

B_{MI}/A Ab_{MI}^{7b5}Db⁷

C^{7sus}

E^{7sus}

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

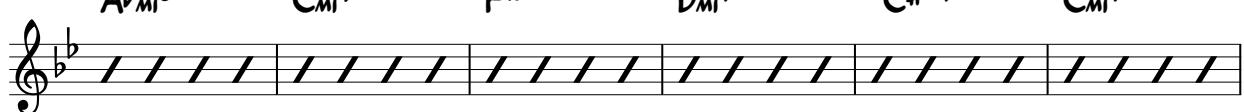
For Josefina Mendez

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



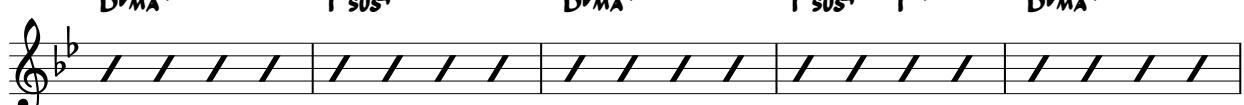
F#0 G_MI7 C9 C_MI7 F7#5



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



Butterfly

(Funk)

in
4
4
A half x feel throughout

F-11

B

N.C. **B^b**

A^b_{Δ7}
B^b

E^b_{13sus}

A^b_{13sus}

F-7

/ **A-7**

half x feel throughout

/ **A-11**

B

N.C.

A^b_{Δ7#5}
B^b

/. .

/ / /

/ **A-7**

3x

D.S. al Coda

F-7
(4xs)

F-11

N.C.

A^b_{Δ7}
B^b

E^b_{#5}

⊕
C E Fine

N.C. **F-7**

/. .

/ **A-7**

Herbie Hancock

/ **A-7**

/ **D-11**

N.C. **A_{7#5}**

B^b₁₃

/. .

N.C. **F-7**

/. .

/ **A-7**

⊕
F-11

open

open
B^b₁₃

/. .

/. .

/. .

/. .

/. .

) **A_{Δ7#11}**

D.C. al Fine

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 chord.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

3/4 | F₆ | F_{7sus} | ∕ | ∕ | ∕ | ∕ | |.

| ∕ | ∕ | ∕ | ∕ | |.

| ∕ | D_{7sus} | D_{7sus^{b9}} | D_{7sus} | D_{7sus^{b9}} | |.

|| C₋₇ | ∕ | 2/4 | F₇ | 3/4 | B_{Δ7} | E^b/_{B^b} | B_{Δ7} | E^b/_{B^b} | |.

| B^b₋₇ | ∕ | 2/4 | E₇ | 3/4 | A_{Δ7} | D^b/_{A^b} | A_{Δ7} | D^b/_{A^b} | |.

| G_{7sus} | G₇ | G₋₇ | G_{7sus} | G_{7sus^{b9}} | G₇ | A_{Δ7/G} | G_{7sus} | |.

| G₆ | G_{Δ7#5} | G_{7sus^{b9}} | G₇ | C_{7sus} | ∕ | C_{7b9} | |.

Close To You

For Josefina Méndez

Burt Bacharach

A $D_{M1}7$

$C7_{sus}$ $C7$ $C_{M1}7$

$F_{M1}7$ / E_b $D_{M1}9$

$B_{b_{M1}}7$ $E_b^9_{sus}$ $A_{b_{M1}}7$

$E_b_{M1}7$ A_b7 $D_{b_{M1}}7$

$C7_{sus}$ $C7$

$C_{M1}7$

$F_{M1}7$

/ E_b $D_{b_{M1}}9$

$B_{b_{M1}}7$ $E_b^9_{sus}$ $A_{b_{M1}}9$

$E_b_{M1}7$ A_b13

B $D_{b_{M1}}7$

$C_{M1}7$

F^9_{sus} $F9$

$D_{b_{M1}}7$

D_b6

$E_b^9_{sus}$

$E_b^9_{sus}$

C $D_{M1}9$

$C7_{sus}$ $C7$

$C_{M1}7$

$F_{M1}7$

/ E_b $D_{b_{M1}}9$

$B_{b_{M1}}7$

$E_b^9_{sus}$

$A_{b_{M1}}9$

$E_b_{M1}7$

A_b13

Solo on ABC
After Solos, D.C
al Coda

Tag $D_{b_{M1}}9$

$B_{b_{M1}}7$

$E_b^9_{sus}$ $A_{b_{M1}}9$

$E_b_{M1}7$ A_b13

Vamp & fade

Close Your Eyes

A

Musical staff A in 4/4 time. It consists of five measures. The first measure has a single note. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

A_{MI} F_{#MI}7_{b5} B_{MI}7_{b5} E_{7alt}

Musical staff B in 4/4 time. It consists of three measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata.

B

Musical staff C in 4/4 time. It consists of four measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata.

D⁹

Musical staff D in 4/4 time. It consists of five measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

C B_{MI}7_{b5} E_{7alt} B_{MI}7_{b5} E₇ E₇₊

Musical staff E in 4/4 time. It consists of five measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

A_{MI} F_{#MI}7_{b5} B_{MI}7_{b5} E_{7alt} A_{MI}

Musical staff F in 4/4 time. It consists of five measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

A

$\frac{4}{4}$ A $_{\Delta 7}^{\flat}$

G $_{\emptyset 7}$ C $_{7\flat 9}$ | F-

⋮

B $_{7}^{\flat}$

E $_{7}^{\flat}$

A $_{\Delta 7}^{\flat}$

E $_{-7}^{\flat}$ A $_{7}^{\flat}$

D $_{-7}^{\flat}$

A $_{-7}^{\flat}$

D $_{-7}^{\flat}$

B $_{-7}^{\flat}$ E $_{7}^{\flat}$

F $_{\emptyset 7}$

B $_{7\flat 9}^{\flat}$

E $_{-6}^{\flat}$

D $_{\emptyset 7}$

G $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

B $_{-7}^{\flat}$

E $_{7}^{\flat}$

B

A $_{\Delta 7}^{\flat}$

G $_{\emptyset 7}$ C $_{7\flat 9}$ | F-

⋮

D $_{-7}$

G $_{7}$

C $_{7}$

⋮

F $_{7}$

⋮

B $_{7}^{\flat}$

D $_{7}^{\flat}$ C $_{7\flat 9}$

F- D $_{\emptyset 7}$

G $_{\emptyset 7}$ C $_{7\flat 9}$ | F-

B $_{-7}^{\flat}$ E $_{7}^{\flat}$

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_bG⁷ 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_bG⁷ 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

rit...

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

rit...

A Tempo

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

∅ Interlude

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

rit...

F^{7alt} D.C. al Coda

∅

B_b_{M1} A_b G_{M1}7_{b5} G_b_{MA}7 F^{7alt} F^{7#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	⊕	A 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

Crazy He Calls Me

(Ballad)

Carl Sigman

A

$\frac{4}{4} \frac{4}{4}$: C $_{\Delta 7}$ D $_{-7}$ | E $_{-7}$ D $_{-7}$ | C $_{\Delta 7}$ F $_{7\#11}$ | E $_{-7}$ A $_{7}$ |

| D $_{-7}$ G $_{7}$ | E $_{-7}$ A $_{7}$ | D $_{-7}$ A $_{9\#5}$ | D $_{-7}$ G $_{7b9}$:

1.

| D $_{-7}$ G $_{7}$ | C $_6$ G $_{-7}$ C $_{7}$ ||

2.

B

| F $_{-7}$ B b_7 | E $^b_{\Delta 7}$ C $_{-7}$ | A $_{-7}$ D $_{7}$ | G $_6$ E $_{7}$ |

| A $_{-7}$ D $_{7}$ | G $_6$ E $_{-7}$ | A $_{-7}$ D $_{7}$ | D $_{-7}$ G $_{7}$ ||

A

| C $_{\Delta 7}$ D $_{-7}$ | E $_{-7}$ D $_{-7}$ | C $_{\Delta 7}$ F $_{7\#11}$ | E $_{-7}$ A $_{7}$ |

| D $_{-7}$ G $_{7}$ | E $_{-7}$ A $_{7}$ | D $_{-7}$ G $_{7}$ | C $_6$ G $_{7sus}$ ||

Dale
For Josefina Méndez

Music score for Dale, featuring six staves of musical notation. The key signature is one flat (B-flat), and the time signature is common time (indicated by '3'). The music consists of various chords and rests.

Staff 1: C_{MI}, C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}

Staff 2: C_{#MA}7#11, A_b_{MA}7, B_{AUG}, C_{MI}7, F7#11, A_b_{MA}7, G_{MI}7

Staff 3: F_{#MA}7, F_{MI}7, E_b_{SUS}. This staff includes a bracket labeled "1." and "After Solos to ⊕".

Staff 4: E_b_{MI}, E_{MA}7#11, E_b_{MI}, E_{MA}7#11, E_b_{MI}, E_{MA}7#11, E_b_{MI}

Staff 5: D_{MI}, G_{MI}, A_b_{MA}7#11, G_{MI}, A_b_{MA}7#11, G_{MI}, A_b_{MA}7#11

Staff 6: G_{MI}, A_b_{MA}7#11, To Coda

Staff 7: D_{MI}7b5, A_b7, G7alt, C_{MI}

Staff 8: To Solos (next page)

Solos

Handwritten musical score for solos. The top staff consists of six measures of eighth-note patterns. The first measure is C_{MI}, followed by C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}, and C_{#MA}7#11. The bottom staff consists of seven measures of eighth-note patterns. The first six measures are labeled C_{#MA}7#11, Ab_{MA}7, Baug, C_{MI}, F7#11, Ab_{MA}7, and G_{MI}7. The seventh measure is a continuation of the eighth-note pattern.

1.

Handwritten musical score for solo section 1. The staff consists of eight measures of eighth-note patterns. The first three measures are labeled F_{#MA}7, F_{MI}7, and Eb_{SUS}. The remaining five measures are mostly rests.

2.

Handwritten musical score for solo section 2. The staff consists of eight measures of eighth-note patterns. The measures are labeled Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, and Eb_{MI}.

Handwritten musical score for solo section 3. The staff consists of seven measures of eighth-note patterns. The measures are labeled D_{MI}, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11, G_{MI}, and Ab_{MA}7#11.

Handwritten musical score for solo section 4. The staff consists of four measures of eighth-note patterns. The first measure is G_{MI}, followed by three measures of Ab_{MA}7#11.

1.

2.

Handwritten musical score for solo section 5. The staff consists of six measures of eighth-note patterns. The measures are labeled C_{MI}, Ab_{MA}7#11, F7#11, Bb7B°, F7#11, and Ab_{MA}7 A#7 Baug.

Handwritten musical score for solo section 6. The staff consists of six measures of eighth-note patterns. The first measure is Eb7, followed by five measures of Ab/E.

After Solos

D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

$\frac{4}{4} \left| D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| B_{-} \underset{A}{B}_{-} \underset{G\#}{E}_7 \ G_{-7} \right| F_{\emptyset 7}^{\#} \ B_7 \right|$

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

1.

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

B

$\left| B_{\Delta 7}^{\flat} \ G_{-7} \right| C_{-7} \ F_7 \ | D_{-7} \ C_{-7}^{\#} F_7^{\#} \right| C_{-7} \ F_7 \right|$

$| B_{\Delta 7}^{\flat} \ G_{-7} \ | D_{-} \underset{E\emptyset A_7 D-}{-} \ | E_{-7} \ A_7 \ | F_{-7} B_7^{\flat} \ E_{-7} A_7 \right| \right.$

A

$\left| D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| B_{-} \underset{A}{B}_{-} \underset{G\#}{E}_7 \ G_{-7} \right| F_{\emptyset 7}^{\#} \ B_7 \right|$

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

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**




Desvelo

for Josefina Méndez

Tim Fox

A

$A\flat$ sus $G\flat_{MA}7^{\#11}$ $A\flat$ sus $G\flat_{MA}7^{\#11}$ $F_{MA}7^{\#11}$ $E\flat_{MA}7$ $D_{MI}7$

B

G_{sus} $G7^{b9}$ [1. A_{MI}/G] [2. $F\sharp_{MI}7$] $F_{MI}7$ $G\flat_{MA}7$ $B_{MA}7^{\#11}$

C

$E_{MA}7^{\#11}$ $C\sharp_{MI}7$ $D_{MA}7$ $D_{MI}7$ $G7$ $E_{MI}7$ $A7$ $A\flat$ sus

Reprise Chords:

$G\flat_{MA}7^{\#11}$ $A\flat$ sus $G\flat_{MA}7^{\#11}$ $F_{MA}7^{\#11}$ $E\flat_{MA}7$ $D_{MI}7$ G_{sus}

Final Measures:

$G7^{b9}$ $F\sharp_{MI}7$ Last x To Coda

Solo Form AABC

\emptyset
 G_{sus}

$F\sharp_{MI}7$

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

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

Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The first staff contains chords E♭_{MA}7, A♭7, G_{MI}7, C7, and F_{MI}7. The second staff contains A♭_{MI}7, D♭7, F_{MI}7, B♭7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, B♭7, and E♭_{MA}7. The fourth staff contains A♭7, G_{MI}7, C7, F_{MI}7, and A♭_{MI}7. The fifth staff contains D♭7, F_{MI}7, F_{MI}7/E_D, D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains B♭7, B♭7/A♭G_{MI}7, F♯_{MI}7, F_{MI}7, F_{MI}7/B♭7, and E♭_{MA}7. The seventh staff contains F_{MI}7 and 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). The chords labeled are:

- 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

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:
1. E_{MI}7, A_b7#11, G_{MI}7, C7, F_{MI}7
2. A_b7#11, D_b7, F_{MI}7
3. B_b7, D_{MI}7^{b5}, G7#9, C_{MI}7, F7#11
4. F_{MI}7, B_b7

(Bossa Nova)

Estate

Bruno Martino

A
4/4 | B-7

⋮

E-7

F#7b9

| B-7

⋮

E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

}

Fine

B

| BΔ7

⋮

| Fø7

Bb7b9

| E-7

| A7b9

| E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

||

D.C. al Fine

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

C_{MA}7

E_{MI}7

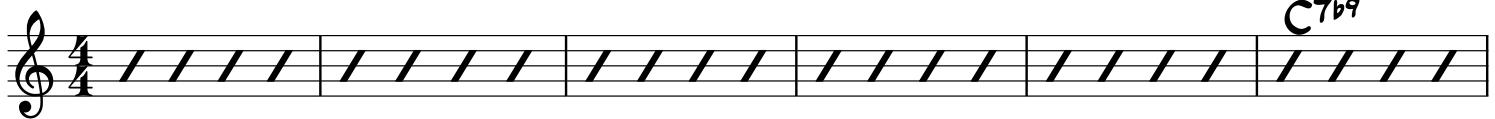
E^bo

D_{MI}7

G7

G_{MI}7

(F^{#13})
C^{7b9}



1.

F_{MA}7

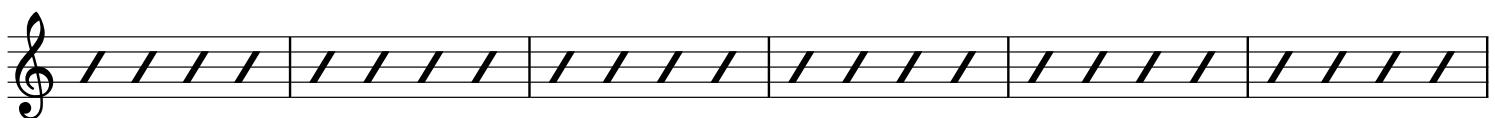
B^b13

E_{MI}7

E^bo

D_{MI}7

G7



2.

E_{MI}7^{b5}

A^{7b9}

D_{MI}7

G7^{#5b9}

E_{MI}7

E^bo



E_{MI}7^{b5}

A^{7b9}

D_{MI}7

G7^{#5b9}

F_{MI}6/C

C_{MI}



(Bossa Nova)

500 Miles High

Chick Corea

$\frac{4}{4}$	\mathbf{B}_{-7}	$\diagup \cdot \diagdown$	D_{-7}	$\diagup \cdot \diagdown$	
	$F_{\Delta 7}$	$\diagup \cdot \diagdown$	$F_{\emptyset 7}^{\#}$	$B_{7\#9}$	
	E_{-7}	$\diagup \cdot \diagdown$	$C_{\emptyset 7}^{\#}$	$\diagup \cdot \diagdown$	
	C_{-7}	$\diagup \cdot \oplus \diagdown$	G_{-7}	$\diagup \cdot \diagdown$	
	$F_{7\#9}^{\#}$	$\diagup \cdot \diagdown$			
	\oplus G_{-7}	$\diagup \cdot \diagdown$	$E_{\Delta 7}^{\flat}$	$\diagup \cdot \diagdown$	\vdots

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B_{7b9}

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B_{7b9}

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B_{7b9}

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

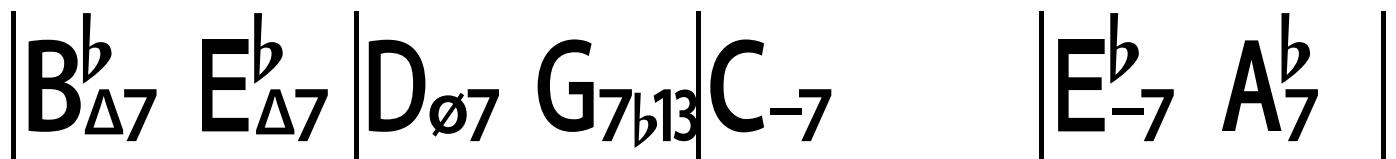
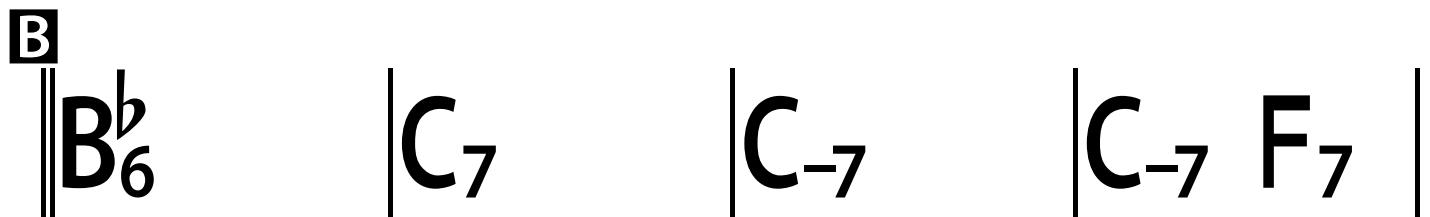
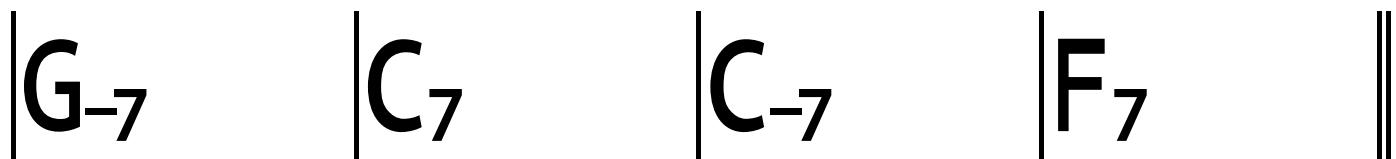
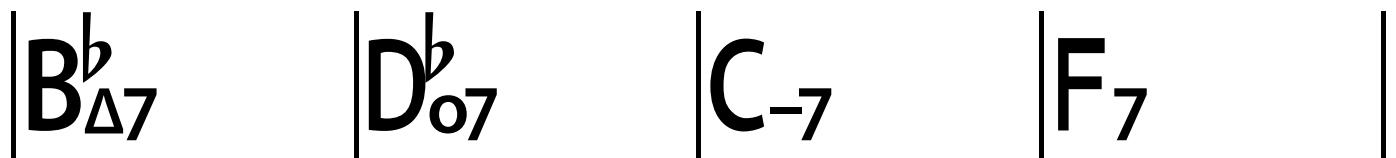
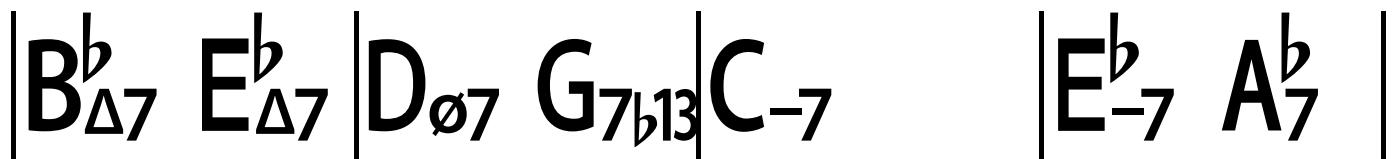
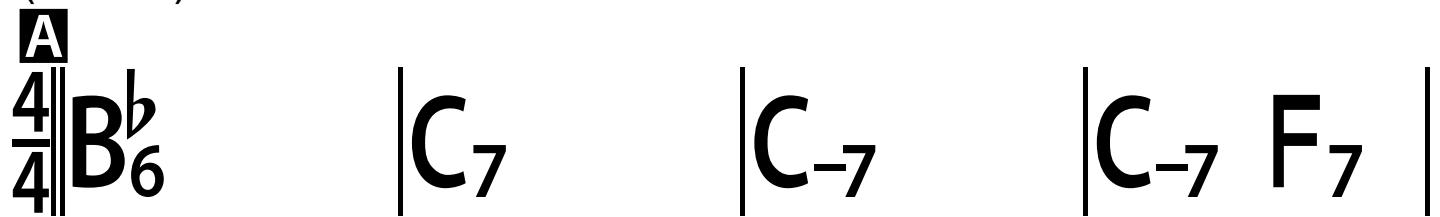
| F♯_{∅7} B_{7b9}

|

For All We Know

(Ballad)

Fred Coots



For Once In My Life

(Medium Swing)

Orlando Murden

A

4/4 | F F+ | F₆ G^b_{o7} | G- D₇ | G- D₇ |

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F C D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

Piano

Fotografia

for Josefina Méndez

Jobim

1 F_{MA}7 G_{MI}11 A_{MI}7_{b13} B_b_{MA}6 C¹³_{SUS} D⁹_{SUS} E_b13 A_b_{MA}7 A_{MI}7 G_{MI}11 F_{MI}9 E_{MI}7_{b13}

7 E_b13 A_b_{MA}7 G_{MI}11 F^{#9b5} [A] B_b_{MA}7 B_b_{MI}6

13 B_b_{MA}7 E_b_{MI}6 D_{MI}7_{b5} G7_{b5} C_{MI}7 C_{MI}7/B_b A_{MI}7_{b5} A_b13

19 G_{MI}7 C7^{#11} F¹³_{SUS} C_{MI}7_{b5}/F C_{MI}7_{b5}/E_bD7^{#9} D_b_{MA}7 C_{MI}7 B13_{b5}

25 B_b_{MA}7 E_b_{MA}7 D_{MI}7_{b13} D_b_{MA}7 E_b13 A7_{b9} B_b_{MA}7 E_b_{MA}7

31 D_{MI}7_{b5} G7^{#9} C_{MI}7 C_{MI}7/B_b A_{MI}7_{b5} D7^{#9} F[#]_{MI}7_{b5} G_{MI}7 C¹³

37 F¹³_{SUS} F/E_b D_{MI}7_{b13} D_b_{MA}7 E_b13_{SUS} [B] A_b_{MA}7

Piano Solo

43 A_b_{MI}6 A_b_{MA}7 D_b_{MI}6 C_{MI}7_{b5} F7_{b5} F7

49 B_b_{MI}7 B_b_{MI}7/A_b G_{MI}7_{b5} F^{#13} F_{MI}7 B_b13^{#11} E_b13_{SUS} D_b_{MI}9/E_bD_b_{MI}6

55 C_{M1}7 F⁹_{sus} F^{9b5} C B_{bM1}7 E_{bM1}7 D_{M1}7b13 D_{bM1}7 E_b13
Guitar Solo

61 A7b9 B_{bM1}7 E_{bM1}7 D_{M1}7b5 G7#9 C_{M1}7 C_{M1}7/B_b A_{M1}7b5 D7#9

67 F[#]_{M1}7b5 G_{M1}7 C13 F¹³_{sus} A_b13_{sus} D_{bM1}9 E_{bM1}9 F_{M1}7 G7#5 D C_{M1}7
Vocal

74 C_{M1}6 C_{M1}7 F_{M1}6 E_{M1}7b5

80 A7b5 A7 D_{M1}7 D_{M1}7/C B_{M1}7b5 B_b13 A_{M1}7 D13#11 G13_{sus}

86 D_{M1}7b5/G D_{M1}7b5/F E7#9 E_{bM1}9 D_{M1}7 D_b13b5 C_{M1}7 F_{M1}7 E_{M1}7b13 E_{bM1}7

92 F13 B7b9 C_{M1}7 F_{M1}7 E_{M1}7b5 A7#9 D_{M1}7 D_{M1}7/C

98 B_{M1}7b5 E7#9 G#o A_{M1}7 D13 G13_{sus} G13sus G13 E C_{M1}7 D_{M1}11 E_{M1}7b13

104 F_{M1}6 G13_{sus} A⁹_{sus} B_b13 E_{bM1}7 E_{M1}7 D_{M1}11 C_{M1}9 B_{M1}7b13 B_b13 E_{bM1}7 D_{M1}11

1.

110 D_b9b5 B_b13 E_{bM1}7 D_{M1}11 D_b9

2.

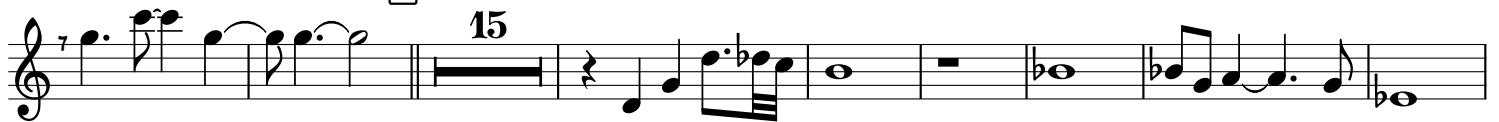
Trumpet

Fotografia
for Josefina Méndez

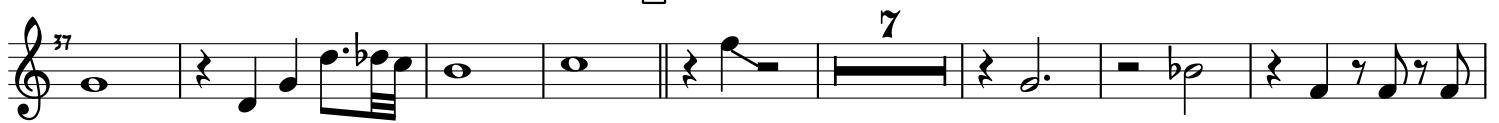
Jobim



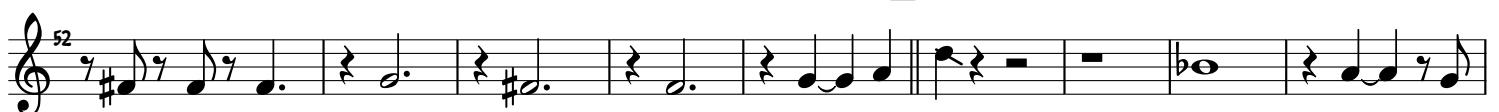
A



B



C



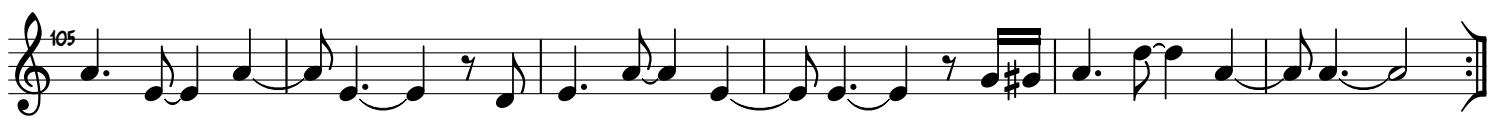
D



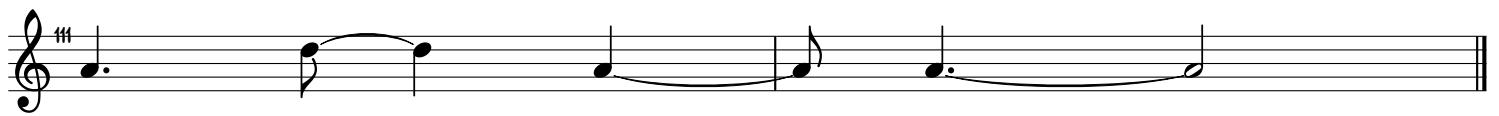
E



|2.



|3.



(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), J (C_{7#11}), K (F_{7b9}), L (B_{Δ9}), M (E₁₃), and N (B_{Δ7}), followed by a repeat sign and O (E₁₃). Measure 5 is preceded by a measure of rests. Measure 6 begins with a bass note B_b. Measures 7 and 8 are grouped under a bracket labeled '1.'. Measures 9 and 10 are grouped under a bracket labeled '2.'

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)
- Measure 10: J (C_{7#11})
- Measure 11: K (F_{7b9})
- Measure 12: L (B_{Δ9})
- Measure 13: M (E₁₃)
- Measure 14: N (B_{Δ7})
- Measure 15: O (E₁₃)

Georgia On My Mind

(Slow Swing)

Hoagy Carmichael

A
4
4
B \flat Δ 7

| A \emptyset 7 D $7\flat$ 9 | G- G- | C E \flat
F |

1.

| D-7 G7 | C-7 F7 | D-7 G7 | C-7 F $7\sharp$ 5 |

2.

B \flat 6

| A \emptyset 7 D $7\flat$ 9 |

B

| G- D $7\flat$ 9 | G- E \flat 7 | G- D $7\flat$ 9 | G- C7 |

E

| G- D $7\flat$ 9 | G- E \emptyset A7 | D-7 G7 | C-7 F $7\sharp$ 5 |

A

| B \flat Δ 7 | A \emptyset 7 D $7\flat$ 9 | G- G- | C E \flat
F |

| D-7 G7 | C-7 F7 | B \flat 6 | C-7 F7 |

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

| D -7

⋮⋮

B \flat 7

⋮⋮

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

| F -7

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A

$\frac{4}{4}$ | F₋₇ | F_{Δ7} | F₋₇ | F_{Δ7} |

| B_{Δ7}^b | × | B₋₇^b | E₇^b | |

| A_{Δ7}^b | C₋₇ | A_{Δ7}^b C₋₇ | D^b E^b |

1. | F_{Δ7} | × | } F_{Δ7} | C_{7sus} |

B

| F_{Δ7} | C_{7sus} | F_{Δ7} | C_{7sus} |

| F_{Δ7} G F | G F G | F_{Δ7} G F | F_{Δ7} | |

C

| G_B | B₋₆^b | F_A | A₋₆^b | |

| C | D_C | F_C | C₇ | |

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

A C_{Δ7}
4/4 C- C_{-Δ7} | E[♭]
B B-6 E[♭] | A[♭]_{Δ7} | D[♭]_{Δ7} |
D-7 G₇ C_{Δ7} G-7 C₇ |
F-7 B[♭]₇ E[♭]_{Δ7} A[♭]_{Δ7} |
D-7 G₇ C_{Δ7} A-7 | D-7 G₇ ||
B C_{Δ7}
C- C_{-Δ7} | E[♭]
B B-6 E[♭] | A[♭]_{Δ7} | D[♭]_{Δ7} |
D-7 G₇ C_{Δ7} G-7 C₇ |
F_{Δ7} D-7 G₇ E-7 A-7 | D₇ |
D-7 G₇ C₆ A-7 | D-7 G₇ ||

How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

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

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

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

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

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

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

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

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

I Can't Give You Anything But Love

Jimmy McHugh

A

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

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

B

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

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

A

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

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

C

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

B_bMA⁷ E_b9#11 B_bMI⁷ A_bMI⁷ D_b7 G_b6

C_{MI}7^{b5} F7^{b9} B_bMI⁷ A_bMI⁷ D_b7 C_{MI}7^{b5} G_b13 F7#5 F7 B_b6 C_{MI}7 F7

B_bMA⁷ E_b9#11 B_bMI⁷ A_bMI⁷ D_b7 G_b6

E_bMI⁷ A_b7 D_bMA⁷ C_{MI}7^{b5} F7#5 F7 B_b6

E_m7^{b5} E_bMI⁷ G_b/B_b B_bMA⁷ G_{MI}7 C_{MI}7 F7^{b9} B_bMA⁷ B_b9sus

E_bMA⁷ A_b9sus₃, G_b/D_b D_bMA⁷ D_bMA⁷ G_{MI}7^{b5} C7^{b9} F_{MA}⁷ F7^{b9}

B_b6 D_{MI}⁷ E_m7^{b5} E_bMA⁷ C_{MI}7 F7 D_{MI}⁷ G_{MI}7 A_{MI}⁷ D7

D_{MI}7^{b5} G7#5b9 C_{MI}7 G_b7#11 F7#5 F7b9 B_b6 C_{MI}7 F7

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

$| C_{-7} B_{-7} E_7 | B_{-7}^b E_7^b | \overline{G_{7\#11}^b F_7} | B_{mi7}^b E_7^b |$

$\overline{| A_6^b D_{-6}^b | A_6^b | }$

B

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

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

A

$| A_{\Delta 7}^b | D_7^b | \overline{A_{\Delta 7}^b} | D_{mi7}^b G_{g7}^b |$

$| C_{-7} B_{-7} E_7 | B_{-7}^b E_7^b | A_6^b | B_{-7}^b E_7^b |$

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

4: | B₋₇
4: | E₇
| B₋₇
| B₋₇
| B₋₇
| B₋₇
B
| E₋₇
| A₇
| C_{ø7}
| C_{ø7}
| C_{ø7}
| B₋₆
| G_{ø7}
| B₇
| E₇

E₇ | A_{Δ7}
E₇ | A_{Δ7}
E₇ | C_{ø7}
A₆ | C₋₇
A₆ | C₋₇
A₇ | F_{7b9}
B₋₇ | E₇
G_{ø7} | B₋₇
B₇ | B₋₇

A_{Δ7} | C₋₇ F_{7b9}
A_{Δ7} | C₋₇ F_{7b9}
C_{ø7} | F_{7b9}
C₋₇ F_{7b9}
C₋₇ F_{7b9}
Fine
A₆ | ∕
A₆ | ∕
A₇ | ∕
A₇ | ∕
F_{7b9} | ∕
E₇ | ∕

1.
2.

D.C. al 1st ending

I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

A $\frac{4}{4} \left\{ \begin{matrix} E_{-7} \\ A_{\emptyset 7} \end{matrix} \right.$ $B_{7\#11}$ | $A_{-7} D_7$ | $G_{\Delta 7} C_7$ | $B_{\emptyset 7} E_{7\flat 9}$ |

| $A_{-7} C_{-7}$ | $E_{-7}^{\flat} D_7$ | $\overline{G_{\Delta 7}}$ | $F_{\emptyset 7}^{\#} B_{9\#5}$ |

| $\overline{G_{\Delta 7}}$ | $C_{\emptyset 7}^{\#} F_{7\flat 9}^{\#}$ | B_{-7} | $E_{-7} A_7$ |

| $D_{\Delta 7}$ | A_{-7} | $F_{\emptyset 7}^{\#} B_{7\flat 9}$ | $B_{9\#5}$ |

A $\frac{4}{4} \left\{ \begin{matrix} E_{-7} \\ A_{\emptyset 7} \end{matrix} \right.$ $B_{7\#11}$ | $A_{-7} D_7$ | $G_{\Delta 7} C_7$ | $B_{\emptyset 7} E_{7\flat 9}$ |

| $A_{-7} C_{-7}$ | $E_{-7}^{\flat} D_7$ | $G_{\Delta 7}$ | $F_{\emptyset 7}^{\#} B_{9\#5}$ |

I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

C_{MA}7

F_{#MI}7^{b5}

B7^{b9}

E_{MI}7

E_b07

D_{MI}7

D_b7/G

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

F_{#MI}7^{b5}

B7^{b9}

D7

D_{MI}7 G7

C_{MA}7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

The sheet music consists of eight staves of musical notation for a single instrument, likely a piano or guitar. The music is in 2/4 time and a major key. The chords are indicated below each staff. The first staff starts with a Bm⁹. The second staff starts with an Am⁶. The third staff starts with a G⁶. The fourth staff starts with a C#m⁷⁺⁵. The fifth staff starts with a D7/A. The sixth staff starts with a G Maj⁷. The seventh staff starts with a D7/A. The eighth staff ends with a F#⁷⁺⁵.

Chords indicated:

- Staff 1: Bm⁹, B⁰⁷
- Staff 2: Am⁶, E^{7/G#}
- Staff 3: G⁶, C^{Maj7}
- Staff 4: C#m⁷⁺⁵, F#⁷⁺⁵, Bm⁽⁷⁾, Bm⁷, B¹³
- Staff 5: D7/A, A⁰⁷
- Staff 6: G^{Maj7}, C#m⁷⁺⁵, F#⁷⁺⁵, Bm⁷, B¹¹
- Staff 7: D7/A, G#m⁷, C#⁷⁺⁹
- Staff 8: G⁶⁺⁵, F#⁷⁺⁵, Bm⁷, F#⁷⁺⁵

(Fim)

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



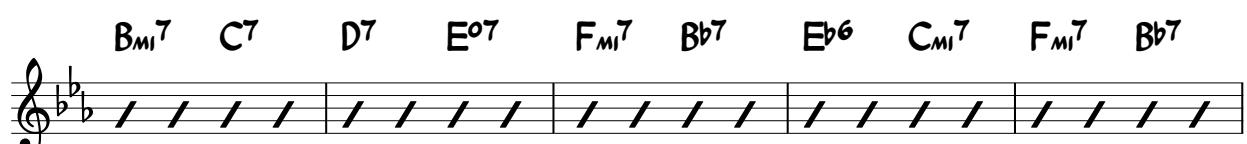
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



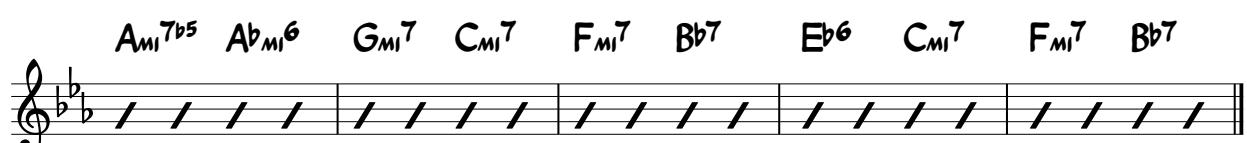
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B
| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7}

| D₇ | B-7 | B-7 E₇ |

C
| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

(Medium Swing)

It Could Happen To You

Jimmy Van-Heusen

A 4/4	C Δ 7	E \emptyset 7 D \flat 07	A $7\flat$ 9 D $_7$	F \sharp 07 E \flat 07	B $7\flat$ 9
B	C Δ 7	F Δ 7 B \flat	E \emptyset 7 C Δ 7	A $7\flat$ 9	
D $_7$	D $_7$	G $_7$	C Δ 7 E \flat $_7$	B \emptyset 7 B $7\flat$ 9	
A $_7$	A $_7$	D $_7$	D $_7$ A \flat	D $_7$ G $_7$	
A C	C Δ 7	E \emptyset 7 D \flat 07	A $7\flat$ 9 D $_7$	F \sharp 07 E \flat 07	B $7\flat$ 9
C	C Δ 7	F Δ 7 B \flat	E \emptyset 7 C Δ 7 F $_7$	A $7\flat$ 9 E \emptyset 7 A $7\flat$ 9	
D $_7$	D $_7$	G $_7$	C Δ 7 A $_7$	D $_7$ G $_7$	

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 The World On A String

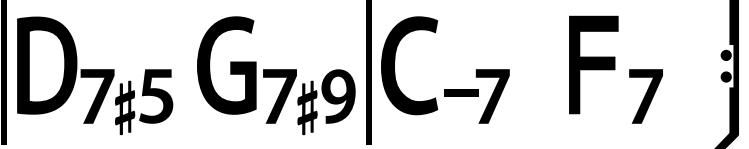
(Medium Swing)

Harold Arlen

A



1.



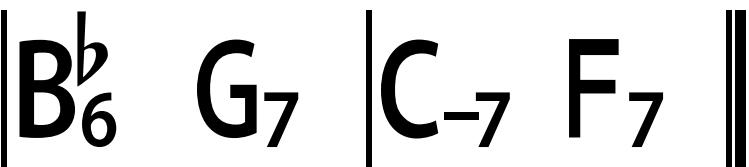
2.



B



A



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♭

I Wish You Love

(Medium Swing)

Charles Trenet

V

4|: B^b - B^b-Δ7 | B^b-7 B^b-6 | C_ø7 | F_{7b}13 |

Intro

4|: B^b - B^b-Δ7 | B^b-7 B^b-6 | C_ø7 | F_{7b}9 :|

2.

| B^b-Δ7 | G_ø7 C₇ | C₋₇ | F₇ ||

A

: C₋₇ | F₇ | B^b-Δ7 E^b₇ | D₋₇ D^b_ø7 |

Tune

1. | C₋₇ | F₇ | B^b-Δ7 E^b₇ | D₋₇ G₇ :|

2.

| F₋₇ | B^b₇ ||

B

| E^b-Δ7 | E^b₋₇ A^b₇ | B^b₆ E^b₇ | D₋₇ G₇ ||

| C₋₇ | G₋₇ C₇ | C₋₇ | F₇ G₇ ||

A

| C₋₇ | F₇ | B^b-Δ7 E^b₇ | D₋₇ D^b_ø7 |

| C₋₇ | F₇ | B^b₆ E^b₇ | D₋₇ G₇ ||

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 | $D_{-7} D_{-7}^{\overline{|}} C$ | $B_{\emptyset 7} E_{7b9} \left. \right\}$

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

Kissing a Fool

(Medium Swing)

George Michael

in

The musical score for "Kissing a Fool" by George Michael is presented in eight measures. The key signature is in G major (one sharp). The time signature is medium swing. The lyrics are not explicitly written below the notes but are implied by the title. The chords used include G, A_o, A_m, E₇_{b5}, D, C_m, G, F, E₇, A_m, C_m, B_m, E₇, A_m, D₇, A_m, D₇, G_m, C₇, F, F, D₇, A_m, E₇, D_{sus}, G, B_m, E₇_{b9}, A_m, E_{maj7}, G_{sus}, E₇, A_m, D_{sus}, D₇_{b9}, G, A_o, A_m, E₇_{b5}, D, E₇_{b9}, E₇_{b5}, G, E₇_{b9}, E₇_{b5}, G, and E₇_{b9}.

A_m E_{maj7}

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

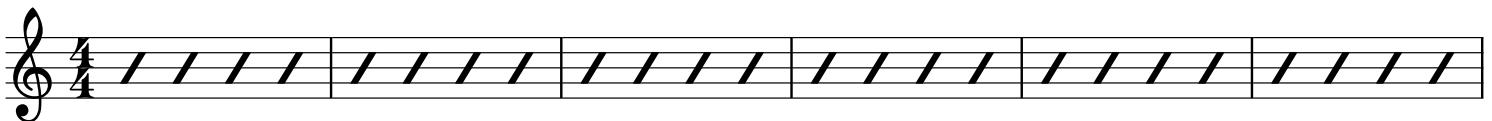
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

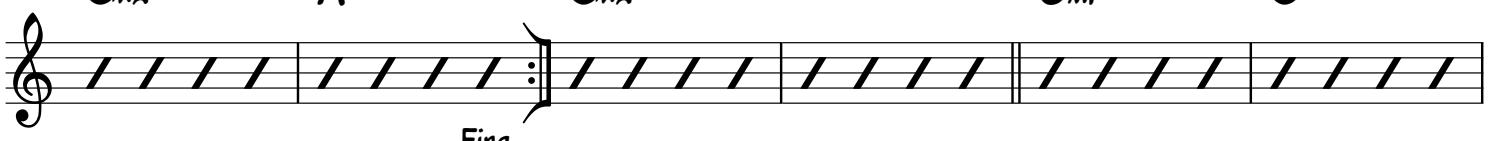
A⁷_{b9}

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

G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{#9} G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{b9}

G_{M1}7 D_{M1}7 G7 C6 F7 G_{M1} A_{M1}7^{b5} D7^{#9}

B

G_{M1} E^b/G G_{M1} G_{M1}6 G_{M1}7 D7 E^b7 A_{M1}/D

D7 B_{M1}7^{b5} E7^{b9} C6 F7 G6 F_{M1}7 B_b7

C

E^b F_{M1} B_b7 E^b F_{M1} B_b7 E^b D7 D7^{#9}

D

G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{#9} G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{b9}

G_{M1}7 D_{M1}7 G7 C F7 E_{M1} F13^{#11}

A_{M1} D7_{sus} G6 A_{M1}7^{b5} D7^{#5}

Let's Fall In Love

(Medium Swing)

Harold Arlen

A

$\frac{4}{4} \left\{ F_6 \ D_{-7} \ | G_{-7} \ C_7 \right. \left| F_6 \ D_{-7} \ | G_{-7} \ C_7 \ \right. \begin{matrix} B^b_6 \\ \end{matrix}$

$| A_{-7} \ D_{-7} \ | G_{-7} \ C_7 \ \left| \begin{matrix} 1. \\ A_7 \ D_7 \ | G_7 \ C_7 \end{matrix} \right. \right. \begin{matrix} 2. \\ E_{\emptyset 7} \ A_7 \ | E_{\emptyset 7} \ A_7 \end{matrix} \ \right|$

B

$\parallel D_{-} \ D_{-\Delta 7} | D_{-7} \ | G_7 \ D_{-7} \ | G_7 \ A^b_{\circ 7} \ |$

$| A_{-7} \ D_{-7} \ | G_{-7} \ C_7 \ | A_{-7} \ D_{7b9} | G_{-7} \ C_7 \ |$

A

$\parallel F_6 \ D_{-7} \ | G_{-7} \ C_7 \ | F_6 \ D_{-7} \ | G_{-7} \ C_7 \ \begin{matrix} B^b_6 \\ \end{matrix}$

$| A_{-7} \ D_{-7} \ | G_{-7} \ C_7 \ | F_6 \ D_{-7} \ | G_{-7} \ C_7 \ |$

Let's Get Lost

(Medium Swing)

Jimmy McHugh

A

4 | : **F_{Δ7}** | **B_{∅7}** | **F_{Δ7}** | **B_{∅7} E₇** |

A_{∅7} | **D₇** | **A_{∅7}** | **D₇** |

B 1. | **G₋₇** | **C₇** | **F_{Δ7}** | **B_{∅7} E₇** |

A₋₇ | **D₇** | **G₇** | **G₋₇ C₇ :** |

C 2. | **G₋₇** | **C₇** | **F_{Δ7} B₇[♭]** | **A₇ D₋₇** |

| **G₋₇** | **C₇** | **F₆** | **G₋₇ C₇** |

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings or inversions, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. Key changes are marked with symbols like ♯ and ♭. The first two staves begin with a treble clef and a 6/4 time signature. The third staff begins with a bass clef and a 4/4 time signature. The fourth staff begins with a treble clef and a 4/4 time signature. The fifth staff begins with a bass clef and a 4/4 time signature. The sixth staff begins with a treble clef and a 4/4 time signature. The seventh staff begins with a bass clef and a 4/4 time signature. The eighth staff begins with a treble clef and a 4/4 time signature. The ninth staff begins with a bass clef and a 4/4 time signature. The tenth staff begins with a treble clef and a 4/4 time signature. The notation is highly rhythmic, featuring many sixteenth-note patterns and eighth-note patterns. The score is divided into sections by vertical bar lines and measures. The notation is dense and requires careful reading to interpret accurately.

(REPEAT LAST 22 BARS FOR SOLO)

(Bossa Nova)

Like A Lover

Dori Caymmi-Nelson Motta

A

$\frac{4}{4} \cdot : A_{\Delta 7}^b | E_7^b \text{sus} | A_{\Delta 7}^b | B_{/A^b}^b |$

$| G_{-7} | C_{-7} | F_7 \text{sus} | F_7 | B_{\Delta 7}^b | E_7^b |$

$| D_{\Delta 7}^b | E_{/D^b}^b | A_{\Delta 7}^b | E_7^b \text{sus} |$

$| A_{\Delta 7}^b | E_7^b \text{sus} | \dots |$

B

Fine

$| A_{\Delta 7}^b | D_{/A^b}^b | A_{\Delta 7}^b | B_{/A^b}^b | \dots |$

$| G_{-7} | G_{7b9} | C_{-7} | D_{\emptyset 7} | G_{7b9} |$

$| C_{-7} | F_{-7} | E_{-7}^b | B_{/D}^b | E_7^b \text{sus} |$

$| E_7^b \text{sus} | |$

D.C. al Fine

Like Someone In Love

(Medium Swing)

Jimmy Van-Heusen

A

4/4 : F_{Δ7} A₇/E | D₋₇ D₋₇/C | B_{∅7} B₇[♭] | A₋₇ D₇ |

| G₋₇ | B₋₇ E₇ | A₋₇ | C₋₇ F₇ ||

B 1.

| B₇[♭] | E₋₇ A₇ | D_{Δ7} | ∕. |

| D₋₇ | G₇ | G₋₇ | C_{7#5} |)

C 2.

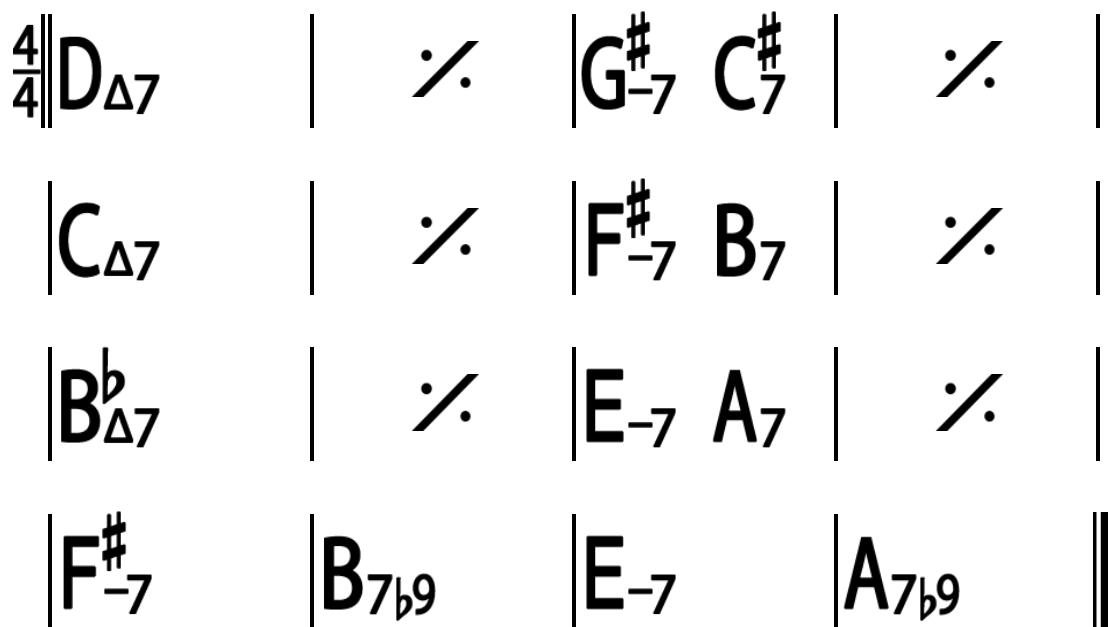
| B₇[♭] | E₋₇ A₇ | D_{Δ7} | A₀₇[♭] |

| A₋₇ D₇ | G₋₇ C₇ | F₆ | G₋₇ C₇ |

(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 six staves of music, each with a treble clef and a key signature of one flat (F#). The first staff starts with a Bb_{MI} chord. The second staff starts with an F_{MI}7 chord. The third staff starts with a Gb_{MA}7 chord. The fourth staff starts with a Gb_{MI} chord. The fifth staff starts with a Db_{MA}7 chord. The sixth staff starts with a Db6 chord. The seventh staff starts with an Eb_{MI}7 chord. The eighth staff starts with a D_{b6} chord. The ninth staff starts with an Eb_{MI}7 chord. The tenth staff starts with a Bb_{MI} chord. The eleventh staff starts with a Bb_{MI} chord. The twelfth staff starts with an Eb_{MI} chord. The thirteenth staff starts with a Bb_{MI} chord.

Chords labeled above the staves:

- B_{MI}
- F_{MI}7
- G_{MA}7
- F_{7sus}
- F₇
- B_{MI}
- B_{b7}
- G_{MA}7
- G_{MI}
- D_{MA}7
- D_{b7}
- G_{MA}7
- G_{b6}
- F_{7sus}
- E_{MI}7 A_{b7}
- D_{b6}
- E_{MI}7
- D_{b6}
- E_{MI}7
- 1.
- 2.
- B_{MI}
- B_{MI}
- E_{MI}
- B_{MI}

Lullaby of Birdland

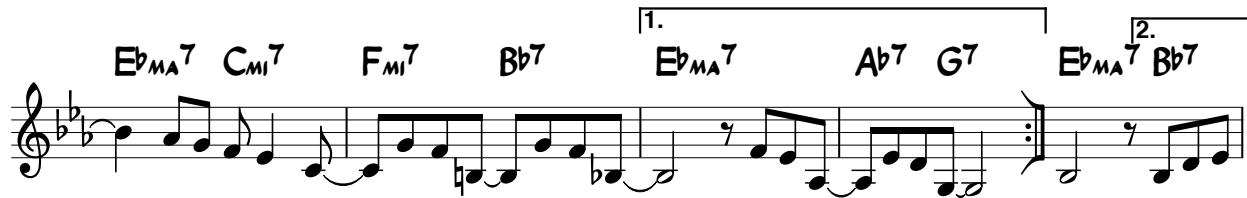
for Josefina Mendez

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



Black Orpheus

For Josefina Méndez

A

Musical score for section A. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Em, F#m7b5, B7b9, Em, F#m7b5, B7b9, Em, Am7, D7, GMaj7, G#dim7.

Continuation of section A. Chords listed below the staff include Am7, D7, Dm7, G7, CMaj7, F#m7b5, B7b9, Em, F#m7b5, B7b9.

B

Musical score for section B. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Em, F#m7b5, B7b9, Em, F#m7b5, B7b9, Bm7b5, E7b9, Am.

Musical score for section C, leading to the coda. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Am, Am7/G, F#m7b5, B7b9, Em, G7, CMaj7, F#m7b5, B7b9, Em, F#m7b5, B7b9. A circled plus sign indicates "To Coda".

Half Time

Musical score in half time. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Em, Am7, Em7, Am7, Em7, Am7, Bm7, Em.

Mas Que Nada

for Josefina Méndez

Optional Intro

The musical score consists of six staves of music. Staff 1 (Bass) starts with an optional intro followed by a 12-measure section. Staff 2 (Treble) begins with a 12-measure section starting with a G7 chord. Staff 3 (Treble) follows with a 12-measure section starting with a D_{MI} chord. Staff 4 (Treble) begins with a 12-measure section starting with an E_{MI}7^{b5} chord. Staff 5 (Treble) begins with a 12-measure section starting with a D_{MI} chord. Staff 6 (Treble) concludes the piece with a 12-measure section starting with an E_{MI}7^{b5} chord.

1. **2.**

A D_{MI} G7 D_{MI} G7 G_{MI}7 C7 D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} G7

D_{MI} A_{MI} A_b_{MI} G_{MI} C7 D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} A7^{#9}

B D_{MI} E_{MI}7^{b5} A7^{#9} D_{MI} G_{MI}7 C7 F_{MA} B_b7 E_m7^{b5} A7^{#9} D_{MI}

C A_m7^{b5} D7^{#9} G_{MI}7 E_{MI}7^{b5} A7^{b5} D_{MI} D7 G7/B C/B_b A_m7 D_{MI} G7

D D_{MI} A7^{#9} D_{MI} E_{MI}7^{b5} A7^{#9} D_{MI} G_{MI}7 C7 F_{MA} B_b7

E_{MI}7^{b5} A7^{#9} D_{MI} Solo on (ABCD)
After solos, repeat tune
then D.C. al Coda

D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} G7

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

MichAngel

for Jess

TF

Handwritten musical score for MichAngel, featuring six staves of music. The score includes the following chords and markings:

- Staff 1: D_{M1}, E_{M1}⁷, B_{BMA}⁷, F#_{M1}⁹, G_{M1}, D_{M1}, F_{M1}, B_{B7}
- Staff 2: C_{MA}⁷, D_{M1}, E_{M1}, B_{BMA}⁷, F#_{M1}⁹, G_{M1}, D_{M1}
- Staff 3: F_{M1}, B_{B7}, C_{MA}⁷, C#_{MA}⁷, D/F#, F_{M1}, E^{7b9}, E_{BMA}
- Staff 4: G^{7sus}, F, D#_{M1}⁷, G#⁷, D_{M1}, E_{M1}⁷, B_{BMA}
- Staff 5: F#_{M1}⁹, G_{M1}, D_{M1}, F_{M1}, B_{B7}, C_{MA}⁷

Performance markings include 3, 7, and various slurs and grace notes.

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 consists of eight staves of music for voice and piano. The vocal line is written in black on a treble clef staff. The piano accompaniment is written in blue on a bass clef staff. Chords are indicated above the vocal line, and specific notes or harmonies are highlighted in red.

Chords:

- F_{M1}7
- D_{b MA}7#11
- C7#9
- F_{M1}11
- G_{b MA}7
- G_{b M1}13
- F7#9
- B_{b MA}7
- G_{b MA}7#11
- F_{M1}9
- B_{b M1}11
- B_{b M1}/A_b
- G_{b MA}7#11
- E_{b/G}
- A_bsus
- F_{M1}7
- D_{b MA}7#11
- C7#9
- F_{M1}7

Lyrics:

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 -

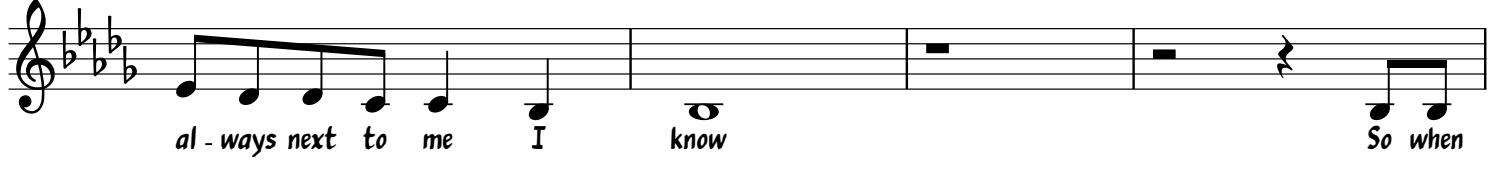
ak - ened by a bright full moon and re - a - li - aing you're not there

I won - der if you care to

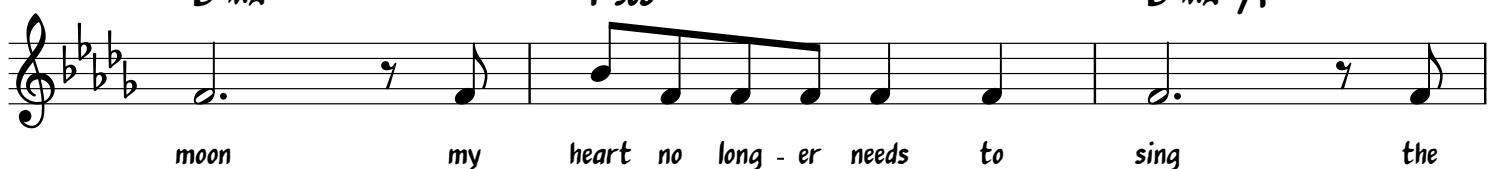
ease a - way the pain that grows with - in my heart that wants to

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**


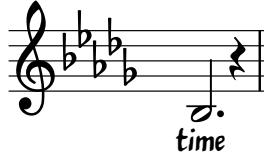
G_bMA7 **G_bMI13** **F7#9**


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


Moonlight In Vermont

(Ballad)

Karl Suessdorf

A

$\frac{4}{4} \left\{ \frac{4}{4} : B_6^b \ G_{-7} | C_{-7} \ F_7 | B_6^b \ G_{-7} | A_7^b |$

$| C_{-7} \ F_{7\text{sus}} | B_6^b | \begin{matrix} B \\ \vdots \end{matrix} E_{-7} \ A_7 | D_{\Delta 7} \ B_{-7} |$

$| E_{-7} \ A_7 | D_{\Delta 7} | F_{-7} \ B_7^b | E_{\Delta 7}^b \ C_{-7} |$

$| F_{-7} \ B_7^b | E_{\Delta 7}^b \ F_{7\flat 9} | B_6^b \ G_{-7} | C_{-7} \ F_7 |$

$| B_6^b \ G_{-7} | A_7^b | C_{-7} \ F_{7\text{sus}} | B_6^b |$

$| C_{7\sharp 11} \ F_7 \ B_7 | B_6^b |$

||

(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A
4|
4| E \flat Δ 7

|C $_7$

|F $_7$

|B \flat 9

|

G $_7$
A
|| E \flat 6

|C $_7$

|F $_7$

|B \flat 9

||

G $_7$
B
|| C-

|C $_7$

|D \emptyset 7

|G 7

||

A \flat Δ 7 G 7

|C $_7$

|F $_7$

|B \flat 9

||

A
|| E \flat 6

|C $_7$

|F $_7$

|B \flat 9

|

G $_7$

|C $_7$

|D \emptyset 7

|G 7

|

C-

|C $_{\Delta}7$

|C $_7$

|F $_9$

|

F $_7$

|B \flat 7

|E \flat 6

|F $_7$ B \flat 7

||

MY FOOLISH HEART

Victor Young

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

Am⁷ A7(^{#9}) Dm⁷ Ab7^{#11} Gm⁷ Gm7(^{b5}) C7(^{b9})

B FM⁷ Cm⁷ F⁷ B_bM⁷ Em7(^{b5}) A7

Dm⁷ A7(^{#9}) Dm⁷ G⁷ Gm⁷ D⁷ Gm⁷ C⁷

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

Am⁷ A7(^{#9}) Dm⁷ Ab7^{#11} Gm⁷ Gm7/F Em7(^{b5}) A7

C Dm⁷ Dm7/C B_bm⁷ Eb⁷ FM⁷ B_bM⁷ Am7(^{b5}) D⁷

Gm⁷ D⁷ G⁷ C⁷ FM⁷ Dm⁷ Gm⁷ C⁷

My One and Only Love

By Robert Mellin and Guy Wood

The musical score consists of five staves of music in 4/4 time, key signature of one flat (B-flat), and a tempo of quarter note = 120. The lyrics are placed above the notes, and chords are indicated below the staff or above the notes.

1. **1st Staff:** B♭maj7 Gm-7 C7/E F7/E♭ ³ B♭/D E♭maj7 ³ F7 D-7 G7 C-7 F7 D7/F♯

2. **2nd Staff:** G-7 C7 C-7 F7 D-7 G7 C-7 F7 C-7 F7 B♭6 E-7♭5 A7+9

3. **3rd Staff:** D-7 E-7♭5 A7+9 D-7 E-7♭5 A7+9 D- D-/C♯

4. **4th Staff:** D-/C D-/B C-7 G7+9 C-7 F7 B♭maj7 B♭/A G-7 G-/F C7/E F7/E♭ ³

5. **5th Staff:** B♭/D E♭maj7 ³ F7 D-7 G7 C-7 F7 D7/F♯ G-7 C7 C-7 F7♭9 B♭6 (C-7 G7)

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 $D_{\circ 7}$ | C_7 F_7 |

$B_{\Delta 7}^b$ | \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

Sheet music for "The Nearness of You" featuring eight staves of musical notation with corresponding chords labeled above each staff.

Staff 1:

- Chords: Db, Abmin, Db7sus, Gb
- Key signature: B-flat major (two flats)

Staff 2:

- Chords: Gbdim7, Fmin, E7, Ebmin, Ab7, Fmin, E7
- Key signature: B-flat major (two flats)

Staff 3:

- Chords: Ebmin7, Ab7, Db, Cb7, Db6, Ebmin
- Key signature: B-flat major (two flats)

Staff 4:

- Chords: Ab7, Db, Abmin, Db7, Gb
- Key signature: B-flat major (two flats)

Staff 5:

- Chords: F-7, Bb7, Eb7, Ab7, Db
- Key signature: B-flat major (two flats)

Staff 6:

- Chords: Abmin, Db7, Gb, Gbdim7, Fmin, E7
- Key signature: B-flat major (two flats)

Staff 7:

- Chords: Ebmin, Ab7, Fmin7b5, Bb7b9, Ebmin
- Key signature: B-flat major (two flats)

Staff 8:

- Chords: Ab7(b9), Db, Bbmin, Ebmin, Ab7
- Key signature: B-flat major (two flats)

Never Let Me Go

Jay Livingstone
Ray Evans

Bb

E_m7

A^{7sus4}

A⁹

D_m7

G^{7sus4}

G⁹

C⁶



F#_m7

B7

E_m7

A7

A_m7

D7



G_mMaj7

C7

F Maj7

BØ

E7^{b9}

AMaj7



F#_m7

C7

B7

E_m7

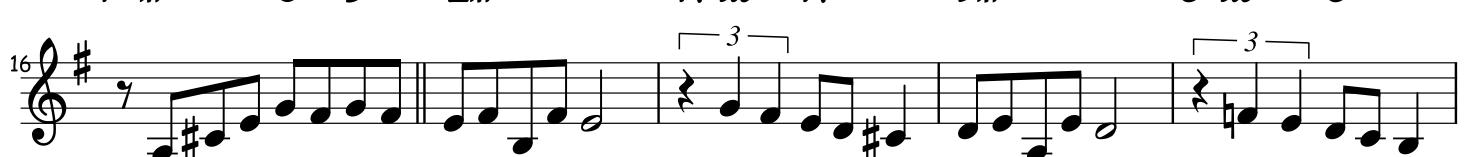
A^{7sus4}

A⁹

D_m7

G^{7sus4}

G7



C⁶

F#_m7

B7

E_m

E_mMaj7

A7

A_m7

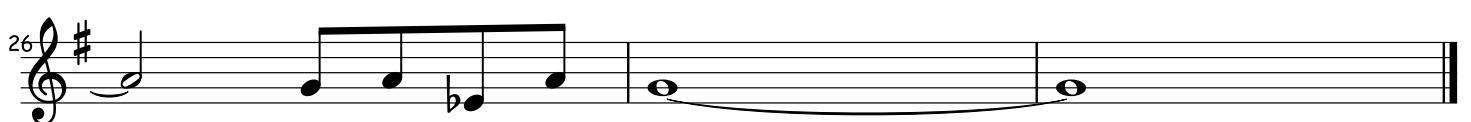
E^{b7#11}



D7

C_m/D

G⁶



(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_{-E_\flat}

$D^\flat_{\Delta 7}$

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

$B^\flat_7 \ E_7^\flat$

E_7^\flat

Night And Day

(Medium Swing)

Cole Porter

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

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

D7

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

G_{M1}9

E_b13

D7

G_{M1}9

A_b9

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

B_b_{M1}7

A_b_{M1}7

E_b_{M1}7

F_{M1}7

G_{M1}13

C13

G_{M1}13

C13

G_{M1}7

C_{M1}7

B_{M1}7

B_b_{M1}7

A_{M1}7

D7 B_b7

A_{M1}7

D9

A_{M1}7

D9

A_b9 G_{M1}7

C13 A_b7#11

G_{M1}13

C13

G_{M1}7

D_{M1}11

G9

C F9 C_{M1}13

A_{M1}7

C_{M1}7

F9

B_{M1}11

E9

A_{M1}9

D7

C13

G_{M1}13

(Up Tempo Swing)

On Green Dolphin Street

Bronislau Kaper

The musical score consists of six staves, each representing a different section of the piece:

- Staff A:** Starts with $A_{\Delta 7}^b$, followed by a measure separator (diagonal line with a dot), then A_{-7}^b , another measure separator, and finally F_7 .
- Staff B:** Starts with B_7^b (with A_b written vertically below it), followed by $A_{\Delta 7}^b$, $A_{\Delta 7}^b$, F_7 , and a double bar line.
- Staff C:** Starts with B_{-7}^b , followed by $E_7^b_{\text{alt}}$, $A_{\Delta 7}^b$, a measure separator, and B_{-7}^b .
- Staff D:** Starts with D_{-7}^b , followed by $G_{7\text{alt}}^b$, $B_{\Delta 7}$, B_{-7}^b , E_7^b , and a double bar line.
- Staff E:** Starts with $A_{\Delta 7}^b$, followed by a measure separator, A_{-7}^b , a measure separator, and F_7 .
- Staff F:** Starts with B_7^b (with A_b written vertically below it), followed by $A_{\Delta 7}^b$, $A_{\Delta 7}^b$, F_7 , and a double bar line.

Below Staff F, the score continues with a complex sequence of chords:

- B_{-7}^b , B_{-7}^b (with A_b written vertically below it), $G_{\emptyset 7}$, C_{7b9} , F_{-7} , F_{-7} (with E_b written vertically below it), $D_{\emptyset 7}$, and G_{7b9} .
- C_{-7} , F_7 , B_{-7}^b , E_7^b , A_6^b , B_{-7}^b , E_7^b , and a final double bar line.

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

Staff 1: G⁶, B⁷, C_{Maj}7, F[#]_{Mi}B^{b5}, E_{Mi}7, A⁷

Staff 2: A_{Mi}7 D⁷, B_{Mi}7 E⁷, A_{Mi}7 D⁷, G⁶, B⁷, C_{Maj}7, F[#]_{Mi}7^{b5} B⁷

Staff 3: E_{Mi}7, A⁷, A_{Mi}7 D⁷, G⁶, D_{Mi}7, G⁷

Staff 4: C_{Maj}7 G⁷, C⁶, E_{Mi}7, A⁷, A_{Mi}7, D^{9sus}

Staff 5: G⁶, B⁷, C_{Maj}7, F[#]_{Mi}7^{b5} B⁷, E_{Mi}7, A⁷

Staff 6: A_{Mi}7, 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 |

(Rock Pop)

Overjoyed

Stevie Wonder

4 | D₆^b C₇ | B_{Δ7} C₇ | D₆^b C₇ | B_{Δ7} B₇^b ||

A | E_{Δ7}^b | C₋₇ | F₋₇ | B₇^b |

| E_{Δ7}^b | C₋₇ | F_A | G_B |

B | C_{Δ7} | G_B | C₋₇ F₇ | B₇^b |

| A_{Δ7}^b | E_G^b | F₋₇ B₇^b | D_{Δ7}^b C₇ |

| B_{Δ7}^b | F_A B_{A_b}^b | F₋₇ | B_{sus}^b B₇^b |

D.C. al Coda

| A_{Δ7}^b | E_G^b | F₋₇ B₇^b | D_{Δ7}^b C₇ |

| B_{Δ7}^b | F_A B_{A_b}^b | F₋₇ | B_{sus}^b B₇^b |

| C_{sus} | C₇ | B_{Δ7}^b | F_A |

| G₋₇ C₇ | E_{Δ7}^b D₇ | C_{Δ7} | G_B C_{B_b} |

| G₋₇ | C_{sus} C₇ | F_{Δ7} | G_{Δ7}^b |

| E_{Δ7} | F₋₇ B₇^b | E_{Δ7}^b |

Over The Rainbow (Somewhere)

(Ballad)

Harold Arlen

V |**G**₆ E- |A- D₇ |**G**_{Δ7} E- |A- D₇ |

|**G**₆ **G**_{Δ7} |A₋₉ D₁₃ |**G**₆ E- |A- D₇ |

|**G**₆ E- |G- D₇ |**G**_{Δ7} |E- B₇ |

|E₋₉ E₋₇ |A_{7sus} A₇ |A₋₁₁ |D_{9sus} |

|A₋₁₁ |D_{9sus} |A- |D₇ ||

A |**G**₆ C_Δ |B₋₇ A_{mi}[♭] D₇[♭] |C_{Δ7} C_{7,5}[#] F₅[#] |B₋₇ E₇ |

|A₋₇ F₇ |B₋₇ E_{7,9} |A₋₇ D₇ |G₆ D₇ |

B |**G**₆ |A₋₇ D₇ |B₋₇ E₇ |A₋₇ D₇ |

|**G**₆ |C₀₇[#] F_{7,9}[#] |B₋₇ B₀₇[♭] |A₋₇ D₇ ||

A |C₀₇[#] F₇[#] |B₋₇ A_{mi}[♭] D₇[♭] |C_{Δ7} C_{7,5}[#] F₅[#] |B₋₇ E₇ |

|A₋₇ F₇ |B₋₇ E_{7,9} |A₋₇ D₇ |G₆ D₇ ||

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.

Rio Que Mora no Mar

(Medium Swing)

2 **4** | F₋₇ | B₇^b | F₋₇ | B₇^b |

Intro | G₋₇ | B₇ | G₋₇ | B₇ |

| F₋₇ | B₇^b | F₋₇ | B₇_{b9} |

A { F₋₇ | B₁₃^b | F₋₇ | B₇_{b9} |

1. | E_{Δ7}^b | A₉^b | G₋₇ | C₇_{b9} | }
2. | G_{Δ7} | C_{7sus} | F_{Δ7} | ∕ |

| F₋₉ | E_{7#11} | E_{Δ7}^b | ∕ |

C | E₋₇^b | D₇_{b9} | D₋₇ | G₁₃ |

| D₋₉^b | G₁₃^b | F₋₉ | B₉^b |

| A₋₉^b | D₇^b | G₋₇ | C₇_{b9} |

| F₋₇ | B₇^b | F₋₇ | B₇^b |

D.C. with Repeats

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}7Ab7

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

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

522

SABOR A MI

Composer

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 is a treble clef staff with a key signature of one flat. The bottom staff is a treble clef staff with a key signature of one flat. The music includes sections labeled 'A' (with chords D-7, D-9, and G-9) and 'B' (with chords G-9, B♭-7, A♭Δ7, A♭7, and E-7). The score concludes with a 'D.S. al Fine' instruction.

Piano

Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

Piano sheet music for "Sabor A Mi". The music is in 4/4 time, C major. The arrangement includes ten staves of piano notation with various chords and performance markings.

Chords and markings include:

- Staff 1: F⁹, B_b13sus E/G# G_{Mi}7, F#^o, B_b13sus, B_b13sus C⁹sus
- Staff 7: D_b13, D¹³, E_b13, C⁷^{#5}^{#9}, F_{Mi}7, Ab_{Mi}6, G_{Mi}7, F#^o
- Staff 13: F_{Mi}7, B_b7, Eb_{MA}7, C⁷b⁹, F¹³, F^{9b13}, B_b13sus, Ab_{Mi}6
- Staff 19: G_{Mi}7, F#^o, F_{Mi}7, B_b7, Db⁶₉, D⁶₉, Eb⁶₉
- Staff 25: B_b13sus, Eb⁷, B_b13sus, Eb⁷, Ab_{MA}7, C_{Mi}7, F⁷, C_{Mi}7, F^{#13}
- Staff 31: F_{Mi}7, Eb/G Ab A^o, B_b13sus, Eb_{sus}, Ab_{MA}7, Db¹³, G_{Mi}7
- Staff 36: C_{Mi}7, F^{#7}F⁹, B⁷, B_b13sus E/Bb Db¹³, D¹³, Eb¹³, C⁷^{#5}^{#9}, F_{Mi}7, Ab_{Mi}6
Flute Solo
- Staff 43: G_{Mi}7, F#^o, F_{Mi}7, B_b7, Eb_{MA}7, C⁷b⁹
- Staff 49: F¹³, F^{9b13}, B_b13sus, Ab_{Mi}6, G_{Mi}7, F#^o, F_{Mi}7, B_b7

55 D_{\flat}^6 D_{\flat}^6 E_{\flat}^6 $B_{\flat}^9 M_1 7$ E^7 $B_{\flat}^9 M_1 7$ E^7 $A_{\flat} M_A 7$
Piano Solo

61 $C_{M_1} 7$ $F 7$ $C_{M_1} 7$ $F^{\#} 13$ $F_{M_1} 7$ $E^b/G A_{\flat}$ A^o $B_{\flat}^9 13_{sus}$ $E^b 13_{sus}$ $A_{\flat} M_A 7$

66 $D_{\flat} 13$ $G_{M_1} 7$ $C_{M_1} 7$ $F^{\#} 7 F^9$ B^7 $B_{\flat}^9 sus E/B_{\flat} D_{\flat} 13$ $D 13$ $E^b 13$ $B 13$

73 $B_{\flat}^9 M_1 7$ $E^b 7$ $B_{\flat}^9 M_1 7$ $E^b 7$ $A_{\flat} M_A 7$ $C_{M_1} 7$ $F 7$ $C_{M_1} 7$ $F^{\#} 13$

79 $F_{M_1} E^b/G A_{\flat}$ A^o $B_{\flat}^9 sus$ $E^b 13_{sus}$ $A_{M_1} 7^{\flat 5}$ $A_{\flat} M_1 6$ $G_{M_1} 7$
 G-clef

84 $C_{M_1} 7$ $F^{\#} 9$ $F 13$ $B 13_{sus}$ $B_{\flat}^9 sus$ E/B_{\flat} $G_{M_1} 7$ $E^b D 7$ $D_{\flat} 7 C 7^{\# 5}$

88 $F^{\#} 9^{\flat 5}$ $F_{M_1} 7$ $F_{M_1} 7$ $E^b/G A_{\flat}$ A^o $B_{\flat}^7 sus$ E^b C^7 $F_{M_1} 7$ B_{\flat}^7
 G-clef

93 $F 9$ $B_{\flat}^9 sus$ $E/G^{\#}$ $G_{M_1} 7$ $F^{\#} o$ $B 13_{sus}$ $B_{\flat}^9 sus$ $C^9 sus$

99 $D_{\flat} 13$ $D 13$ $E^b 13$ $E^b 7^{\# 5 \# 9}$

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 has a 4/4 time signature. It contains six measures of chords: A♭/G, G/E♭, G/F, F/D♭, E₉, and E♭º. The middle staff also uses a treble clef and has a 4/4 time signature. It contains six measures of chords: A⁷♭⁹, D₉, F₉, A♭º, Bº, and B♭⁷♯¹¹. The bottom staff uses a bass clef and has a 4/4 time signature. It contains three measures of bass notes: A⁷ alt, A♭⁷♯¹¹, and Gsus.

A♭/G G/E♭ G/F F/D♭ E₉ E♭º D₉⁷

A⁷♭⁹ D₉ F₉ A♭º Bº B♭⁷♯¹¹

A⁷ alt A♭⁷♯¹¹ Gsus

Softly, as in a Morning Sunrise

for Josefina Mendez

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

The first staff contains chords: G_{M1}7, A_{M1}7^{b5}, D7^{#9}, G_{M1}7, A_{M1}7^{b5}, D7^{#9}, and G_{M1}7. The second staff begins with E^b7^{*11} D7^{#9}, followed by a bracketed section labeled "1." containing G_{M1}7 and A_{M1}7^{b5} D7^{#9}. This is followed by a bracketed section labeled "2." containing G_{M1}7, C_{M1}7, F7, and B^b_{MA}. The third staff contains B°, C_{M1}7, C_{M1}7/B^b, and A_{M1}7^{b5}. The fourth staff contains D7^{#9}. The fifth staff ends with a double bar line.

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

Someone To Watch Over Me

F⁶ F_{MA}⁷ F⁹ B_{MA}⁷ G⁷ G_{MI}⁷ C_{SUS}⁹ C¹³ 1. F⁶ F^{#o}

G_{MI}⁷ C⁷ 2. F⁶ B_{M1}^{7b5} E^{7b9} A_{MI} D_{MI}^{6/G} A_{MI} G_{MI}⁷ C⁷ C/G A_{MI}⁷

D_{MI}⁷ G⁷ C_{SUS} C⁷ F⁶ F⁷ B_{b6} B_{b6#11} F/A A_{b6#11}

G_{MI} F^{#6#11} G_{MI} A⁰⁷ B_{b6} B_{MI}^{7b5} C_{SUS}⁷ 1. A^{7#5} D⁹ G_{MI}⁷ C⁷ 2. F⁶

F⁷ B_{MA}⁷ B_{bM1}⁶ F^{6/A} B_{MI}^{7b5} E^{7b9} A^{7b9} D⁷ G_{MI}⁷ C⁷

F⁶ F⁷ B_{b6} B_{b6#11} F/A A_{b6#11} G_{MI} F^{#6#11} G_{MI} A⁰⁷ B_{b6}

B_{MI}^{7b5} C_{SUS}⁷ F⁶ G_{MI}⁷ C⁷

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Sound of Music

Rogers and Hammerstein

A musical score for 'Sound of Music' in Medium Swing style. The score consists of ten staves of music, each with a vertical bar line and a measure number. The measures are as follows:

- Measure 1: | B^b | ∕ . | A_{B^b} | ∕ . |
- Measure 2: | B^b
F | ∕ . | C_{m7} | F_{sus} F₇ |
- Measure 3: | B^b | ∕ . | A_{B^b} | ∕ . |
- Measure 4: | B^b | F_{sus} | B^b | B^b₇ | //
- Measure 5: | E^b F | B^b G_m | C_{mi7} F₇ | B^b |
- Measure 6: | E^b F | B^b G_m | C_{sus} | F₇ B^b₇ |
- Measure 7: | E^b F | B^b G_m | C_{mi7} F₇ | B^b |
- Measure 8: | G_m | D_m | G_m C₇ | F_{sus} F₇ | //
- Measure 9: | B^b | ∕ . | A_{B^b} | ∕ . |
- Measure 10: | B^b
F | ∕ . | C_{m7} | F_{sus} F₇ |
- Measure 11: | B^b | E₇ | E^b | ∕ . |
- Measure 12: | F_{sus} | F_{sus} | B^b | F_{sus} | //

(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 $_{\Delta 7}$	⋮	

Street Samba

Mark Johnson

The sheet music consists of eight staves of musical notation, likely for a band or ensemble. The chords labeled above the staves are:

- Staff 1: Cmaj⁹, B7#⁹b1³
- Staff 2: Cmaj⁹, A7b⁹b1³/C♯
- Staff 3: Dm⁷, G7#⁹b1³, C/A♭
- Staff 4: B♭/A♭, C/A♭, B♭/A♭, Gm⁷
- Staff 5: F#⁰⁷
- Staff 6: Fm⁷, E♭maj⁹¹¹
- Staff 7: 1. Dm⁵, G7b⁹
2. Dm⁷b⁵, G7b⁹
- Staff 8: B/C, CMA⁹

A handwritten note at the bottom right of the page reads "Last 4 bars 3x's for ending".

S' Wonderful

(Medium Up Swing)

George Gershwin

A

$\frac{4}{4} \cdot \boxed{\mathbf{B}_{\Delta 7}}$ | \therefore $\boxed{\mathbf{B}_{o7}}$ | \therefore |

$\boxed{\mathbf{C}_{-7}} \quad \boxed{\mathbf{F}_7}$ | $\boxed{\mathbf{B}_6^b \quad \mathbf{G}_{-7}}$ $\boxed{\mathbf{C}_{-7} \quad \mathbf{F}_7}$ |

1.

$\boxed{\mathbf{B}_6^b} \quad \boxed{\mathbf{E}_{-7} \quad \mathbf{A}_{7b9}}$ |

B

$\boxed{\mathbf{D}_{\Delta 7} \quad \mathbf{B}_{-7}}$ $\boxed{\mathbf{E}_{-7} \quad \mathbf{A}_7}$ $\boxed{\mathbf{G}_{-7}^b \quad \mathbf{B}_{-7}}$ $\boxed{\mathbf{E}_{-7} \quad \mathbf{A}_7}$ |

A

$\boxed{\mathbf{D}_7} \quad \boxed{\mathbf{G}_7}$ | $\boxed{\mathbf{C}_7} \quad \boxed{\mathbf{F}_7 \quad \mathbf{F}_{7b9}}$ |

A

$\boxed{\mathbf{B}_{\Delta 7}^b}$ | \therefore $\boxed{\mathbf{D}_{o7}^b}$ | \therefore |

$\boxed{\mathbf{C}_{-7}} \quad \boxed{\mathbf{F}_7}$ | $\boxed{\mathbf{B}_6^b \quad \mathbf{G}_{-7}}$ $\boxed{\mathbf{C}_{-7} \quad \mathbf{F}_7}$ ||

(Slow Swing)

Teach Me Tonight

Gene DePaul

A

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

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

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

2.

B

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

C[#]

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

A

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

| A₋₇ | D₇ | G₆ E₋₇ | A₋₇ D₇ |

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

|

| G₋₇

| C₇

| C₋₇

| F₇

|

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

|

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

|

| D₋₇ G₇

| C₋₇ F₇

| B^b₆

| C₋₇ F₇

|

That's All

(Medium Swing)

Haymes-Brandt

A

$\frac{4}{4} : F_{\Delta 7} \ G_{-7} | A_{-7} \ G_{-7} C_7 | F_{\Delta 7} \ B^b_7 | A_{-7} \ D_7 |$

$| B_{\emptyset 7} \ B^b_{-7} | F_{\Delta 7} \ D_7 \# 9 | G_{-7} \ C_7 | \overline{A_{-7} D_7 \ G_{-7} C_7} |$

$\overline{\overline{F_6}} |$

B

$| C_{-7} \ F_7 | D_{-7} \ G_{-7} | C_{-7} \ F_7 | B^b_{\Delta 7} |$

$| D_{-7} \ G_7 | E_{-7} \ A_{-7} | D_{-7} \ G_7 | G_{-7} \ C_7 |$

A

$| F_{\Delta 7} \ G_{-7} | A_{-7} \ G_{-7} C_7 | F_{\Delta 7} \ B^b_7 | A_{-7} \ D_7 |$

$| B_{\emptyset 7} \ B^b_{-7} | F_{\Delta 7} \ D_7 \# 9 | G_{-7} \ C_7 | F_6 \ C_7 |$

This Masquerade

(Rock Pop)

in
4
4
A%
G-

G-

G-

E^b₇

F₋₇

F₋₇

E₋₇

A₋₇

G₋₇
 Open

C₁₃

G_{-Δ7}

E^b₇

G_{-Δ7}

A_{ø7} D_{7_b9}

B^b_{13_b9}

B^b_{13_b9}

A₁₃ A_{7_b13}

A₁₃ A_{7_b13}

C₁₃

G₋₇

G₋₇

A_{ø7}

G₋₇

G-

E^b_{Δ7}

E^b_{Δ7}

D_{Δ7}

D_{9sus}

G₋₇

Leon Russell

C₁₃
 Vamp till cue

C₁₃

D_{7_#9}

C₁₃

G- F[#]₋₇B₇

C_{7_b13}

⋮

⋮

A^b_{7_#11}
 D.S. al Coda

C₁₃
 D.C. on Cue

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

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

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

B

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

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

A

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

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

C

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

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

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

A

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

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

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

B

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

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

A

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

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

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

(Bossa)

Triste

Tom Jobim

A

G_{Maj}⁷ ∕ E_b_{Maj}⁷ A_b¹³

G_{Maj}⁷ ∕ B_m⁷ E^{7b9}

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

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

G_{Maj}⁷ ∕ G_m⁷ C⁹

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

B

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

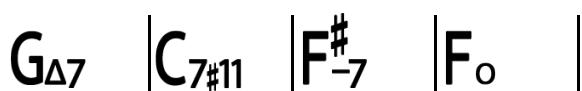
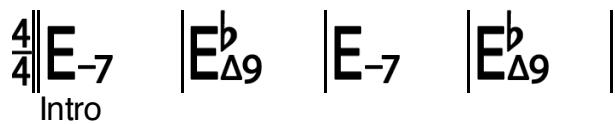
C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer



Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano (treble and bass clef) and show chords G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The next two staves continue with G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The fifth staff begins with a treble clef and a measure of eighth-note patterns, followed by G Maj⁷, ∕, Bm⁷, and E⁷♭⁹. The sixth staff starts with a treble clef and a measure of eighth-note patterns, followed by Am⁷, Cm⁷, Cm⁶, Bm⁷, and E⁷♭⁹. The seventh staff starts with a treble clef and a measure of eighth-note patterns, followed by Am⁷, D⁷♭⁹, G Maj⁷, and Gm⁷. The eighth staff starts with a treble clef and a measure of eighth-note patterns, followed by Cm⁹, Cm⁶, Bm⁷, E⁷♭⁹, A₆⁷, and A⁷♯⁵. The ninth staff starts with a treble clef and a measure of eighth-note patterns, followed by Am⁷, D⁹, G⁶, and E♭ Maj⁷/G.

Você E Eu

for Josefina Méndez

The sheet music consists of eight staves of musical notation, each starting with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4) and 13/8.

- Staff 1:** Labeled Bb^6 . The melody begins with eighth-note patterns.
- Staff 2:** Labeled $A7\text{alt}$. The melody continues with eighth-note patterns.
- Staff 3:** Labeled Bb^6 , $D_{MI}7b5$, $G7\text{alt}$, $C_{MI}11$. The melody includes a bass line and eighth-note patterns.
- Staff 4:** Labeled $E_{MI}6$, E_{MI} , Bb^6/D , D_{MI}^0 . The melody includes a bass line and eighth-note patterns.
- Staff 5:** Labeled $C_{MI}11$, F^{13} , Bb^6 . The melody includes a bass line and eighth-note patterns.
- Staff 6:** Labeled $A7\text{alt}$, Bb^6 , $D_{MI}7b5$, $G7\text{alt}$. The melody includes a bass line and eighth-note patterns.
- Staff 7:** Labeled $C_{MI}11$, $E_{MI}6$, E_{MI} . The melody includes a bass line and eighth-note patterns.
- Staff 8:** Labeled Bb^6/D , $G7b9$, C^{13} , D_{MI}^0 , $D_{MI}7b5$, $G7b9$, C^9 , Fb^{13} , Bb . The melody concludes with a bass line and eighth-note patterns.

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

(Bossa Nova)

Voce Vai Ver JM

Antonio-Carlos Jobim

$\frac{4}{4}$ | **F_{Δ7}** | \asymp | **B_{∅7}** | **E₇** |

| **E_{Δ7}[♭]** | \asymp | **A_{∅7}** | **D₇** |

| **G₋₇** | **C₇** | **A_{∅7}** | **D₇** |

1. | **B_{∅7}** | **E₇** | **A₋₇ A₋₇[♭]** | **G₋₇ G₋₇[♭]** |

2. | **G₋₇** | **C₇** | **A_{∅7}** | **D₇** |

G₋₇ | **C₇** | To Coda | **F_{sus}** | **C₇** ||

| \oplus | **B_{∅7}** | **B_{7[♭]5}** | **A₋₇** | **A₆[♭]** |

| **G₋₇** | **C₇** | **F_{Δ7}** | \asymp | ||

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

Sheet music for "The Way You Look Tonight" featuring six staves of musical notation. The music is in G major (one sharp) and common time.

Chords:

- Staff 1: G⁶ Eₙ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ F¹³
- Staff 2: E⁷ Aₙ₇ D⁷ Dₙ₇ G⁷ Cₘ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷
- Staff 3: G⁶ Eₙ₇ Aₙ₇ D⁷ [1. Cₙ₇ F⁷] [2. B♭ₘ₇] B⁰ Cₙ₇ F⁷ B♭ₘ₇
- Staff 4: Dₙ₇ D⁰ Cₙ₇ F⁷ B♭ₘ₇ G⁷ Cₙ₇ F⁷ B♭ₘ₇ E♭ₘ₇
- Staff 5: Aₙ₇ D⁷ Gₘ₇ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ F⁷ E⁷ Aₙ₇
- Staff 6: D⁷ Dₙ₇ G⁷ Cₘ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷

Lyrics:

- Staff 1: I'm in love with you, baby, I'm in love with you, baby.
- Staff 2: I'm in love with you, baby, I'm in love with you, baby.
- Staff 3: I'm in love with you, baby, I'm in love with you, baby.
- Staff 4: I'm in love with you, baby, I'm in love with you, baby.
- Staff 5: I'm in love with you, baby, I'm in love with you, baby.
- Staff 6: I'm in love with you, baby, I'm in love with you, baby.

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

What A Wonderful World

(Ballad)

Weiss-Thiele

A
4| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C C+ | F_{Δ7} G₇ ||

A
| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C F | C ||

B
| G₇ | C | G₇ | C |

| A- G | A- G | A- D_{ø7} | D₋₇ D_ø D₋₇ G₇ ||

A
| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C E_{ø7} | A₇ |

| D₋₇ | D₋₇ G_{7ø9} | C F₆ | C ||

(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 contains 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 ends 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

What Is This Thing Called Love

(Up Tempo Swing)

Cole Porter

A	$\frac{4}{4} \left\{ \text{C}_\emptyset 7 \right.$	$\text{F}_{7\flat 9}$	$\text{B}^\flat -6$	\div	
	$\left \text{G}_\emptyset 7 \right.$	$\text{C}_{7\sharp 5}$	$\text{F}_{\Delta 7}$	\div	$\left. \vdots \right]$
B	$\parallel \text{F}_{-7}$	$\text{B}^\flat 7$	$\text{E}^\flat_{\Delta 7}$	\div	
	$\left \text{D}^\flat 7 \right.$	\div	$\text{G}_\emptyset 7$	C_7	\parallel
A	$\parallel \text{C}_\emptyset 7$	$\text{F}_{7\flat 9}$	$\text{B}^\flat -6$	\div	
	$\left \text{G}_\emptyset 7 \right.$	$\text{C}_{7\sharp 5}$	$\text{F}_{\Delta 7}$	\div	\parallel

What's New

For Josefina Méndez

Johnny Burke-Robert Haggert

E♭ F_m E_m E♭_m D_m D♭_m G♭7 Bmaj D7 G7 C7 B7♯11 B♭7

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7♭5 B♭7♯5 E♭maj F_{m1}7 B♭7

E♭ F_m E_m E♭_m D_m D♭_m G♭7 Bmaj D7 G7 C7 B7♯11 B♭7

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7♭5 B♭7♯5 E♭maj B♭_{m1}7 E♭7

A♭ B♭_m A_m A♭_m G_m F♯_m B7 Emaj G7 C7 F7 E7♯11 E♭7

A♭_{m1}7 D♭7 G♭_{m1}7 C7 B♭_{m1}7♭5 E♭7♯5 A♭maj F_{m1}7 B♭7

E♭ F_m E_m E♭_m D_m D♭_m G♭7 Bmaj D7 G7 C7 B7♯11 B♭7

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7♭5 B♭7♯5 E♭maj

You And The Night And The Music

(Medium Up Swing)

Arthur Schwartz

A

$\frac{4}{4} \cdot F_- | G_{\emptyset 7} C_{7b9} | F_- F_{7b9} | B_{-7}^b |$

$| G_{\emptyset 7} | C_{7b9} | F_{\Delta 7} | \not\cdot : |$

B

$| D_7^b | \not\cdot | C_7 | \not\cdot |$

$| D_7^b | \not\cdot | C_7 | D_7^b | C_7 |$

A

$| F_- | G_{\emptyset 7} C_{7b9} | F_- F_{7b9} | B_{-7}^b |$

$| G_{\emptyset 7} C_{7b9} | F_- D_{\emptyset 7} | G_{\emptyset 7} C_{7b9} | F_- |$

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

C_{MI}7 F7

Musical staff showing notes corresponding to chords A, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}6, C_{MI}7, and F7.

B_b_{MA}7

B

E_{MI}7^{b5}

A7

E_{MI}7^{b5}

A7^{#9} D_{MI}6

B_{MI}7^{b5}

Musical staff showing notes corresponding to chords B_b_{MA}7, E_{MI}7^{b5}, A7, E_{MI}7^{b5}, A7^{#9}, D_{MI}6, and B_{MI}7^{b5}.

E7^{b9}

E_{MI}7^{b5}

A7^{b9}

C

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

Musical staff showing notes corresponding to chords E7^{b9}, E_{MI}7^{b5}, A7^{b9}, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}6, and ending with a fermata over the last note.

C_{MI}7

F7

B_b_{MA}7

D

B⁰7

F6/C

C^{#0}7

D_{MI}6

Musical staff showing notes corresponding to chords C_{MI}7, F7, B_b_{MA}7, B⁰7, F6/C, C^{#0}7, and D_{MI}6.

G7

C7^{#9}

F_{MA}7

Musical staff showing notes corresponding to chords G7, C7^{#9}, F_{MA}7, and ending with a fermata over the last note.

fine

You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged in six staves:

- Staff 1: Starts with a rest followed by eighth notes. Chords: A, G, G⁷, C.
- Staff 2: Chords: C[#]^o, F[#]7, B_{M1}7, E⁷, 1. A_{M1}7, D⁷, B⁷, E⁷, A_{M1}7 D⁷.
- Staff 3: Chords: 2. A_{M1}7, D⁷, G, C, G, G⁷, C, G, G[#]^o.
- Staff 4: Chords: A_{M1}7, D⁷, G, E_{M1}7, B_{M1}7.
- Staff 5: Chords: A⁷, D⁷.
- Staff 6: Chords: (empty staff).

You Don't Know What Love Is

(Ballad)

Raye-DePaul

A

$\frac{4}{4} \cdot \frac{4}{4}$ | B^b_7 | $G^b_7 F_{7b9} B^b_7 F_{7b9} G^b_7$ |

$C_{\emptyset 7} F_{7b9} B^b_7 A_7 A^b_7 G_7 | G^b_7$ |

$G^b_7 F_{7b9} B^b_6$ |

B

$E^b_7 A^b_7 D^b_{\Delta 7} | E^b_7 A^b_7 D^b_{\Delta 7}$ |

$G_{-7} C_7 F_{\Delta 7} | G^b_7$ | F_{7b9} |

A

$B^b_7 | G^b_7 F_{7b9} B^b_7 F_{7b9} G^b_7$ |

$C_{\emptyset 7} F_{7b9} B^b_7 A_7 A^b_7 G_7 | G^b_7 F_{7b9} B^b_6$ |

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

C_{MA}7

G_{MI}7 C7

B

F[§]

F#^o



C_{MA}7/G G⁹_{sus} C⁶

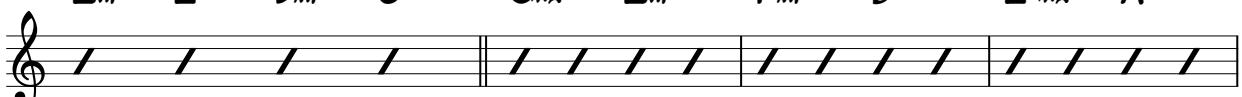
F#_{MI}7 B⁹

A_b_{MI}7 D_b7_{b9} F#_{MI}7 F7_{#11}



C

E_{MI}7 E_b9_{#11} D_{MI}7 G7_{b9} C_{MA}7 E_{MI}7 F_{MI}7 B_b7_{b9} E_b_{MA}7 A_b7_{#11}



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

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

C_{MA}7

G_{MI}7 C7_{b9} F_{MA}7



B_b9

C_{MA}7

G⁶/B

A_{MI}7

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

E_{MI}7

A7_{b9}



D_{MI}7

G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}

