



Josefina Méndez Jazz Tunes

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Across The Universe

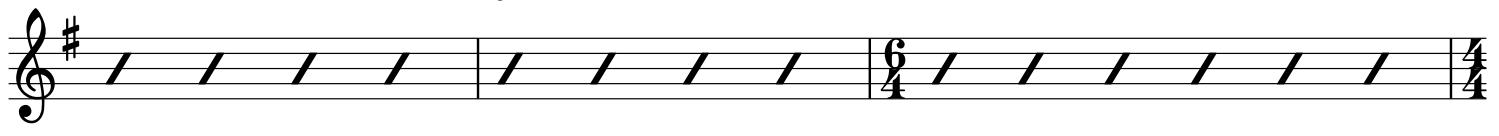
for Josefina Mendez

Lennon/McCartney

A hand-drawn musical score for a band, consisting of six staves of music. The score includes the following elements:

- Top Staff:** Features a treble clef, a key signature of one sharp, and a 4/4 time signature. It starts with a G chord, followed by B_{MI}, and ends with A_{MI}⁷.
- Second Staff:** Shows a treble clef and a 4/4 time signature. It features a D⁷ chord.
- Third Staff:** Shows a treble clef and a 4/4 time signature. It features a G chord.
- Fourth Staff:** Shows a treble clef and a 4/4 time signature. It features chords B_{MI}, A_{MI}⁷, C_{MI}, and G, followed by a section ending with a double bar line and a G chord.
- Fifth Staff:** Shows a treble clef and a 4/4 time signature. It features chords D⁷, D⁷, D^{7sus}, and D⁷. Below this staff, there are two endings indicated: "to Coda 1" with a circle and "2nd time", and "to Coda 2" with a circle and "3rd time".
- Sixth Staff:** Shows a treble clef and a 4/4 time signature. It features chords C, G, and G.
- Seventh Staff:** Shows a treble clef and a 4/4 time signature. It features chords B_{MI}, A_{MI}⁷, and D⁷.
- Eighth Staff:** Shows a treble clef and a 4/4 time signature. It features chords G, B_{MI}, and A_{MI}⁷.

D7



D.S. al Coda 1

A musical staff in G major (one sharp) and common time. It shows three measures of eighth-note strokes. The first measure is labeled 'G'. The second measure is labeled 'Bm1'. The third measure is labeled 'Am17'.

A musical staff in G major (one sharp) and common time. It shows three measures of eighth-note strokes. The first measure is labeled 'Cm1'. The second measure is labeled 'G'. The third measure is labeled 'Bm1'.

A musical staff in G major (one sharp) and common time. It shows two measures of eighth-note strokes. The first measure is labeled 'Am17'. The second measure is labeled 'D7'.

D.S. al Coda 2

A musical staff in G major (one sharp) and common time. It shows one measure of eighth-note strokes. The measure ends with a vertical bar line and a repeat sign (double bar line).

Coda 2

G

Repeat and Fade

A Felicidade

for Josefina Mendez

Jobim

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

Section A:

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

Section B:

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

Section C:

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

D_{MI}7 G7#5 C_{MI}7 F7b9 G_{MI}7 G_{MI}7/F

C7/E C_{MI}/E♭ G_{MI}7 A_{MI}7b5 D7#5 G_{MI}7

1. | :|| 2. | - |

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

In	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}	
	A-7	F_{Δ7}	A-7	⋮ ⋮ ⋮
A	B_{7b9}	E_{7alt}	A-7	D₇
	D₋₇	G₇	C_{Δ7}	⋮ ⋮ ⋮
	B₇ B_{7b}	A₋₇ G_{o7}	C₇ / G	B_{7#9} / F#
	B_{7b9}	E_{7sus}	A-7	A_{7b9}
B	D₇	D₋₇	A-7	A_{7b9}
	D₇	D₋₇	A-7	E_{7b13}
C	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}	
	A-7	F_{Δ7}	A-7	⋮ ⋮ ⋮

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}

B_{○7}
| B₋₆

F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All the Things You Are

Hammerstein/Kern

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

Chords listed below the staff:

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

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

As Time Goes By 1

(Ballad)

Herman Hupfeld

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

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

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

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

Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

Blackbird

for Josefina Mendez

Lennon/McCartney

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

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

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

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

C F/G C F/G C

The sheet music consists of five staves of musical notation. The first four staves are in common time (indicated by a '4') and the fifth staff is in 2/4 time. The first staff starts with a C note. The second staff starts with an F note. The third staff starts with a F note. The fourth staff starts with a Bb note. The fifth staff starts with a C note. Chords are indicated above the notes: C, D_{M1}, C/E, F, D⁷/F#, G⁷, G^{#o}, A_{M1}, C⁺/A^b, C/G, D⁷/F#, F, F_{M1}, C/E, A_{M1}, C_{M1}, G⁷, C, B^b, A_{M1}, G_{M1}F, E^b, F, B^b, A_{M1}, G_{M1}F, E^b, D, and G_{M1}⁷. The fifth staff ends with a C note and a repeat sign.

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

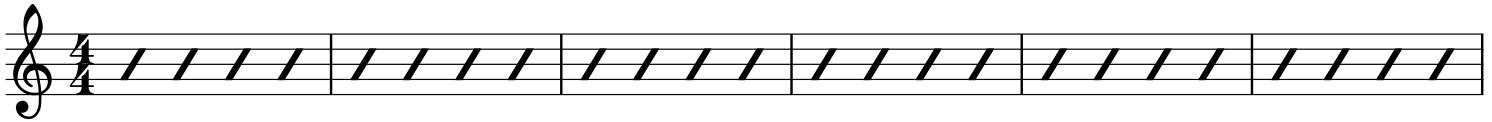
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

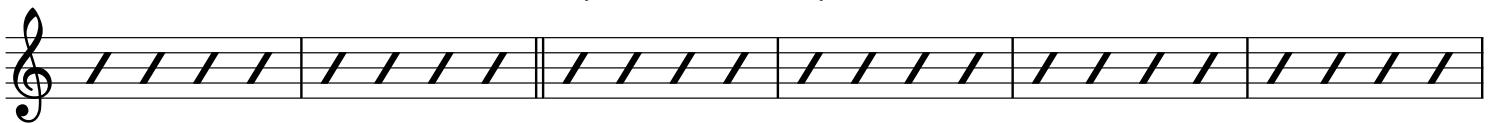
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

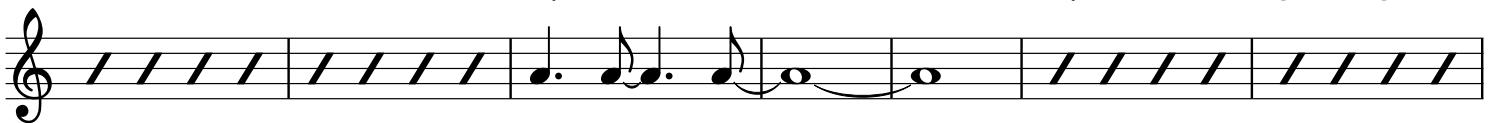
G

F

F

A_{MA}

Bb_{MI}⁶ Bb₉



G_{MA}^{7#5}

C#_{MI}/F# F#¹³

C_{MI}/F

B_{MI}⁹/E

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



B

D_{MI}

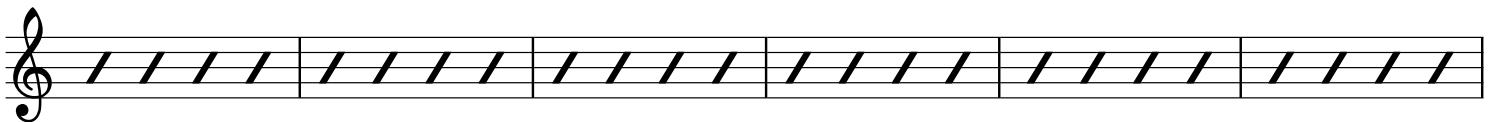
G⁷

F#_{MI}

C_{MI}⁶

F_{MA}⁷

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

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

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

$\left. \begin{matrix} 1. \\ A^b_6 \quad D^b_7 \quad C_{\emptyset} \quad F_7 \end{matrix} \right|$

$\left. \begin{matrix} 2. \\ A^b_6 \quad B_{-7} \quad E_7 \end{matrix} \right|$

B

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

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

A

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

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

Brigas Nunca Mais

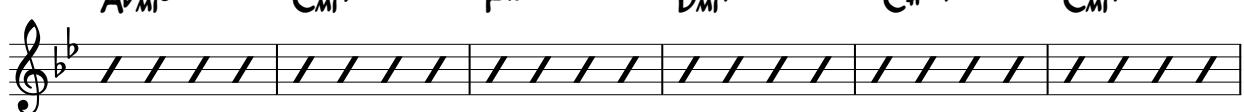
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B_bM_A7 A7#5 B_bM_A7 G7#5 C_MI9



A_bM_I6 C_MI9 F13 1. D_MI7 C#07 C_MI7



F#0 G_MI7 C9 C_MI7 F7#5



2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan for Josefina Mendez

Duke

A D⁷

G_{M1}⁶

B G⁹

C⁹

F⁹

B^{b6}

D⁷

C D⁷

G_{M1}⁶

-

(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Close To You

For Josefina Méndez

Burt Bacharach

A

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

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

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

D_{M1}⁷ G⁹_{sus} G⁹ A_bMA⁷ A_b6 F⁹_{sus}

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

B_bMA⁹ F_{M1}⁷ B_b13

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

Solo on ABC
After Solos, D.C
al Coda

Vamp & fade

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

F13 CM17 F13 D_{M1}7 G7b9 G_b_{MA} F7 B_b_{MA} E^{7#11} E_b_{M1}7 A_b7

rit...

A Tempo

rit...

Interlude

rit...

D.C. al Coda

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Dale

For Josefina Méndez

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

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

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

2.

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

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

B_b_{M1} B_{M1} 7#¹¹ To Coda

F_{M1} 7b5 B7 Bb7alt E_b_{M1}

To Solos
(next page)

Solos

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

After Solos D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

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

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

1.

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

B

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

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

A

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

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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

B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C

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

A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹

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

C_{MA}7 D_{MI}7 G⁷

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

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

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


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


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


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




Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

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

Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The 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), and a tempo of quarter note = 120. The score is for a single instrument, likely a piano or guitar, and includes the following chords:

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

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

- Staff 1: C_{MA}7, E_{MI}7, Eb^o, D_{MI}7, G7, G_{MI}7, F#¹³, C7^{b9}
- Staff 2: F_{MA}7, Bb¹³, 1. E_{MI}7, Eb^o, D_{MI}7, G7
- Staff 3: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7#5^{b9}, 2. E_{MI}7, Eb^o
- Staff 4: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7#5^{b9}, F_{MI}6/C, C_{MA}7

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

|

For Once In My Life

(Medium Swing)

Orlando Murden

A

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

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F | D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of two staves of chords. The first staff starts with chord A (4:4 time), followed by a bar line, a repeat sign, and chord E^b sus. The second staff starts with chord B^bΔ7, followed by a bar line, a repeat sign, and chord D_{ø7}. The third staff starts with chord C₋₇, followed by a bar line, a repeat sign, and a bracket labeled '1.' under chords A_{ø7} and D_{7b13}. This is followed by chord G₋₇ and a bar line. The fourth staff starts with chord C₋₉, followed by a bar line, a repeat sign, and chord F_{7b9}. The fifth staff starts with a bracket labeled '2.' under chord F_{7b9}, followed by a bar line, a repeat sign, and a bracket containing chords B^bΔ7, E^b13, B^bΔ7, and E^b13.

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

||

| D $_7$

⋮⋮

B \flat 7

⋮⋮

||

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

||

| F $_7$

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

||

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

B_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 Gb7#11 F7#5 F7b9 B_b6 C_{MI}7 F7

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

$\left| C_{-7} B_{-7} E_7 \right| \left| B_{-7}^b E_7^b \right. \left| \begin{matrix} 1. \\ G_{7\#11}^b F_7 \end{matrix} \right. \left| B_{mi7}^b E_7^b \right|$

$\left| \begin{matrix} 2. \\ A_6^b D_{-6}^b \end{matrix} \right| \left| A_6^b \right. \parallel$

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

The musical score consists of eight staves of piano sheet music. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The first staff shows a melodic line starting with a Bm⁹ chord. The second staff continues with an Am⁶ chord. The third staff begins with a G⁶ chord. The fourth staff starts with a C♯m⁷⁵ chord. The fifth staff begins with a D⁷/A chord. The sixth staff begins with a G Maj⁷ chord. The seventh staff begins with a D⁷/A chord. The eighth staff concludes with a G♯m⁷ chord, followed by a final measure indicated by '(Fim)'.

Chords listed from top to bottom:

- Bm⁹
- Am⁶
- G⁶
- C♯m⁷⁵
- D⁷/A
- G Maj⁷
- D⁷/A
- G♯m⁷
- (Fim)
- Bm⁹
- F♯⁷⁵

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



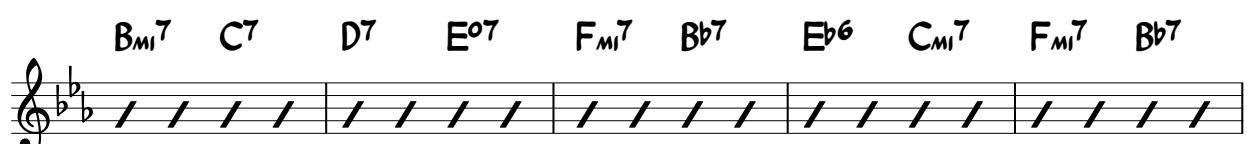
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



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



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B
| A-7

| D₇ D₇ | B-7 | E₇ |

| A_{ø7} | D₇ | B-7 | B-7 E₇ |

C
| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

(Medium Swing)

I've Got You Under My Skin

Cole Porter

A

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

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

B

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

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

C

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

D

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

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

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

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

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

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

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

Staff 4: Chord: C⁹. Lyric: C⁹

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

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

Just Friends

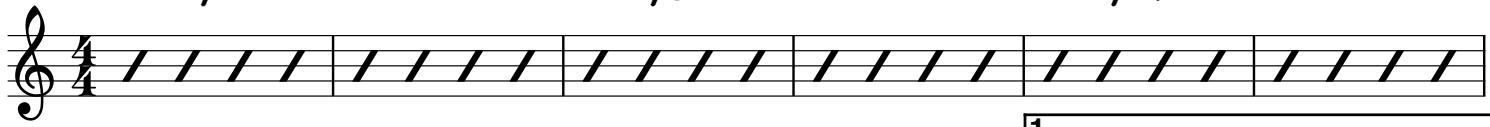
for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

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



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

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



D7

D_{M1}7

G7

C_{MA}7

G_{M1}7 C7



(Up Tempo Swing)

Just One Of Those Things

Cole Porter

A

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

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

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

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

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

B

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

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

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

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

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

D.C. al 3rd ending

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

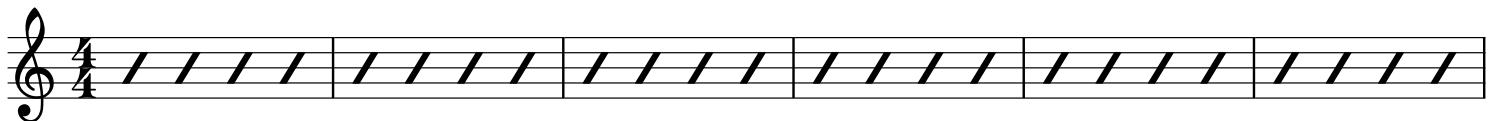
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

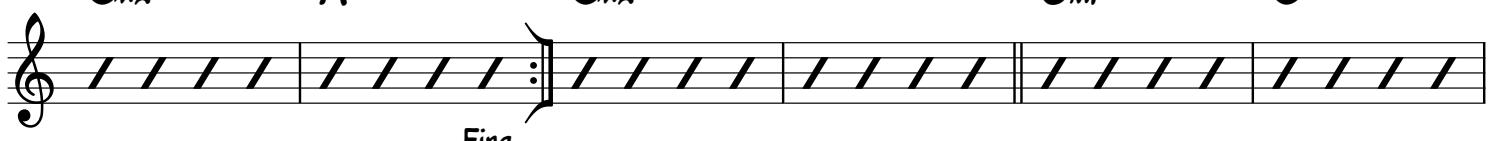
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of eight staves of music, each starting with a treble clef and a '4' time signature. The music is written in a cursive, expressive hand. Chords are indicated above the staff, and specific notes are marked with dots or dashes. The vocal line includes several sustained notes and rests.

The chords and notes are as follows:

- Staff 1: G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7, G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G
- Staff 2: G_{M1}7, G7, C⁶, C_{M1}⁶, G, Eb⁹, A_{M1}7^{b5}, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶
- Staff 3: G_{M1}7, D7, Eb⁷, A⁷, A_{M1}7, D7, B_{M1}7^{b5}
- Staff 4: E^{7^{b9}}, C⁶, F⁶, G⁶, Eb, B_b⁷, Eb
- Staff 5: B_b⁷, Eb, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7
- Staff 6: G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G, G_{M1}7, G7, C, C_{M1}⁶, G/B
- Staff 7: A⁷, Eb^{13^{#11}}, G/D, A_{M1}7, A_{M1}7/D¹G⁶, A_{M1}7D^{7^{#5}}, G², D7^{#5}, G⁶

Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

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

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

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

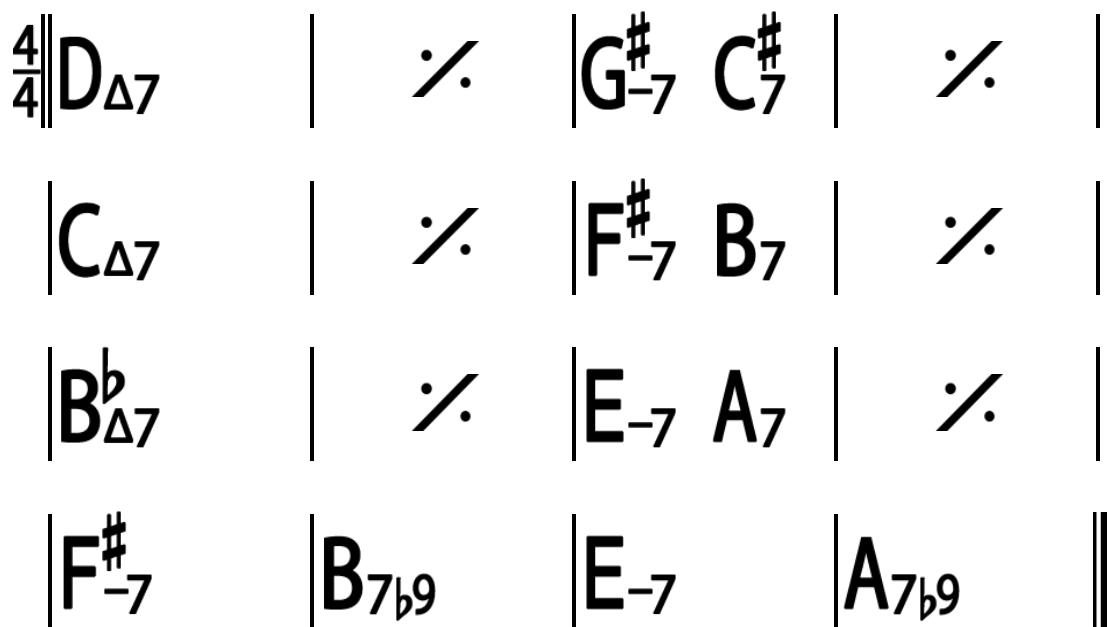
| F_{7sus} |

D.C. al Fine

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

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

The Look of Love

For Josefina Méndez

Burt Bacharach

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

Chords:

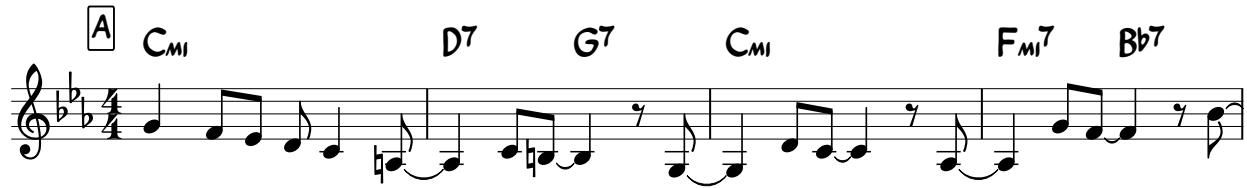
- Staff 1: C_{M1}, G_{M1}7, Ab_{MA}7
- Staff 2: G⁷_{SUS}, G⁷, C_{M1}, C⁷, Ab_{MA}7
- Staff 3: Ab_{M1}, Eb_{MA}7, Eb⁷, Ab_{MA}7, Ab⁶
- Staff 4: G⁷_{SUS}, C_{M1}7, F⁷, Eb⁶, F_{M1}7
- Staff 5: Eb⁶, F_{M1}7, 1. (continuation of F_{M1}7), 2. (continuation of F_{M1}7), C_{M1}, C_{M1}, F_{M1}, C_{M1}

Lullaby of Birdland

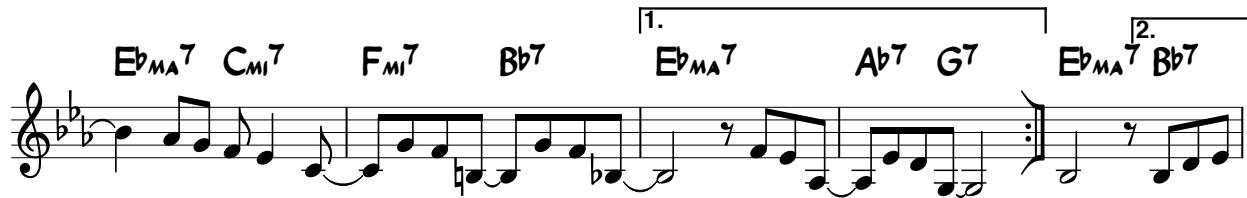
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



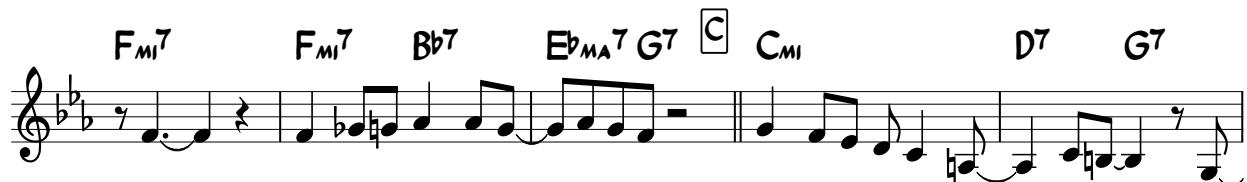
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



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



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



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



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

Luiz Bonfa

A

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

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

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

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

B

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

| B_{ø7} | E_{7b9} | A- | \div |

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

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

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

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7

Eb_{MI}7

Ab_{MI}7

Db7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

Eb_{MI}7

Eb_{MI}7 Bb_{MI}7 Am₁7 Ab_{MI}7

Db7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7b5 Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_{b MA}7 B7

F_{MI}7b5 Bb7

Eb_{MI}7

Bb_{MI}7b5 Eb7

C Ab_{MI}7

Db7

G_{b MA}7

B7

F_{MI}7b5

Bb7

Eb_{MI}7

Bb7#9

Eb_{MI}7

F_{MI}7b5 Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_{b MA}7 B7

F_{MI}7b5

Bb7

Eb_{MI}7

Eb_{MI}7

D

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

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

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

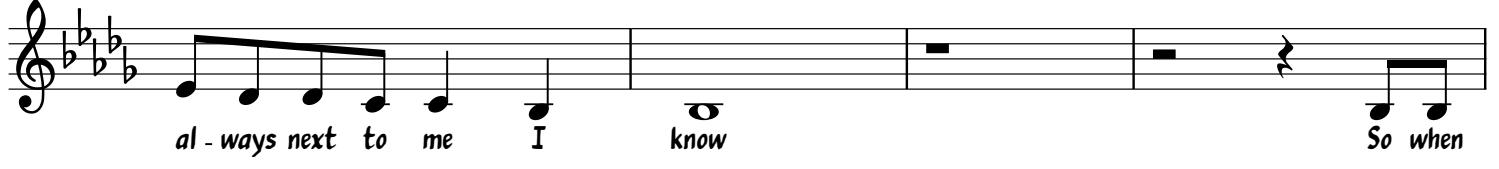
The musical score consists of eight staves of music for voice and piano. The vocal part is in common time, with a key signature of four flats. The piano part provides harmonic support with various chords.

Chords and Key Signatures:

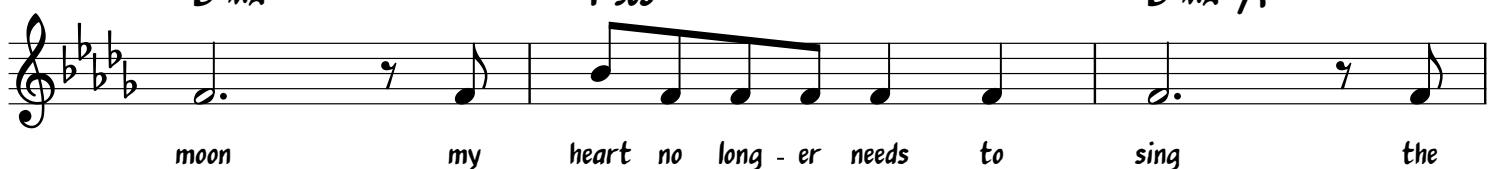
- Staff 1: F_{M1}7, D_b_{MA}7#11, C7#9
- Staff 2: F_{M1}11, G_b_{MA}7, G_b_{M1}13
- Staff 3: F7#9, B_b_{MA}7, G_b_{MA}7#11
- Staff 4: F_{M1}9, B_b_{M1}11, B_b_{M1}/A_b
- Staff 5: G_b_{MA}7#11, E_b/G
- Staff 6: A_bsus, F_{M1}7
- Staff 7: D_b_{MA}7#11, C7#9, F_{M1}7
- Staff 8: D_b_{MA}7#11, C7#9, F_{M1}7

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**


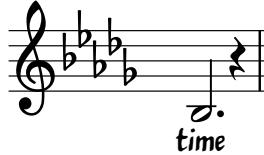
G_bMA7 **G_bMI13** **F7#9**


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


More

for Josefina Mendez

E_bMA⁷ C_{MI}7 F_{MI}7 B_b9 E_bMA⁷

C_{MI}7 F_{MI}7 1. B_b9 2. D_{MI}7 G7_b9 C_{MI}

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

F_{MI}7/B_b B_b7_b9 E_bMA⁷ C_{MI}7 F_{MI}7

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

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

E_bMA⁷ F_{MI}7 B_b7_b9

My Shining Hour 1

(Medium Swing)

Harold Arlen

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

The Nearness of You

Washington/Carmichael

A musical score for 'The Nearness of You' featuring two staves of piano sheet music. The top staff shows the treble clef, a key signature of four flats, and a 4/4 time signature. The bottom staff shows the bass clef and a key signature of one flat. The score consists of eight lines of music, each ending with a vertical bar line. Chords are labeled above the staff at the beginning of each line. Measure numbers 1 through 33 are indicated on the left side of the score.

Chords labeled in the score:

- M1: D♭, A♭m, D♭7sus4, G♭, G♭dim7
- M5: Fm, E7, E♭m, A♭7, Fm, E7, E♭m7, A♭7
- M9: D♭, A♭m, D♭7sus4, G♭, G♭dim7
- M13: Fm, E7, E♭m, A♭7, D♭, B7, D♭6
- M17: E♭m, A♭7, D♭, A♭m, D♭7
- M21: G♭, Fdim, B♭7b9(b13), E♭7(#11), A♭7
- M25: D♭, A♭m, D♭7sus4, G♭, G♭dim7
- M29: Fm, E7, E♭m, A♭7, Fdim, B♭7(b9)
- M33: E♭m, A♭7(b9), D♭, B♭m, E♭m, A♭7

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

(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

A
 $\frac{4}{4} \left[A^b \right]$

A^b_+

A^b_6

A^b_7

B^b_{-7}

$C_{\emptyset 7}$ $F_{7\flat 13}$

$F_{7\# 9}$

B^b_{-7}

B^b_{-7}

E^b_7

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

B

F_{-7}

$F_{-\Delta 7}$

F_{-E_b}

$D^b_{\Delta 7}$

C_{-7}

$C_{\emptyset 7}$

$F_{7\# 9}$

$E_{7\# 11}$

B^b_{-7}

E^b_7

A

A^b

A^b_+

A^b_6

A^b_7

$D^b_{\Delta 7}$

$C_{7\flat 9}$

F_{-7}

B^b_7

$B_{\emptyset 7}$

$C_{-7} \ F_{-7} \ B^b_{-7} \ E^b_7 \ A^b_6$

$B^b_{-7} \ E^b_7$

Night And Day

(Medium Swing)

Cole Porter

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

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

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



(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

Only Trust Your Heart 1

(Bossa Nova)

Benny Carter

A	$\frac{4}{4} \left B_{\Delta 7 \#11}^b \right.$	$E_{7 \#9}$	A_{-7}	D_{-7}	
G	G_{-7}	$C_7 \quad C_{7 \#5}$	$F_{\Delta 7}$	$C_{-7} \quad F_7$	}
B	$B_{\Delta 7}^b$	D_{-7}	G_{-7}	G_{-7}	
		/A		/F	
E	$E_{\emptyset 7}$	$A_{7 \flat 13}$	D_{-7}	$D^b \left C_{-7} \quad F_7 \right.$	
A	$B_{\Delta 7 \#11}^b$	$E_{7 \#9}$	A_{-7}	D_{-7}	
G	G_{-7}	$C_7 \quad C_{7 \#5}$	$E_{7 \#11}^b$	D_7	
C	G_{-7}	$B_{-7}^b \quad E_7^b$	$F_{\Delta 7}$	$A_{-7} \quad D_{7 \flat 9}$	
D	$D_{7 \#11}^b$	$B_{\Delta 7}^b \quad C_{7 \flat 9}$	F_6	$C_{-7} \quad F_7$	
		/C			

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

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

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

F7 F7^{b9} 2. G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7 G_{M1}7^{b5} C7#11

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

B_B_{M1} B_B_{M1}/Ab G_{M1}7^{b5} C7#9 F_{M1} B_B7 E_B_{M1} Ab7 Db_{M1} Gb7 C_{M1}7^{b5} F7#9

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

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

To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A
D-9

B
G-9
Fine

B
G-9
3-
B-flat 7
A-flat 7

A-flat 7
3-
G-flat 7
FΔ7
E-7
A7
D.S. al Fine

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

Music score for 'Se Todos Fossem Iguais a Voce' by Jobim, for Josefina Méndez. The score consists of ten staves of music for a single instrument, likely piano or guitar. The key signature is C major (one sharp). The time signature varies between common time and 3/4. The music includes various chords and progressions, such as E♭⁹, F/A, E♭⁹, A♭M⁹, G¹³, G⁷b¹³, C⁹, C⁷b⁹, F⁹, F⁹, A♭M⁹, D♭⁹, G♭M⁹, gm⁷b⁵C⁷b⁹, F⁹, F♯⁹, B♭M⁹, E♭⁹, A♭M⁹, G⁹, C⁹, E♭⁹, A♭⁹, D♭M⁹, C⁹, F⁹, C⁹, A♭M⁹, B♭M⁹, E♭⁹, A♭M⁹, B♭M⁹, E♭⁹, A♭M⁹, C⁹, A♭M⁹, B♭M⁹, E♭⁹, A♭M⁹, D♭M⁹, C⁹, F⁹, C⁹, A♭M⁹, B♭M⁹, E♭⁹, A♭M⁹, B♭M⁹, E♭⁹, A♭M⁹, C⁹, A♭M⁹, B♭M⁹, E♭⁹, A♭M⁹, D♭M⁹, C⁹, F⁹, C⁹, A♭M⁹, B♭M⁹.

To Coda

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

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

Softly, as in a Morning Sunrise

for Josefina Mendez

A handwritten musical score for a single melodic line, likely for voice or piano. 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.

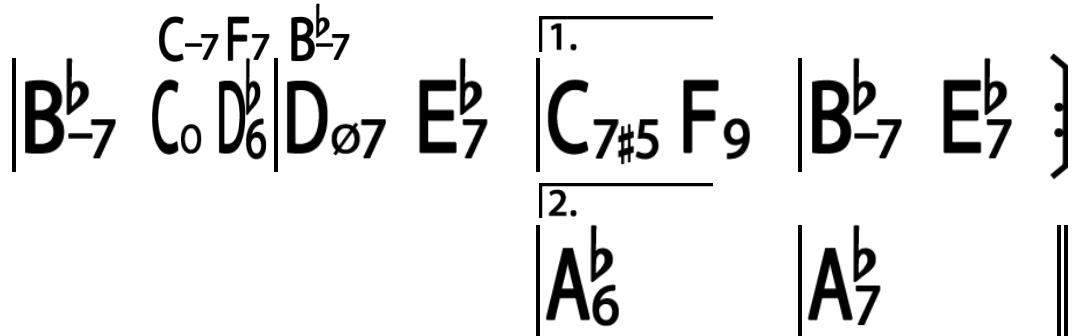
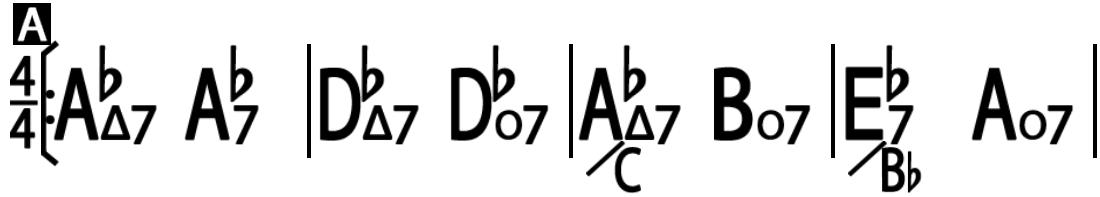
The vocal line begins with a G_{M1}7 chord, followed by a series of eighth-note patterns. The lyrics "Softly, as in a Morning Sunrise" are written above the first two measures. The vocal line then moves to an Eb7#11 D7#9 chord, followed by a G_{M1}7 chord. This is labeled "1." above the staff. The next section starts with an A_{M1}7b5 D7#9 chord, followed by a G_{M1}7 chord, labeled "2." above the staff. The vocal line continues with C_{M1}7 F7, Bb_{MA}, B°, C_{M1}7, C_{M1}7/Bb, and ends with A_{M1}7b5. The final measure shows a D7#9 chord.

Someone To Watch Over Me

(Ballad)

George Gershwin

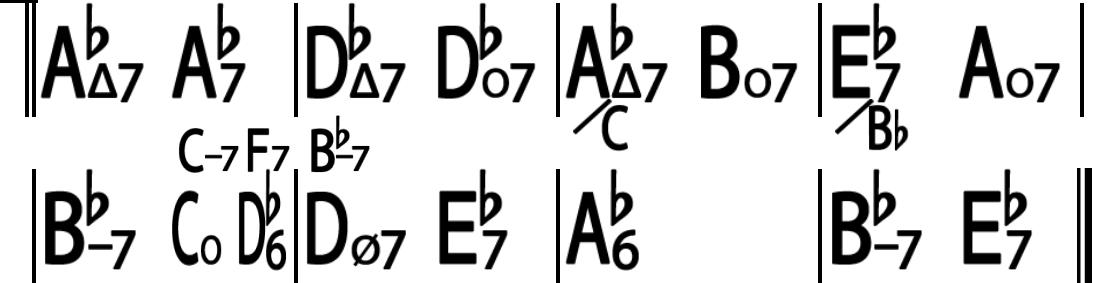
A



B



A



Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

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

Double Tempo (♩=♩)

D D D_{M1}⁷ B_{M1} D/A G

C D D_{M1}⁷ B_{M1} D/A G

C F F F_{M1}⁷ F⁷

Temp 1 (♩=♩)

B^b G G⁷ C D_{M1} D_{M1/C#}

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

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Stella By Starlight

Victor Young

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

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

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

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

A

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

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

(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

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

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

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

B

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

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

A

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

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

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

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

| G₋₇ | ∴ | F₋₇ | B^b₇ |

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

| C₇ | ∴ | C₋₇ | F₇ |

A
| B^b_{Δ7} | ∴ | A_{ø7} | D_{7b9} |

| G₋₇ | ∴ | F₋₇ | B^b₇ |

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

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

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

A

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

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

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

B

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

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

A

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

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

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

(Bossa)

Triste

Tom Jobim

A

G_{Maj}⁷ ∕ E_b_{Maj}⁷ A_b¹³

G_{Maj}⁷ ∕ B_m⁷ E^{7b9}

Am⁷ B^{7\#5} Em⁷ Em^(\Delta7) F^{\#7\#5}

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

G_{Maj}⁷ ∕ G_m⁷ C⁹

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

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

Intro

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

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

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

| B₋₇ | E_{-7**5**} | G₋₇ | A₇ | ||

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

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

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

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

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

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

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano (treble and bass clef) and show chords G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The next two staves are also for piano, showing the same chords. The fifth staff begins with a treble clef and shows a melodic line over the same chords. The sixth staff continues this melodic line. The seventh staff starts with a bass clef and shows chords A m⁷, C m⁷, C m⁶, B m⁷, and E 7 b9. The eighth staff continues with A m⁷, D 7 b9, G Maj⁷, and G m⁷. The ninth staff starts with a bass clef and shows chords C m⁹, C m⁶, B m⁷, E 7 b9, A 6⁷, and A 7 #5. The tenth staff continues with A m⁷, D 9, G 6, and E♭ Maj⁷/G.

2.

G Maj⁷ ∕ E♭ Maj⁷/G ∕

G Maj⁷ ∕ E♭ Maj⁷/G ∕

⋮

G Maj⁷ ∕ E♭ Maj⁷/G ∕

A m⁷ ∕ B m⁷ E 7 b9

A m⁷ D 7 b9 G Maj⁷ G m⁷ ⋮

C m⁹ C m⁶ B m⁷ E 7 b9 A 6⁷ A 7 #5

A m⁷ D 9 G 6 E♭ Maj⁷/G

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

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

B

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

G_b13sus C_b6 B_B_{MI}11 E_b13sus

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

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

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

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

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

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

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

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

B

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

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

A

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

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

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

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

What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G_{MA}⁷, E_{MI}⁷, and G_{MA}⁷. Staff 2 continues with E_{MI}⁷ and A_{MI}⁷. Staff 3 begins with a rest followed by D¹³_{SUS}, D¹³, and B bracketed A_{MI}⁹. Staff 4 shows D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 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

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

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

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

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

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

D_b7^{#9} G_b_{M1}7

fine

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

G_{MI}7 C7 F_§ F#^o

B



C_{MA}7/G G⁹_{sus} C⁶

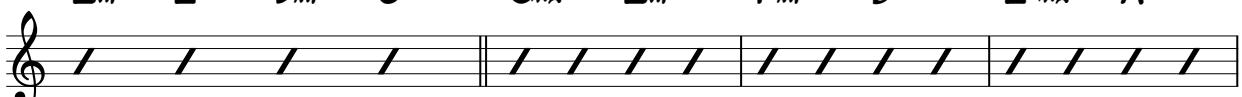
F#_{MI}7 B⁹

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_{b9} E_{MI}7 A7_{b9}



D_{MI}7

G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}



You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged in six staves:

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

R6C+R4 A1 + A2 + B

You Don't Know Me

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

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

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

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

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