

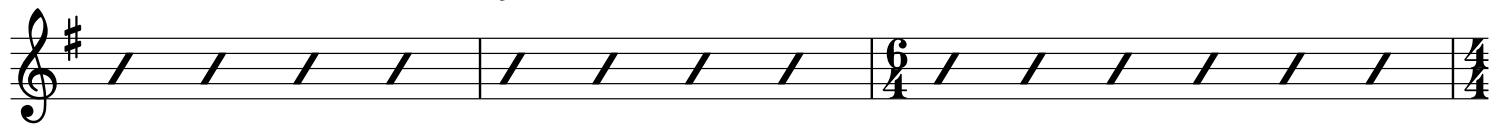
Across The Universe

for Josefina Mendez

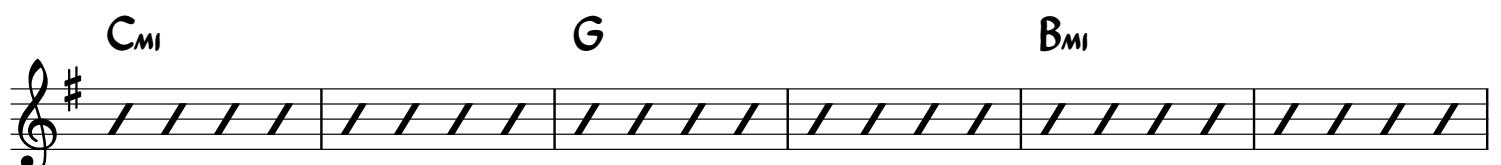
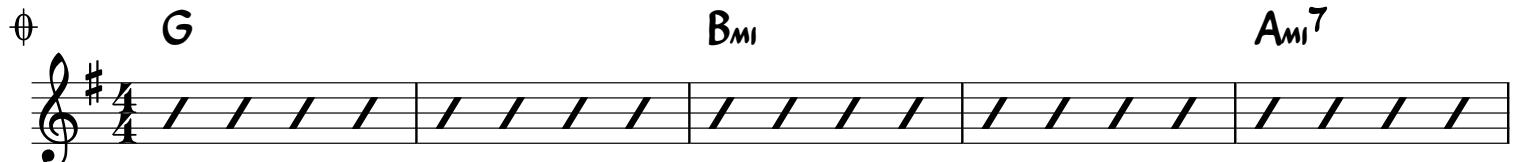
Lennon/McCartney

The sheet music consists of six staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The first staff begins with a G chord. The second staff begins with a D7 chord. The third staff begins with a B_{MI} chord. The fourth staff begins with an A_{MI}⁷ chord. The fifth staff begins with a C_{MI} chord. The sixth staff begins with a G chord, followed by a section ending with a G chord. The music includes various rests and note patterns. Chords labeled above the staves include G, B_{MI}, A_{MI}⁷, D7, C_{MI}, G, B_{MI}, A_{MI}⁷, D7, D7_{SUS}, D7, C, G, G, B_{MI}, A_{MI}⁷, D7, G, B_{MI}, and A_{MI}⁷. The music concludes with a section ending in G, followed by two endings: 'to Coda 1' (indicated by a circle with a dot) and '(2nd time)', and 'to Coda 2' (indicated by a circle with a dot) and '(3rd time)'.

D7



D.S. al Coda 1



D.S. al Coda 2

@@ Coda 2
G



Repeat and Fade

A Felicidade
for Josefina Mendez

Jobim

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

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

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

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

1. 2.

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

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

All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The 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

The musical score consists of five staves of handwritten notation on a staff system.

Staff 1: 4/4 time, treble clef. Chords: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}. Performance markings: 3-note grace notes before each chord, and a 3-note grace note over the first note of the second measure.

Staff 2: 4/4 time, treble clef. Chords: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, Gsus, G7^{b9}, C_{MA}7. Performance markings: 3-note grace notes before each chord.

Staff 3: 4/4 time, treble clef. Chords: 1. C_{MI}7^{b5}, F[#]7^{#5}, B_{MI}7, C_{MI}7, F[#]7^{#5}, B_{MI}, B_{MI}7. 2. B_{MI}7, E_{MI}7, A_{MI}7, D7^{b9}, B⁹_{SUS}, B7^{b9}, E_{MI}7. Performance markings: 3-note grace notes before each chord.

Staff 4: 4/4 time, treble clef. Chords: C_{MI}7^{b5}, F[#]7^{#5}, B_{MI}7, E_{MI}7, A_{MI}7, D7^{b9}, B⁹_{SUS}, B7^{b9}, E_{MI}7. Performance markings: 3-note grace notes before each chord.

Staff 5: 4/4 time, treble clef. Chords: Eb6, G_{MA}7, E_{MI}7, A¹³, A7^{#5}, D⁹_{SUS}, D7^{b9}, B¹³, E7^{b9}, A_{MI}7, D7^{b9}, G_{MA}7. Performance markings: 3-note grace notes before each chord.

Staff 6: 4/4 time, treble clef. This staff contains a single measure consisting of a long vertical bar line followed by a double bar line.

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

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

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

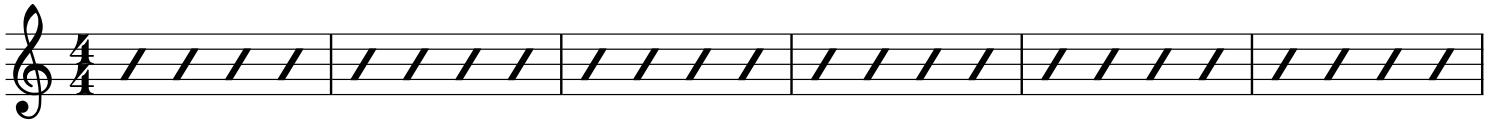
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

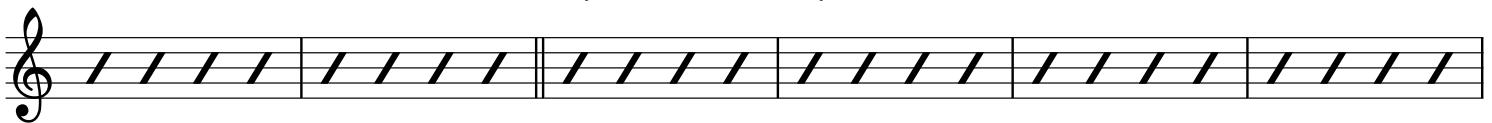
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

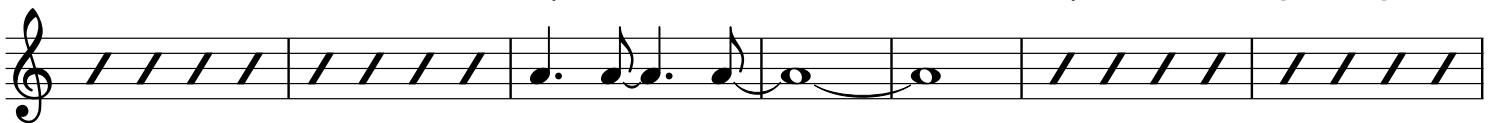
G

F

F

A_{MA}

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}

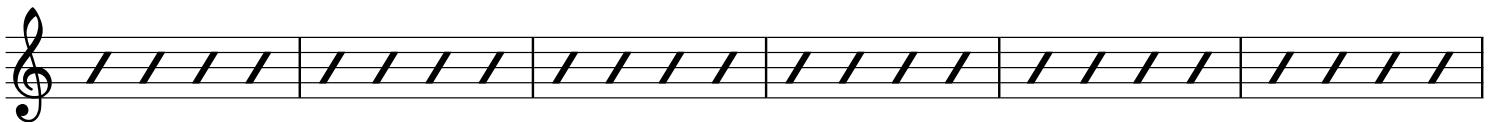
G⁷

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}

G^{7#11}



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

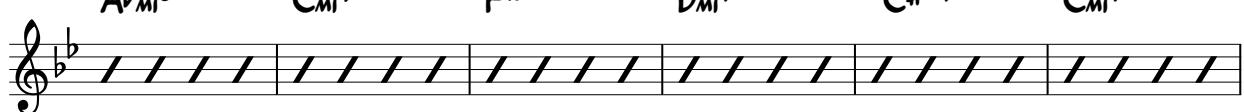
For Josefina Mendez

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



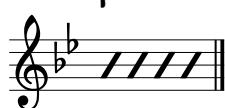
2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

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

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues) 1

António-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

Chega De Saudade

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

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

Close To You

For Josefina Méndez

Burt Bacharach

A

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

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

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

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

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

Bb_{MA}⁹ F_{M1}⁷ Bb¹³

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

Solo on ABC
After Solos, D.C
al Coda

Vamp & fade

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

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

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

F^{7alt} rit... 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#o Bb-7 G7 C_{MA}7 D#o G_{MI}7

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

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

G7

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

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

Dale
For Josefina Méndez

3/4

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

C_{MA}7#11 G_{MA}7 B_b^{aug} B_{M1}7 E7#11 G_{MA}7 F#_{M1}7

F_{MA}7 E_{M1}7 D_{sus}

1.
After Solos to $\oplus\ominus$

2.

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

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

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

To Coda

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

To Solos
(next page)

Solos

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

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

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

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

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

G_{MA}7#11

B_{MI} G_{MA}7#11 E₇#11 A₇B_b^o E₇#11 G_{MA}7 A₇ B_baug

D7 1. 2. D/E_b

After Solos
D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

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

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

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

B

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

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

A

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

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C



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



A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹



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



C_{MA}7 D_{MI}7 G⁷



Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

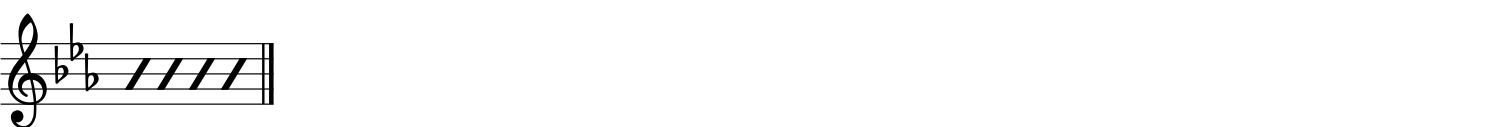
- Staff 1: Eb6, F7#11, Fm17
- Staff 2: Bb7, Gm17b5, C7b9, Fm17, G7b9, C7
- Staff 3: C7b9, F7b9, EmA7
- Staff 4: Eb6, F7#11, Fm17, Bb7
- Staff 5: Gm17b5, C7b9, Fm17, G7b9, Cm17, D7#9
- Staff 6: G6, F#7#5, F13, E7, GmA7
- Staff 7: Bb7#11, Am11, D13, GmA7, Gm16, Am17b5
- Staff 8: Dm19, F7, BbmA7, B°, Cm11,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

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


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


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


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

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

B_bM_A7

A_bM_A7

B_bM_A7

A_bM_A7

G_MA7



E_MI7

A_MI7

D7

A

Slow Bossa
B_bM_A7

A_bM_A7



B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6

F_MI7



B_bM_A7

A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7



B_b6

E_MI7^{b5}

A7

B

D_MI

D_MI B_bM_I6



D_MI7

G7^{b9}

C_MI

A_bM_I6

C_MI

A_bM_I6

C_MI7

F7^{b9}

C

B_bM_A7



A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6



A_b13



Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The first staff contains chords Eb_{MA}7, Ab7, G_{MI}7, C7, and F_{MI}7. The second staff contains Ab_{MI}7, Db7, F_{MI}7, Bb7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, Bb7, and Eb_{MA}7. The fourth staff contains Ab7, G_{MI}7, C7, F_{MI}7, and Ab_{MI}7. The fifth staff contains Db7, F_{MI}7, F_{MI}7/Eb D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains Bb7, Bb7/Ab G_{MI}7, F#_{MI}7, F_{MI}7, F_{MI}7/Bb7, and Eb_{MA}7. The seventh staff contains F_{MI}7 and Bb7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

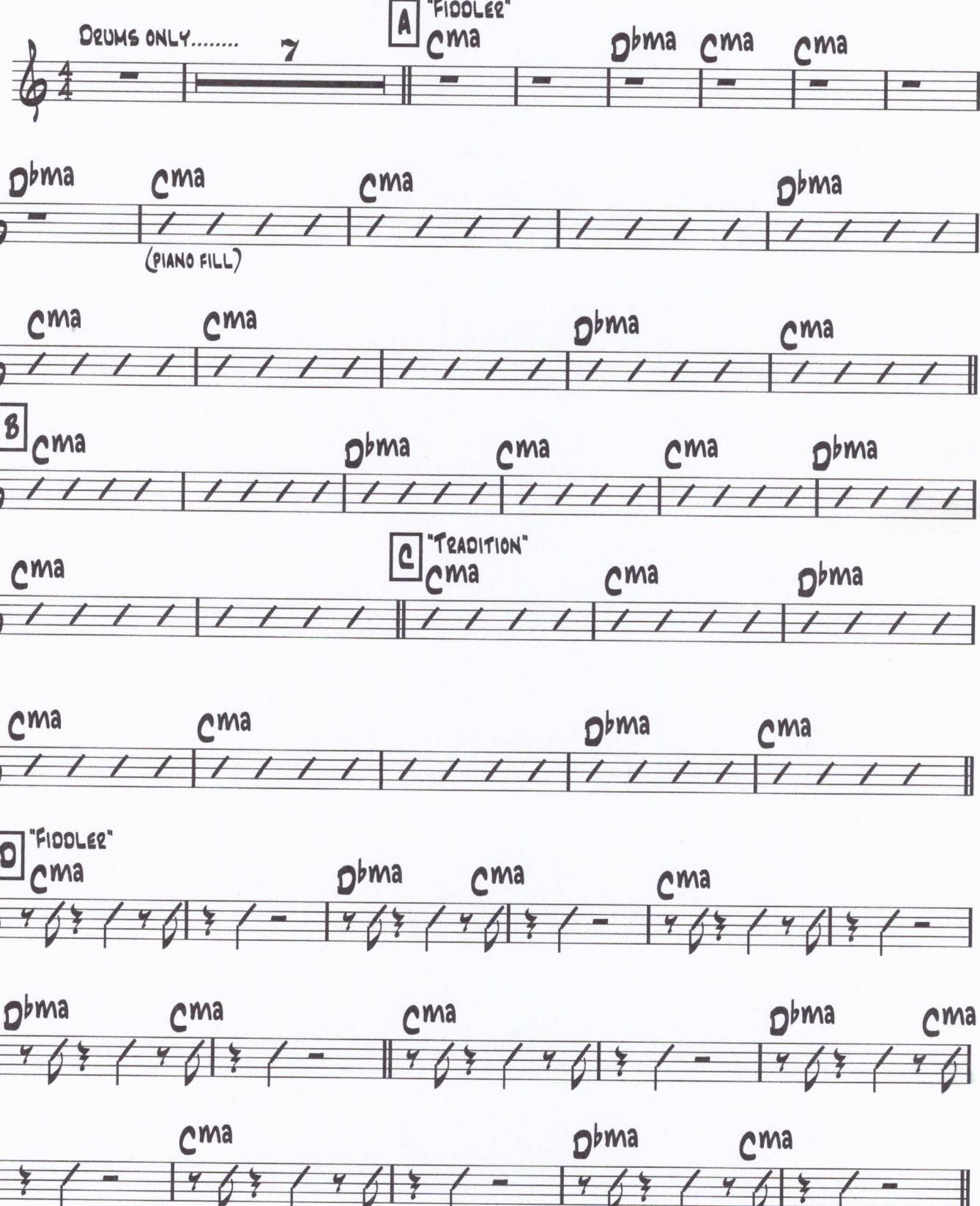
The musical score consists of four staves of chords in 4/4 time. The chords are:

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

FIDDLER ON THE ROOF

SHELDON HARNIK

JERRY BOCK

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


15 D_bma Cma Cma D_bma Cma Cma
 (PIANO FILL)

20 Cma Cma D_bma Cma

25 8 Cma D_bma Cma Cma D_bma

31 Cma Cma Cma D_bma

36 Cma Cma D_bma Cma

41 0 "FIDDLER"
 Cma D_bma Cma Cma

47 D_bma Cma Cma D_bma Cma

52 Cma D_bma Cma

(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

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

- Measure 1: A (4:4 time), B_{Δ9}
- Measure 2: B_{Δ7}
- Measure 3: C₋₇, C₋₇ over B_b
- Measure 4: F_{7b9}
- Measure 5: D_{∅7}, D_{7b13}, G₋₇
- Measure 6: E_{7sus}
- Measure 7: B_{Δ9}
- Measure 8: E₁₃

Measures 5 through 8 are enclosed in a large brace on the right side of the page.

(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)

Hot House

Up Tempo, Bebop

Tadd Dameron

(G_{MI}^{7(b5)}) C^{7(b5)}) F_{MI}^(MA7)

A C^{7(b5)})

(G_{MI}^{7(b5)}) D_{MI}^{7(b5)} G_{MI}^{7(b5)}) C_{MA}⁷

B C^{7(b5)}) F_{MI}^(MA7)

(G_{MI}^{7(b5)}) D_{MI}^{7(b5)} G_{MI}^{7(b5)}) C_{MA}⁷

C C_{MI}⁷ F^{7(b9)} B_b_{MA}⁷

A^b_{MI}^{13(b9)} G^{13(b9)}

(G_{MI}^{7(b5)}) C^{7(b5)}) F_{MI}^(MA7)

D C^{7(b5)}) F_{MI}^(MA7)

(G_{MI}^{7(b5)}) D_{MI}^{7(b5)} G_{MI}^{7(b5)}) C_{MA}⁷

(all rhythm)

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

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

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I Concentrate On You

for Josefina Mendez

Cole Porter

B_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

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

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

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



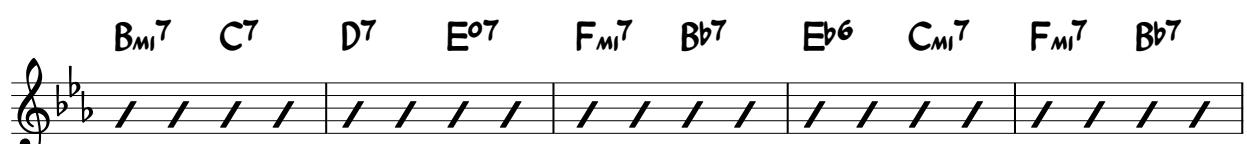
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



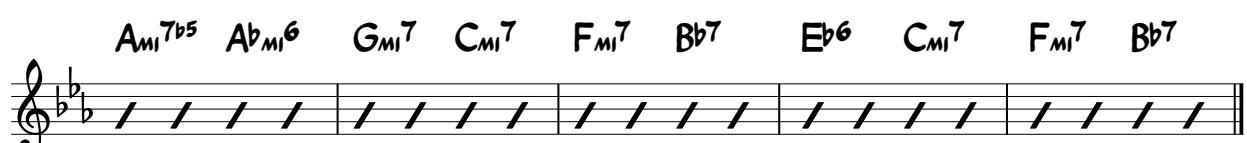
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B
| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7} | D₇ | B-7 | B-7 E₇ |

C
| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

Just Friends

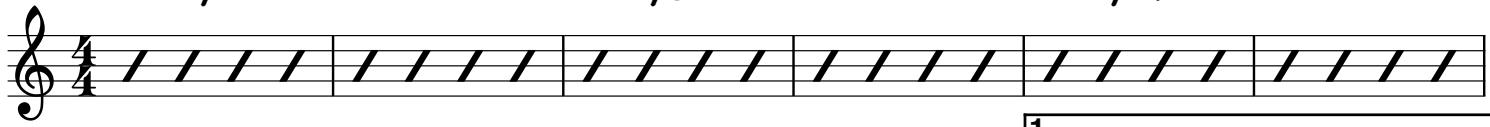
for Josefina Mendez

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



La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

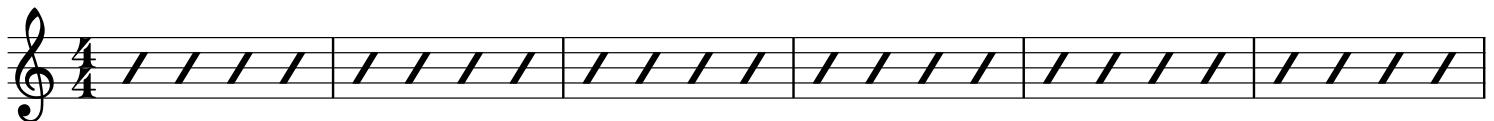
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

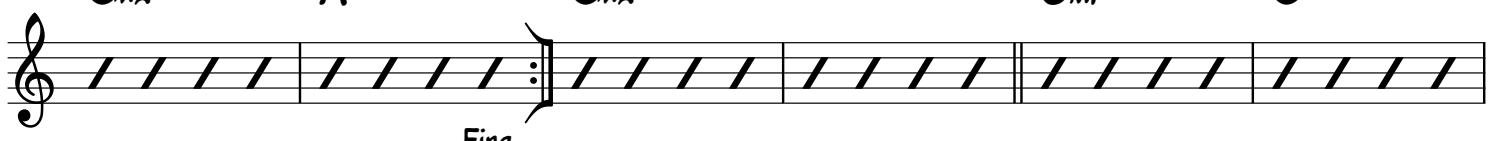
A⁷_{b9}

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

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

- Staff 1:** Contains three measures. Chords labeled: C_{M1}, G_{M1}7, and A_b_{M1}7.
- Staff 2:** Contains four measures. Chords labeled: G⁷_{sus}, G⁷, C_{M1}, C⁷, and A_b_{M1}7.
- Staff 3:** Contains five measures. Chords labeled: A_b_{M1}, E_b_{M1}7, E^b7, A_b_{M1}7, and A_b6.
- Staff 4:** Contains four measures. Chords labeled: G⁷_{sus}, C_{M1}7, F⁷, and F_{M1}7.
- Staff 5:** Contains four measures. Chords labeled: E_b6, F_{M1}7, and 1. (indicated by a bracket).
- Staff 6:** Contains four measures. Chords labeled: 2. (indicated by a bracket), C_{M1}, C_{M1}, F_{M1}, and C_{M1}.

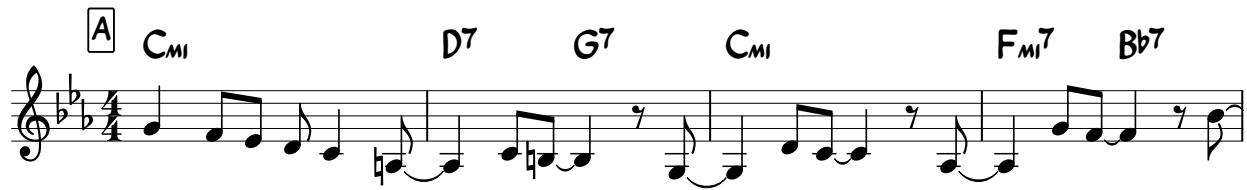
Measure numbers are indicated by small numerals placed near the beginning of each measure. Measure 1 starts at the beginning of Staff 1. Measures 2 and 3 start at the beginning of Staff 2. Measures 4 and 5 start at the beginning of Staff 3. Measures 6 and 7 start at the beginning of Staff 4. Measures 8 and 9 start at the beginning of Staff 5.

Lullaby of Birdland

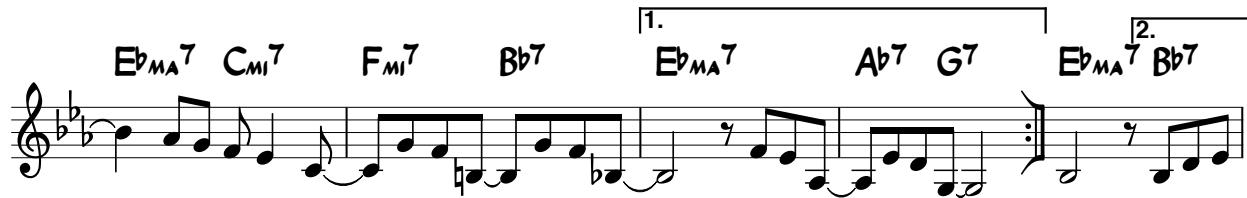
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



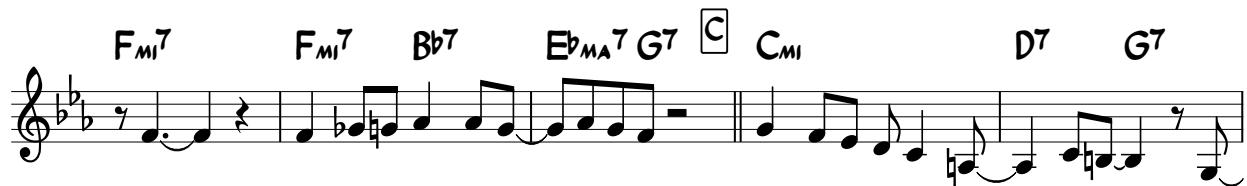
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



B 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 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- | | |

| B_{ø7} | E_{7b9} | A- | | |

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

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

| E- | A₋₇ E₋₇ | A₋₇ E₋₇ | A₋₇ B₋₇ | E- | |

\oplus

Manha de Carnaval

Record xx

E-(add9)	F#-7b5	B7b9	E-(add9)	E-(b6/9)	E-(6/9)	E-(b6/9)
E-(add9) E-add9/D	A-6/C	D7#5	G6/9	B7/F#	D-6/F	E7

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

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

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

↑ ↑ ↓ ↑ ↓

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

E-(add9)

time:

A-7 E- A-7 E-

A- E- B7 E

+2

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

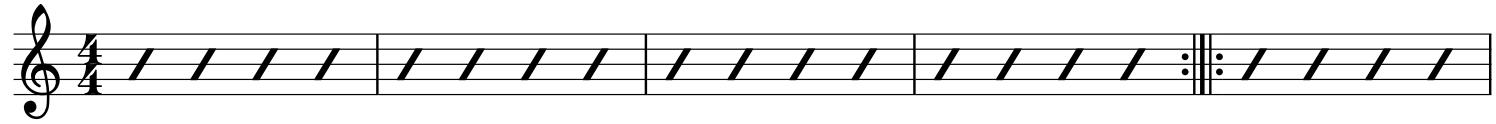
Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7



Eb_{MI}7

Ab_{MI}7

D_b7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7



Eb_{MI}7 Bb7#9

Eb_{MI}7

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

D_b7

Eb_{MI}7



Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7



Ab_{MI}7 D_b7

G_b_{MA}7 B7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Bb_{MI}7^{b5} Eb7

Ab_{MI}7



D_b7

G_b_{MA}7

B7

F_{MI}7^{b5}

Bb7

Eb_{MI}7



Bb7#9

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Ab_{MI}7 D_b7

G_b_{MA}7 B7



F_{MI}7^{b5}

Bb7

Eb_{MI}7

Eb_{MI}7



Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

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

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

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

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

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

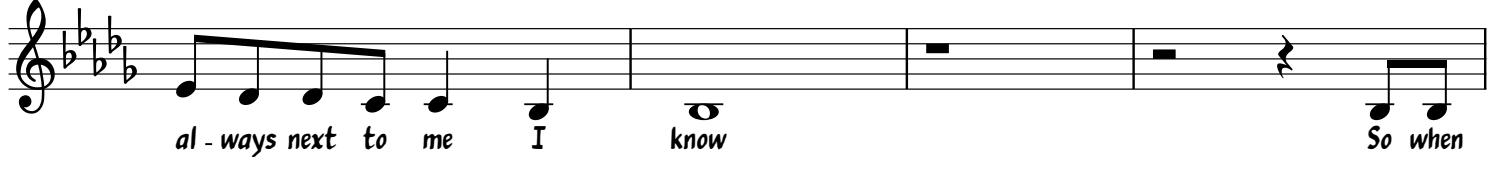
Staff 3: F7#9, B_{B_{MA}}7
ak - ened by a bright full moon and re - a - li - aing you're not there

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

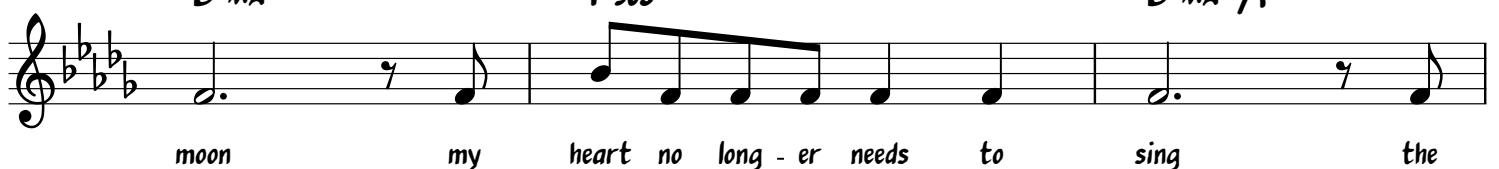
Staff 5: G_{B_{MA}}7#11, E_{B/G}
ease a - way the pain that grows with - in my heart that wants to

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

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

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


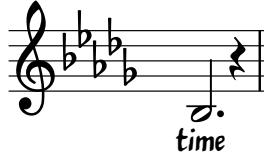
G_bMA7 **G_bMI13** **F7#9**


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


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


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

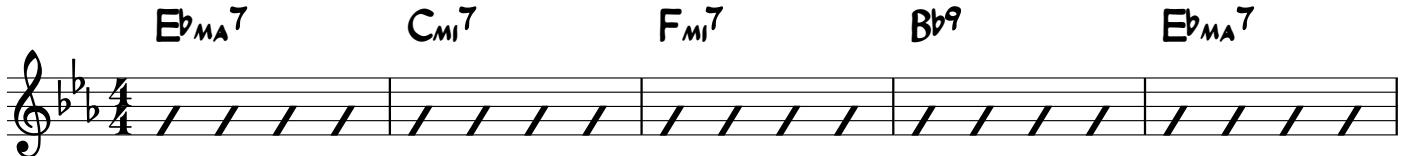

C7#9 **F_{MI}7** **C7#9**


F_{MI}11


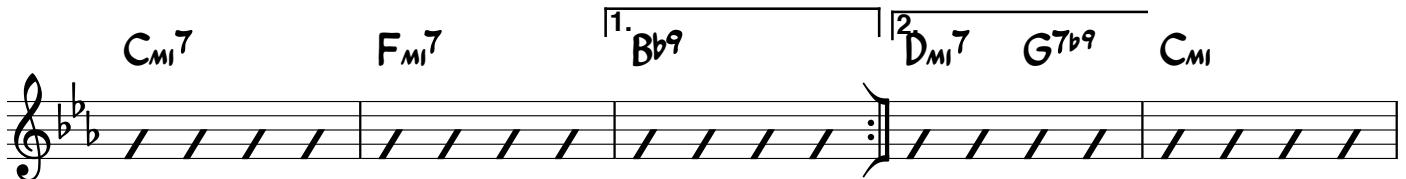
More

for Josefina Mendez

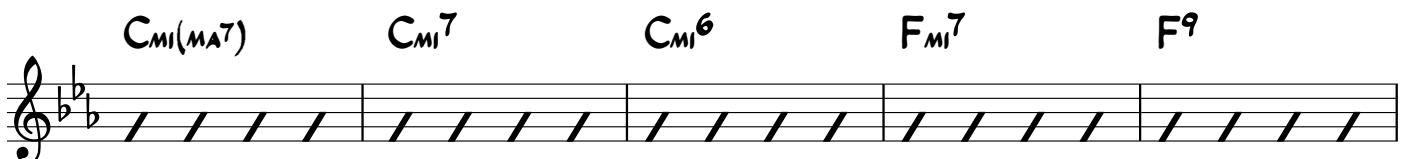
E_{MA}^7 C_{MI}^7 F_{MI}^7 B_{b9} E_{MA}^7



C_{MI}^7 F_{MI}^7 [1. B_{b9}] [2. D_{MI}^7 G^{7b9}] C_{MI}



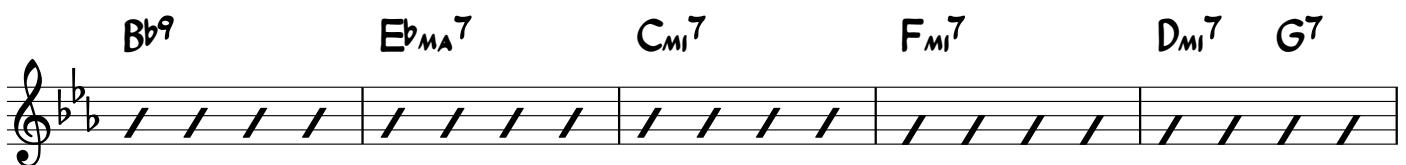
$C_{MI(MA7)}$ C_{MI}^7 C_{MI}^6 F_{MI}^7 F^9



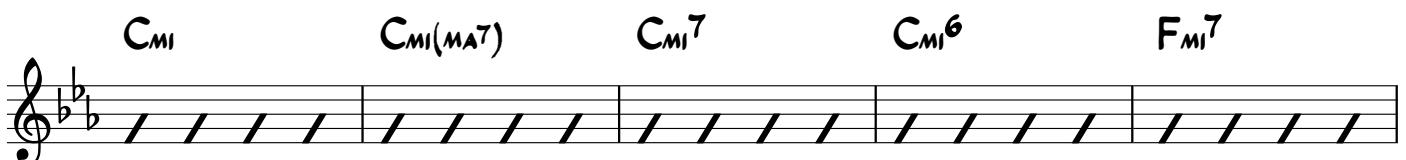
F_{MI}^7/B_{b9} B_{b7b9} E_{MA}^7 C_{MI}^7 F_{MI}^7



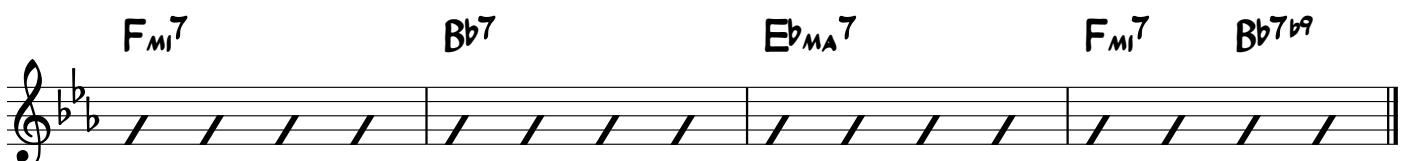
B_{b9} E_{MA}^7 C_{MI}^7 F_{MI}^7 D_{MI}^7 G^7



C_{MI} $C_{MI(MA7)}$ C_{MI}^7 C_{MI}^6 F_{MI}^7



F_{MI}^7 B_{b7} E_{MA}^7 F_{MI}^7 B_{b7b9}



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

Washington/Carmichael

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

Night And Day 1

(Medium Swing)

Cole Porter

A	B^bø7				
$\frac{4}{4}$	$\{\text{E}_{\Delta 7}$	E^b₇	A^b_{Δ7}	\asymp	
	$\text{B}^b_{\emptyset 7}$				
	E_{Δ7}	E^b₇	A^b_{Δ7}	\asymp	
	D_{ø7}	D^b₋₇	C₋₇	B_{ø7}	
	B^b₋₇	E^b₇	<u>A^b_{Δ7}</u>	\asymp	\vdots
			<u>A^b_{Δ7}</u>		
			A^b_{Δ7}	G^b₇	\parallel
B					
	B_{Δ7}	\asymp	A^b_{Δ7}	\asymp	
	B_{Δ7}	\asymp	A^b_{Δ7}	\asymp	
	D_{ø7}	D^b₋₇	C₋₇	B_{ø7}	
	B^b₋₇	E^b₇	A^b₆	\asymp	\parallel

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

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

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

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

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

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

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

C¹³ G_{MA}^7 D_{MI}^{11} G⁹ C F⁹

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



On the Sunny Side of the Street

For Josefina Méndez

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

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

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

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

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

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

Staff 6: A_MI⁷, D⁷, G⁶

(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

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

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

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

B

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

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

A

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

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

C

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

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

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

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

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

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

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

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

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

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

To Coda

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

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

522

SABOR A MI

Composer

A

B

B-flat 7 E-flat 7 B-flat 7 E-flat 7 A-flat Delta 7 G7 A-flat Delta 7

C- C-(Δ7) C-7 F7 F-7 B-flat 7 E-flat 7-3

A-flat Delta 7 D-flat 9 E-flat Delta 7 F7 G-7 G-flat 7

F-7 B-flat 7 E-flat 6

LUJON

Henry Mancini 1960

D-7 Bass Line

A

D-9 G-9

D-9 1. 2. B G-9-3 B-flat 7 A-flat Delta 7

A-flat 7 G-flat Delta 7 F Delta 7 E-7 A7 D.S. al Fine

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

- Staff 1:** Features chords E^b⁹, F/A, and E^b⁹.
- Staff 2:** Features chords A^bM_A⁷, G¹³, G^{7b13}, and C⁹.
- Staff 3:** Features chords C⁷b⁹, F_{M1}(M_A⁷) F_{M1}⁷, A^bM_I⁷, D^b⁹, G^bM_A⁷, gm⁷b⁵C⁷b⁹, F_{M1}⁷, and F#⁰.
- Staff 4:** Features chords B^bM_I⁷, E^b⁷[A], A^bM_A⁷, G_{M1}⁷b⁵C⁷b⁹, F_{M1}(M_A⁷) F_{M1}⁷, E^bM_I⁷, and A^b⁹.
- Staff 5:** Features chords D^bM_A⁷, C_{M1}⁷b⁵F⁷b¹³, B^bM_I(M_A⁷), B^bM_I⁷, E^b⁷, and E^b⁷b¹³.
- Staff 6:** Features chords A^bM_A⁷, D_{M1}⁷b⁵, and G⁷b¹³.
- Staff 7:** Features chords C_{M1}⁷, A^bM_I⁶, B^bM_I⁷, E^b⁷[B], A^bM_A⁷, G_{M1}⁷b⁵C⁷b⁹, and F_{M1}(M_A⁷).
- Staff 8:** Features chords F_{M1}⁷, E^bM_I⁷, A^b⁹, D^bM_A⁷, C_{M1}⁷b⁵F⁷b¹³, D^bM_A⁷, and D^bM_I⁶.

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 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, 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.

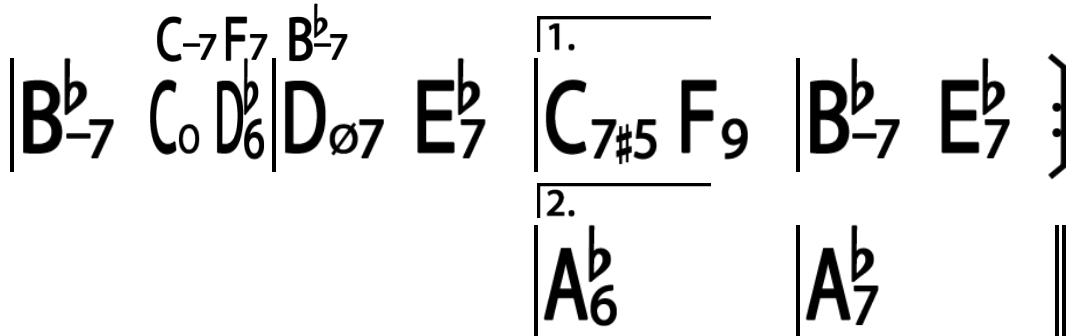
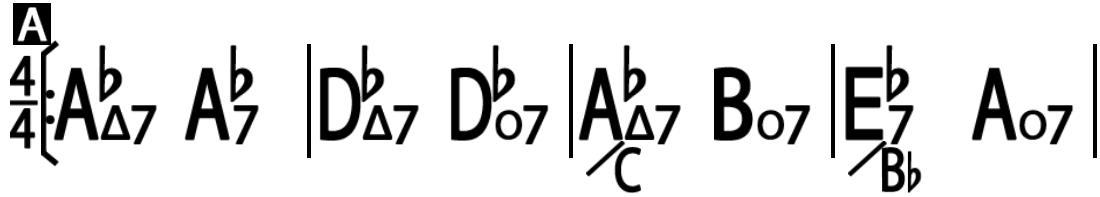
The vocal line begins with a G_{M1}7 chord, followed by a series of eighth-note patterns. The lyrics "Softly, as in a Morning Sunrise" are written above the first two measures. The vocal line then moves to an Eb7#11 D7#9 chord, followed by a G_{M1}7 chord. This is labeled "1." above the staff. The next 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

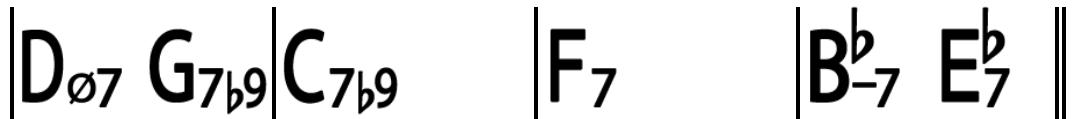
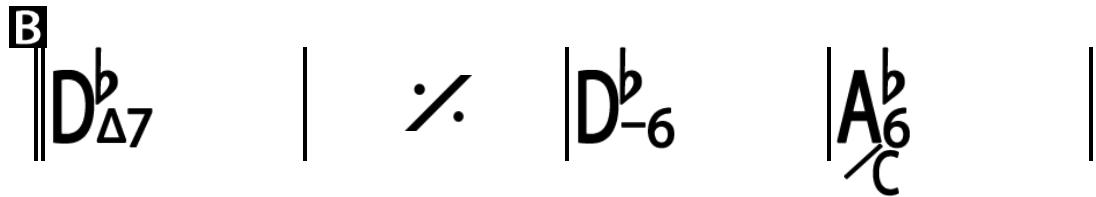
(Ballad)

George Gershwin

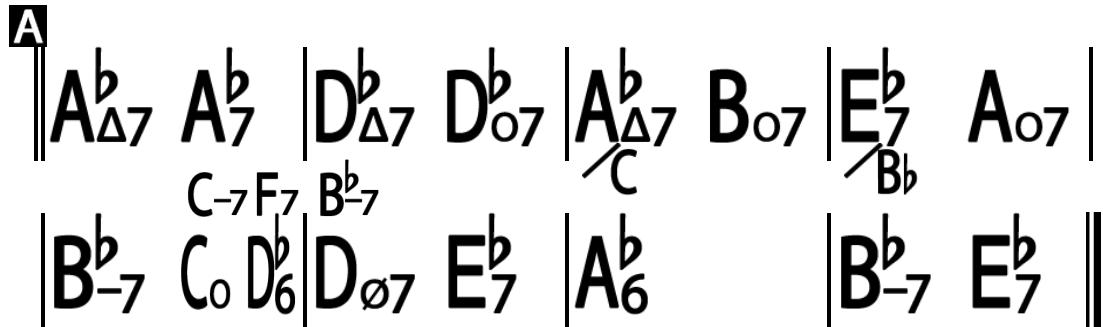
A



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

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

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

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

B

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

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

A

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

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

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

| G₋₇

| C₇

| C₋₇

| F₇

||

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

| D₋₇ G₇

| C₋₇ F₇ | B^b₆

| C₋₇ F₇ ||

That's All

(Medium Swing)

Haymes-Brandt

A

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

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

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

B

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

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

A

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

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

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

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

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

B

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

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

A

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

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

C

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

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

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

A

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

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

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

B

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

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

A

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

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

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

(Bossa)

Triste

Tom Jobim

A

G Maj⁷ ∕ E♭ Maj⁷ A♭¹³

G Maj⁷ ∕ Bm⁷ E^{7b9}

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

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

B

G Maj⁷ ∕ G m⁷ C⁹

G Maj⁷ ∕ D m⁹ G⁷ D_b^{\sharp11}

C Maj⁷ C m⁶ B m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

$\frac{4}{4}$ | 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 | \checkmark | D _{$\Delta 7$} | \checkmark |

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

B₋₇ | E_{-7 \flat 5} | G₋₇ | A₇ |

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

A₇ | \checkmark | F_{-7 \flat 5}[#] | B_{7 \flat 9} |

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

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

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

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

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

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

B

A_B_{MA}7 C_MI11 D_B_{MA}9 C_MI7 B_B_{MI}9 C_MI7 D_B_{MI}9

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 1. C_{M1}⁷ F⁷ 2. 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	$F_{A\Delta 7}^{\#}$		\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 A_b | D_{Δ7} C_{7b13} |

A

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

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

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

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

What's Going On

for Josefina Mendez

Marvin Gaye

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

Chords and sections:

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

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

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

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

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

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

D_b7^{#9} G_b_{M1}7

fine

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

C_{MA}7

G_{MI}7 C7

B

F⁶

F#^o



C_{MA}7/G G⁹_{sus} C⁶

F#_{MI}7 B⁹

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



C

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



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

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

C_{MA}7

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



B_b9

C_{MA}7

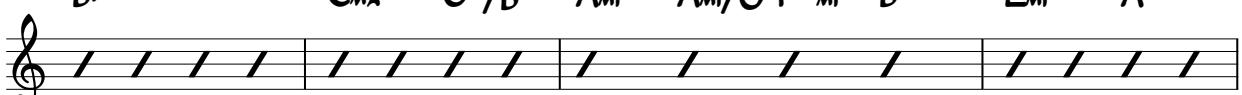
G⁶/B

A_{MI}7

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

E_{MI}7

A7_{b9}



D_{MI}7

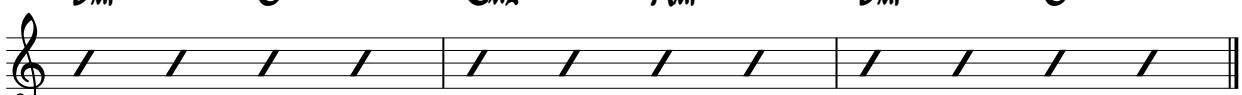
G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}



You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged in six staves:

- Staff 1: 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).

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)