



Josefina Méndez Jazz Tunes

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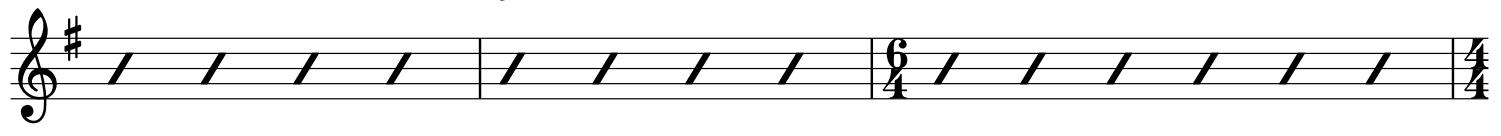
You Make Me Feel So Young.....171

Across The Universe

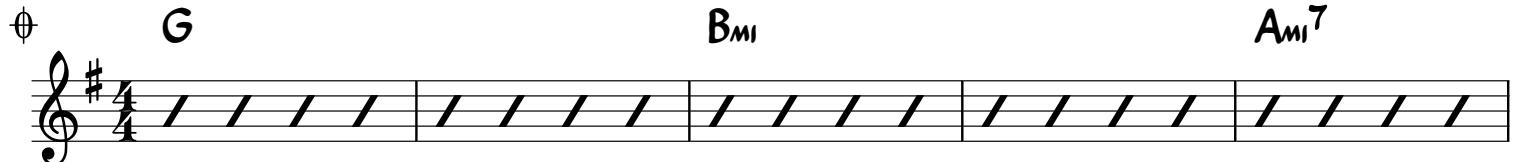
for Josefina Mendez

Lennon/McCartney

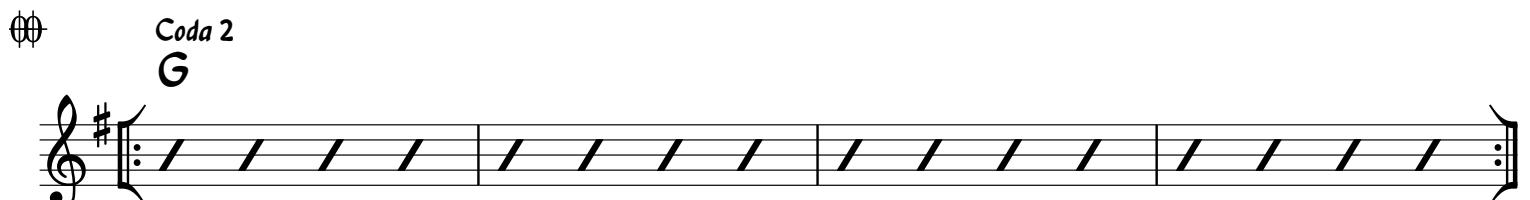
D7



D.S. al Coda 1



D.S. al Coda 2



Repeat and Fade

(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	⋮ ⋮ ⋮

Aguas de Marco

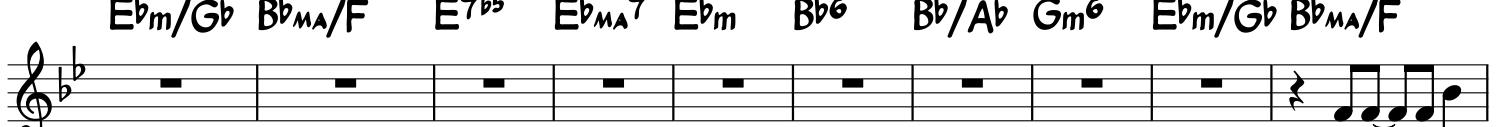
Waters of March

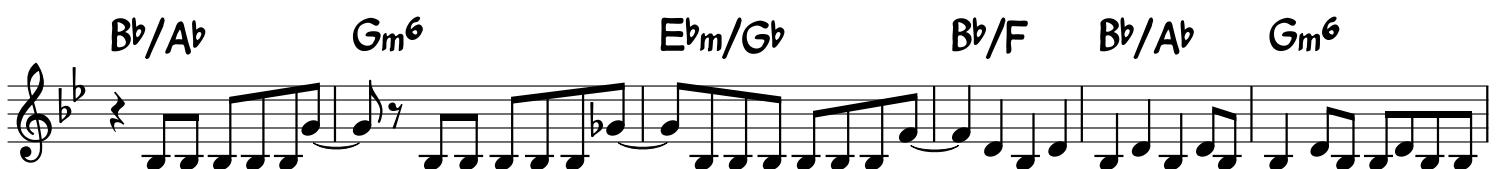
Jobim

The musical score consists of 12 staves, each containing a 16th-note pattern. Above each staff, the corresponding chords are listed. The chords are: B♭/A♭, Gm⁶, Ebₙ/G♭, B♭/F, Fm⁷, B♭⁷; Gm⁶/E, EbₙM⁷, B♭/F, B♭⁷/F, C⁷/E; Ebₙ, B♭/F, Fm⁷, B♭⁷, C⁷/E, EbₙM⁷, B♭/F; B♭⁷/F, B♭⁷, Gm⁶/E, Ebₙ, B♭/F, B♭⁷/F; Gm⁶/E, Ebₙ, B♭/F, B♭/A♭, Gm⁶, Ebₙ⁶/G♭; B♭/F, B♭/A♭, C⁷/E, Ebₙ, B♭/F, B♭/A♭; Gm⁶, Ebₙ/G♭, B♭/F, B♭/A♭, Gm, Ebₙ/G♭, B♭ₙM⁷/F; Fm/B♭, C⁷/E, Ab¹³/E♭, B♭ₙM⁷/F, B♭/A♭; Gm⁶, Ebₙ/G♭, B♭/F, Fm⁷, B♭⁷, C/B♭.

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


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


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


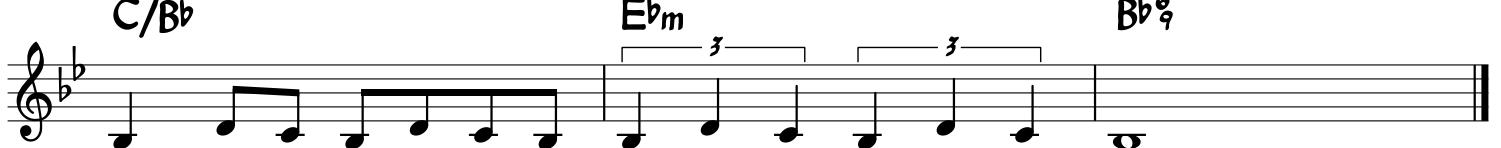
 B^b/A^b G_m6 E^b_m/G^b B^b/F B^b/A^b G_m6


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


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


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


 B^b/F F_m7 B^b7 C/B^b E^b_m $F^{\#}o/B^b$ B^b_{MA}/F F_m7 B^b7


 C/B^b E^b_m $B^b_9^6$


A Felicidade

for Josefina Mendez

Jobim

A

B_bM_A9

D_MI⁷ A^{7b9}

D_MI⁷ G_CM_I⁷ F⁷ B_bM_A9

A_MI^{7b5}

D^{7b9}

G_MI⁷

F_MI⁷ B^{b9}

E_bM_A7

D^{7b9}

G_MI⁷

C⁹

G_MI⁷

A_MI⁷ D^{7b9}

G_MI⁷ F_{SUS} C_bB_bM_A9

E_b7

B_bM_A9

F_MI⁷

B^{b9}

E_bM_A7

C_MI⁷

F⁷

B^{b6}

E_MI^{7b5}

A^{7b9}

D_MI⁷ G^{7#5}

C_MI⁷ F^{7b9} G_MI⁷

G_MI⁷/F

C⁷/E C_MI/E_b G_MI⁷

A_MI^{7b5} D^{7#5}

G_MI⁷

1.

2.

(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 Or Nothing At All

(Medium Up Swing)

Arthur Altman

A

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

B

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

\emptyset

C_7	F_{-7}	D_{-6}^b	$A_{\Delta 7}^b$	C_{7b9}	
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All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The score includes lyrics and chord labels. The key signature is B-flat major (two flats). The time signature is 4/4.

Chords labeled in the score:

- C-7
- F-7
- B^b7
- E^bmaj7
- A^bmaj7
- D7
- G maj7
- G-7
- C-7
- F7
- B^bmaj7
- E^bmaj7
- A7
- D maj7
- E7
- A7
- D maj7
- C[#]-7
- F[#]7
- B maj7
- G7(#5)
- C-7
- F-7
- B^b7
- E^bmaj7
- A^bmaj7
- A^b-7
- G-7
- F[#]dim7
- A^b-7
- B^b7
- E^bmaj7
- B^b7
- G7

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

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

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

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

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

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

F_{MA}7

(Rock Pop)

As

Stevie Wonder

in
 $\frac{4}{4}$ | D $^b_{\Delta 7}$ D b_7 | G $^b_{\Delta 7}$ |

||:

||

A **S**
 $\left[\begin{matrix} D^b_{\Delta 7} & D^b_7 & | & G^b_{\Delta 7} \end{matrix} \right]$

| D $^b_{\Delta 7}$ | C $^b_{\Delta 7}$ |

| D $^b_{\Delta 7}$ D b_7 | G $^b_{\Delta 7}$ |

$\overline{| B^b_{-7} \ C-F |}$ | B b_7 E b_7 E b A b_7 |

$\overline{\oplus}$
 $\overline{| B^b_{-7} \ C-F |}$

B
 $\left| \begin{matrix} B^b_{-7} & F_7 & | & B^b_{-7} & E^b_7 \end{matrix} \right.$

||:

||

||:

| B $^b_{-7}$ F b_7 | B $^b_{-7}$ G $_{7\#11}$ |

C
 $\left| \begin{matrix} G^b_{\Delta 7} & | & D^b_{\Delta 7} & | \end{matrix} \right.$

| G $^b_{\Delta 7}$ | E $_{\Delta 7}$ |

| G $^b_{\Delta 7}$ | D $^b_{\Delta 7}$ |

| E $^b_{-7}$ | F $_{sus}$ F b_7 E b A b_7 |

D.S. al Coda

$\left[\begin{matrix} \oplus & B^b_{-7} & F_7 & | & B^b_{-7} & E^b_7 \end{matrix} \right]$

Open

As Time Goes By 1

(Ballad)

Herman Hupfeld

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

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

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

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

Autumn Leaves

Johnny Mercer

The musical score consists of two staves of piano sheet music. The top staff uses a treble clef and 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.

Believe You Me

Tim Fox

Straight 8th

$\text{J} = 118$

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

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

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

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



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

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

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

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

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



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

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

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

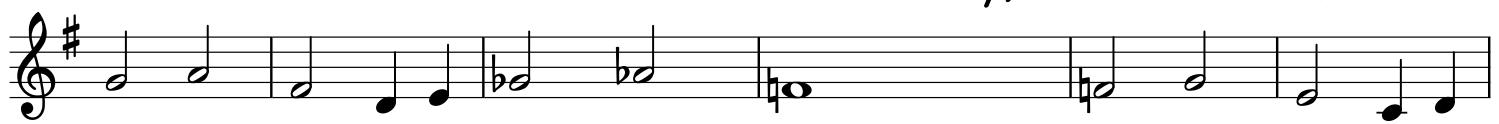
Ab7

G_{MI}

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

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

A_{MI}



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

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

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

F_{sus}

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

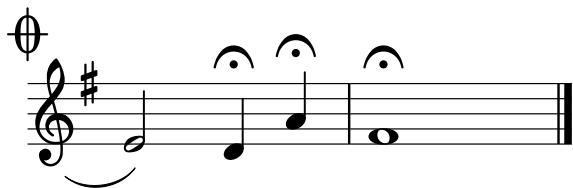
$\text{Ab}_{\text{MA}}7^{\#11}$

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

D7



D.S. al Coda



Berimbau

For Josefina Méndez

Jobim

B \flat min⁷

A

B \flat _{M1}

F_{M1}

B \flat _{M1}

F_{M1}

1st x Break for vocal

B \flat _{M1}

B \flat _{M1}/A \flat

C⁷/G

B⁷/F \sharp

B \flat _{M1}

B \flat _{M1}/A \flat

C⁷/G

B⁷/F \sharp

B \flat _{M1}

F_{M1}

D \flat /B \flat

E \flat /B \flat

D \flat /B \flat E \flat /B \flat

D \flat /B \flat

E \flat /B \flat

B

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

2nd X break

1.

 $B_{MA} 7$

2.

 B^b_{MI}

To Coda

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

Blackbird

for Josefina Mendez

Lennon/McCartney

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

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

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

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

C F/G C F/G C



Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

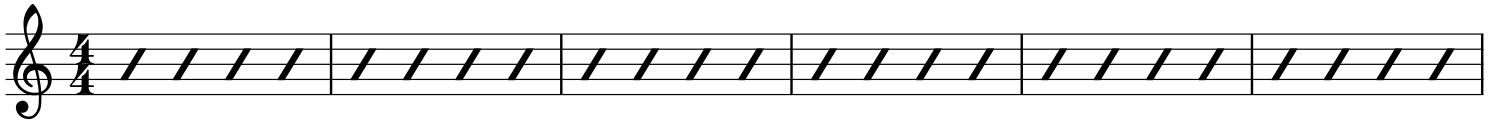
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

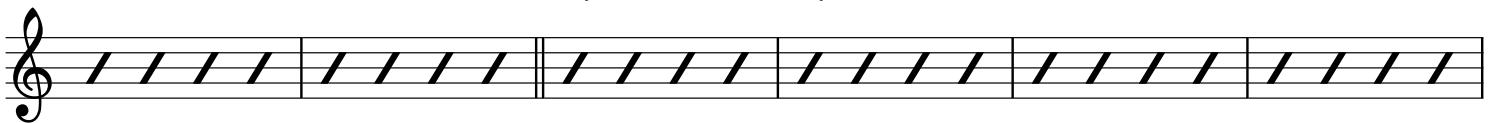
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

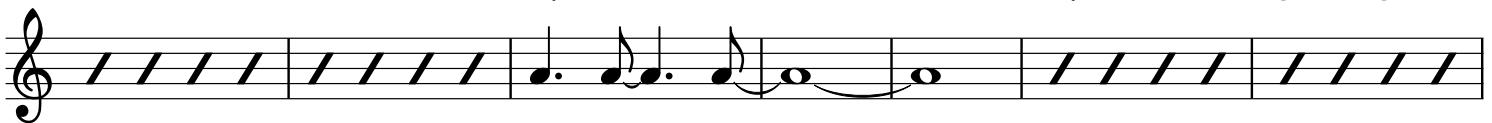
G

F

F

A_{MA}

Bb_{MI}6 Bb₉



G_{MA}7#5

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

C_{MI}/F

B_{MI}9/E

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



B

D_{MI}

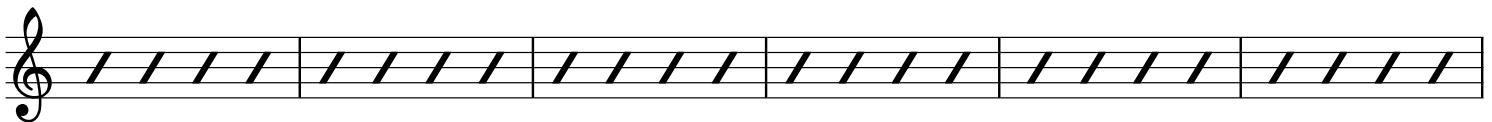
G⁷

F#_{MI}

C_{MI}6

F_{MA}7

Esus^{b9}



C_{MI}6 F⁷

Esus

E7

C A7sus

A13^{b9}

D_{MA}7

G7#11



D_{MI}

D_{MI}

E7^{b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

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

F#7#9



B_{MI}

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

C7sus

E7sus

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



E D_{MI} G⁷ F[#]_{MI} C_{MI}⁶ F_{MA}⁷ E_{SUS}^{b9}

C_{MI}⁶ F⁷ A_{MA}⁷

The musical staff consists of two lines of five measures each. The first line starts with an E chord, followed by D_{MI}, G⁷, F[#]_{MI}, C_{MI}⁶, F_{MA}⁷, and E_{SUS}^{b9}. The second line starts with C_{MI}⁶, followed by F⁷, and A_{MA}⁷.

D.S.
Then repeat letter
like forever.

Body And Soul

(Ballad)

Johnny Green

A

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

$\left. \left| \begin{matrix} B^b_7 & B^b_{-7} & | G_{\emptyset 7} & C_{7b9} & | F_{-7} & B^b_{-7} E^b_7 \end{matrix} \right. \right| \begin{matrix} 1. \\ \overline{\left| \begin{matrix} A^b_6 & D^b_7 & C_{\emptyset} & F_7 \end{matrix} \right.} \\ 2. \\ \left| \begin{matrix} A^b_6 & B_{-7} E_7 \end{matrix} \right. \end{matrix}$

B

$\left| \begin{matrix} A_{\Delta 7} & B_{-7} & | A_{\Delta 7} & D_{-7} G_7 & | D^b_{-7} G^b_{-7} B_{-7} E_7 & | A_{\Delta 7} \end{matrix} \right. \right|$

$\left| \begin{matrix} A_{-7} & D_7 & | B_{-7} & B^b_{o7} & | A_{-7} & D_7 & | G_7 & G^b_7 & F_7 \end{matrix} \right. \right|$

A

$\left| \begin{matrix} B^b_7 & F_{7b13} & | B^b_7 & E^b_7 & | A^b_{\Delta 7} & D^b_7 & | C_{-7} & B_{o7} \end{matrix} \right. \right|$

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

Brigas Nunca Mais

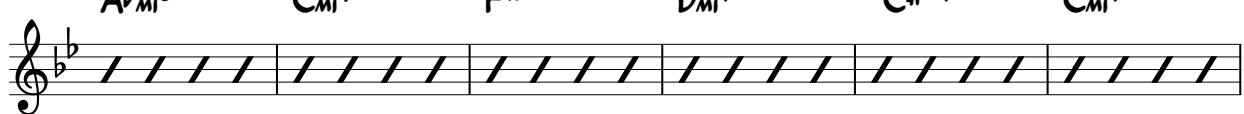
For Josefina Mendez

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



Butterfly

(Funk)

in
4:
4:
A.S. half x feel throughout

F-11

B

N.C. B^b

A^b
Δ7
B^b

E^b
13sus

A^b
13sus

F-7

/ A-7

half x feel throughout

/ A-11

N.C.

A^b
Δ7
B^b

/

/. .

/ /

C E

/ A-7

F-7

(4xs)

F-11

N.C.

A^b
Δ7
B^b

/

/. .

C E

N.C. F-7

/ A-7

Herbie Hancock

/ A-7

/ D-11

N.C. A₇^{#9}
#5

B^b
13

/. .

/ /

C E

D.S. al Coda

F-11

open

B^b
13

open

/. .

/. .

/. .

/. .

/. .

/. .

A_{Δ7}^{#11}

D.C. al Fine

Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷ and C chords.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

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

| ∕ | ∕ | ∕ | ∕ | |.

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

|| C₋₇ | ∕ | 2/4 | F₇ | 3/4 | B_{Δ7} | E_{Δ7} | B_{Δ7} | E_{Δ7} | |.

| B_{Δ7} | ∕ | 2/4 | E₇ | 3/4 | A_{Δ7} | D_{Δ7} | A_{Δ7} | D_{Δ7} | |.

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

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

Close Your Eyes

A

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

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

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

B

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

D⁹

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

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

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

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

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

Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

A

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

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

⋮

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

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

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

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

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

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

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

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

F $_{\emptyset 7}$

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

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

D $_{\emptyset 7}$

G $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

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

B

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

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

⋮

D $_{-7}$

G $_{7}$

C $_{7}$

⋮

F $_{7}$

⋮

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

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

F- D $_{\emptyset 7}$

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

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

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

F^{7alt}

B_b_{M1} Ab G_{M1}7_{b5} G_b_{MA}7 F^{7alt} F^{7#5} B_b_{M1}

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Cosas Como Tu

for Josefina Mendez

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

D[#]0 D_{MI}7 G7 C_{MA}7 D[#]0 G_{MI}7

C7 F_{MA}7 B_b7^{#11} C_{MA}7 A^{7b9} D7

1. 2.

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

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

G7

⁰ C_{MA}7 A_{MI}7 D7 G^{7b9} C_{MA}7

Crazy He Calls Me

(Ballad)

Carl Sigman

A

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

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

1.

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

B

| F $_{-7}$ B b_7 | E $^b_{\Delta 7}$ C $_{-7}$ | A $_{-7}$ D $_{7}$ | G $_{6}$ E $_{7}$ |

| A $_{-7}$ D $_{7}$ | G $_{6}$ E $_{-7}$ | A $_{-7}$ D $_{7}$ | D $_{-7}$ G $_{7}$ ||

A

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

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

Dale
For Josefina Méndez

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

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

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

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

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

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

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

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

Staff 8: To Solos (next page)

Solos

Two staves of musical notation in common time, key signature of one flat. The top staff consists of eighth-note patterns: C_{MI}, C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}. The bottom staff consists of eighth-note patterns: C_{#MA}7#11, Ab_{MA}7, Baug, C_{MI}, F7#11, Ab_{MA}7, G_{MI}7.

1.

Continuation of the musical score. The top staff shows eighth-note patterns: F_{#MA}7, F_{MI}7, Eb_{SUS}. The bottom staff shows eighth-note patterns: Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: D_{MI}, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11.

Continuation of the musical score. The top staff shows eighth-note patterns: D_{MI}, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11.

Continuation of the musical score. The top staff shows eighth-note patterns: G_{MI}, Ab_{MA}7#11.

1.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: C_{MI}, Ab_{MA}7#11, F7#11, Bb7B°, F7#11, Ab_{MA}7, A#7, Baug.

Continuation of the musical score. The top staff shows eighth-note patterns: Eb7, Ab/E.

After Solos

D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

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

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

1.

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

B

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

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

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

Musical score for the first line of the chorus. The key signature is A major (no sharps or flats). The chords are C_{MA}7, B_b7, E_{MI}7, A^{7#9}, and D_{MI}7. The melody consists of eighth and sixteenth note patterns.

Musical score for the second line of the chorus. The key signature changes to E major (one sharp). The chords are D_{MI}7, F_{MI}, B_b7, and E_{MI}7. The melody continues with eighth and sixteenth note patterns.

Musical score for the third line of the chorus. The key signature changes to A major (no sharps or flats). The chords are A^{7#9}, F[#]_{MI}7^{b5}, and B^{7#9}. The melody includes a melodic line with eighth and sixteenth notes.

Musical score for the fourth line of the chorus. The key signature changes to E major (one sharp). The chords are E_{MI}7, A^{7b9}, D_{MI}7, G7, C_{MA}7, and G7. The melody concludes with a simple eighth-note pattern.

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

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

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


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


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


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




Desvelo

for Josefina Méndez

Tim Fox

A

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

B

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

C

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

Reprise Chords

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

Final Measures

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

Solo Form AABC

\emptyset
 G_{sus}

$F\sharp_{MI}7$

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

B_bM_A7

A_bM_A7

B_bM_A7

A_bM_A7

G_MA7



E_MI7

A_MI7

D7

A

Slow Bossa
B_bM_A7

A_bM_A7



B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6

F_MI7



B_bM_A7

A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7



B_b6

E_MI7^{b5}

A7

B D_MI

B_b6

D_MI B_b6



D_MI7

G7^{b9}

C_MI

A_bM_I6

C_MI

A_bM_I6

C_MI7

F7^{b9}

C B_bM_A7



A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6



A_b13



É Preciso Perdoar

for Josefina Méndez

Jobim

Intro

C_{M1}⁹

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of four measures of a repeating eighth-note pattern. Above the staff, the chord C_{M1}⁹ is written.

C_{M1}⁹

A♭⁶ A♭maj⁷ A♭_{M1} G_{M1}⁷ F♯⁰ F⁷♯¹¹ F_{M1}

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords A♭⁶, A♭maj⁷, A♭_{M1}, G_{M1}⁷, F♯⁰, F⁷♯¹¹, and F_{M1} are listed sequentially.

C_{M1}⁷

A♭⁶ A♭maj⁷ A♭_{M1} G_{M1}⁷ F♯⁰ F⁷♯¹¹ F_{M1}

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords C_{M1}⁷, A♭⁶, A♭maj⁷, A♭_{M1}, G_{M1}⁷, F♯⁰, and F⁷♯¹¹F_{M1} are listed sequentially.

C_{M1}⁷

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of four measures of a repeating eighth-note pattern. Above the staff, the chord C_{M1}⁷ is written.

C_{M1}⁷

B♭_{M1}⁷ E♭⁷ B♭_{M1}⁷ E♭⁷ G⁷♭⁹ C_{M1}⁹

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords C_{M1}⁷, B♭_{M1}⁷, E♭⁷, B♭_{M1}⁷, E♭⁷, G⁷♭⁹, and C_{M1}⁹ are listed sequentially.

A♭⁶

A♭maj⁷ A♭_{M1}

G_{M1}⁷ F♯⁰

F⁷♯¹¹ F_{M1}

C_{M1}⁷

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords A♭⁶, A♭maj⁷, A♭_{M1}, G_{M1}⁷, F♯⁰, F⁷♯¹¹, F_{M1}, and C_{M1}⁷ are listed sequentially. The staff ends with a repeat sign and a double bar line.

Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

4/4 time signature, key signature of B-flat major (two flats). Chords: E♭Maj7, Ab7, Gm7, C7, Fm7.

Chords: Abm7, Db7, Fm7, Bb7, Dm7b5/G7+9.

Chords: Cm7, F7, Cm7/F7, Fm7, Bb7, EbMaj7.

Chords: Ab7, Gm7, C7, Fm7, Abm7.

Chords: Db7, Fm7, Fm7/EbDm7b5/G7+9, Cm7, F7, Fm7.

Chords: Bb7, Bb7/A♭Gm7, F#m7, Fm7, Fm7/Bb7, EbMaj7.

Chords: Fm7, 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

Embraceable You

George Gershwin

(Ballad)

A

$\frac{4}{4}$ | C $_{\Delta 7}$ | E $^{\flat}_{\circ 7}$ | D $_{-7}$ | G $_7$ |

| D $_{-7}$ | F $_{-6}$ | C $_{\Delta 7}$ | B $_{\emptyset 7}$ E $_{7\flat 9}$ |

B

| A $_{-}$ A $_{-}$
G | F $^{\sharp}_{\emptyset 7}$ B $_{7\sharp 5}$ | E $_{-7}$ | A $_{-7}$ D $_7$ |

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

A

| C $_{\Delta 7}$ | E $^{\flat}_{\circ 7}$ | D $_{-7}$ | G $_7$ |

| D $_{-7}$ | F $_{-6}$ | C $_{\Delta 7}$ | G $_{-7}$ C $_7$ |

C

| F $_{\Delta 7}$ | B $_{\emptyset 7}$ E $_{7\flat 9}$ | A $_{-7}$ A $_{\Delta 7}$
G | F $^{\sharp}_{\emptyset 7}$ F $_{-6}$ |

| E $_{-7}$ A $_7$ | D $_{\emptyset 7}$ G $_{7\flat 9}$ | C $_{\Delta 7}$ | D $_{-7}$ G $_7$ |

(Bossa Nova)

Estate

Bruno Martino

A
4/4 | B-7

⋮

E-7

F#7b9

| B-7

⋮

E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

)

Fine

B

| BΔ7

⋮

| Fø7

Bb7b9

| E-7

| A7b9

| E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

||

D.C. al Fine

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

C_{MA}7

E_{MI}7

E^bo

D_{MI}7

G7

G_{MI}7

(F[#]13)
C7^{b9}



1.

F_{MA}7

B^b13

E_{MI}7

E^bo

D_{MI}7

G7



2.

E_{MI}7^{b5}

A7^{b9}

D_{MI}7

G7^{#5b9}

E_{MI}7

E^bo



E_{MI}7^{b5}

A7^{b9}

D_{MI}7

G7^{#5b9}

F_{MI}6/C

C_{MI}



(Bossa Nova)

500 Miles High

Chick Corea

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

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| 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

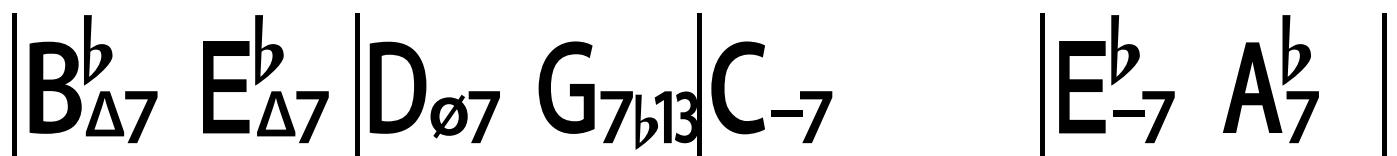
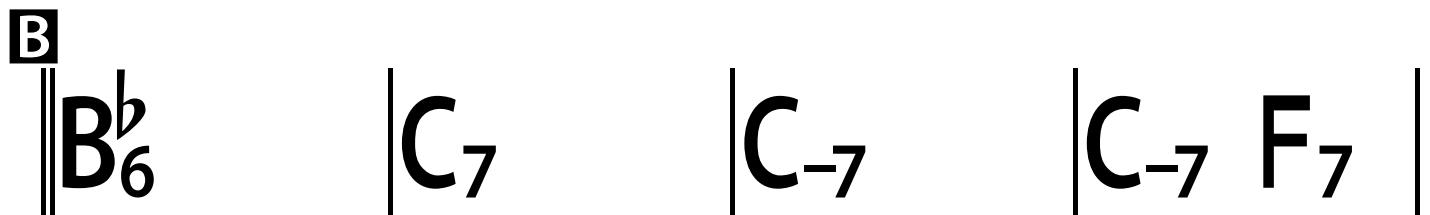
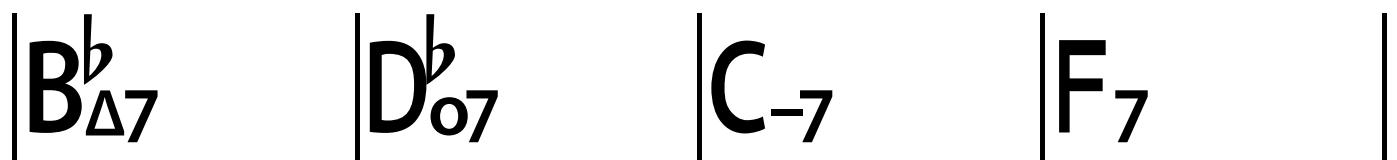
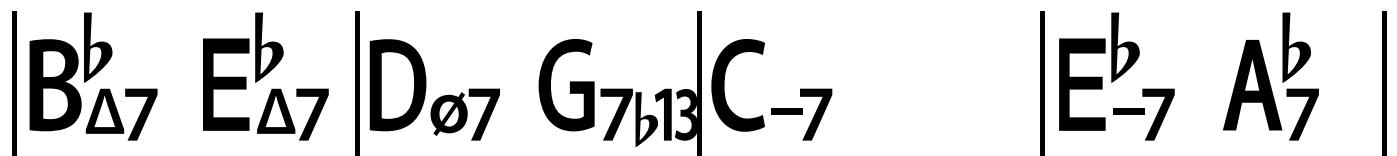
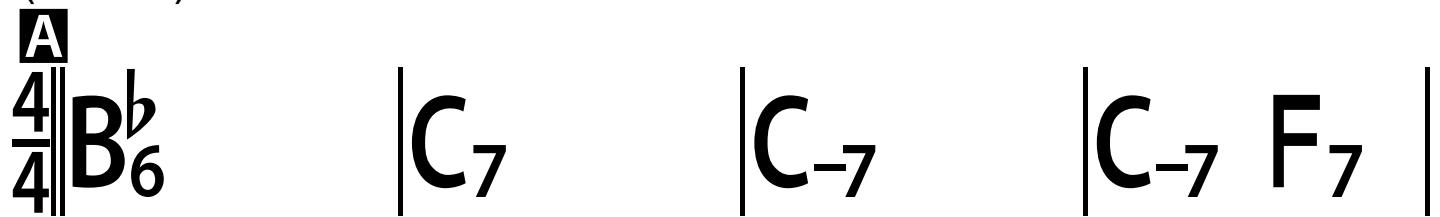
| F♯_{∅7} B7♭9

|

For All We Know

(Ballad)

Fred Coots



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 |

Piano

Fotografia

for Josefina Méndez

Jobim

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

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

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

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

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

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

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

Piano Solo

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

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

55 C_{M1}7 F⁹_{sus} F^{9b5} C B_b_{MA}7 E_b_{MA}7 D_{M1}7b13 D_b_{MA}7 E_b13
Guitar Solo

61 A7b9 B_b_{MA}7 E_b_{MA}7 D_{M1}7b5 G7#9 C_{M1}7 C_{M1}7/B_b A_{M1}7b5 D7#9

67 F[#]_{M1}7b5 G_{M1}7 C13 F¹³_{sus} A_b13_{sus} D_b_{MA}9 E_b_{MA}9 F_{M1}7 G7#5 D C_{MA}7
Vocal

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

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

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

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

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

104 F_{M1}6 G13_{sus} A⁹_{sus} B_b13 E_b_{MA}7 E_{M1}7 D_{M1}11 C_{M1}9 B_{M1}7b13 B_b13 E_b_{MA}7 D_{M1}11
1.

110 D_b9b5 B_b13 E_b_{MA}7 D_{M1}11 D_b9 2.

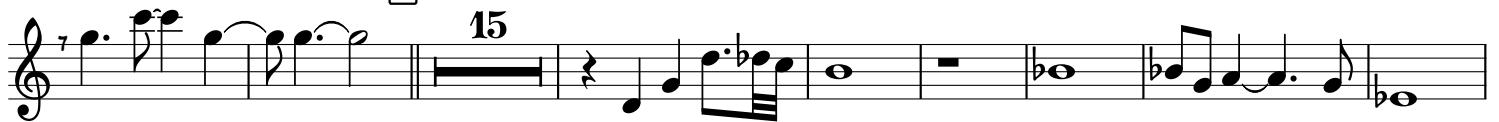
Trumpet

Fotografia
for Josefina Méndez

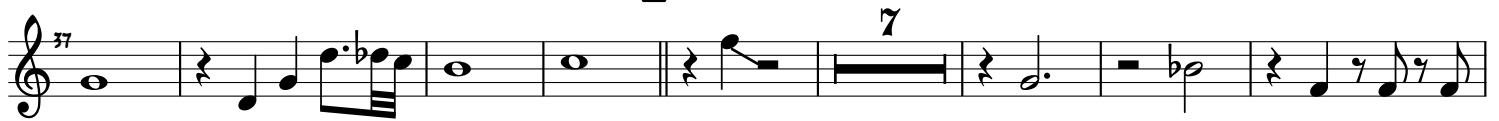
Jobim



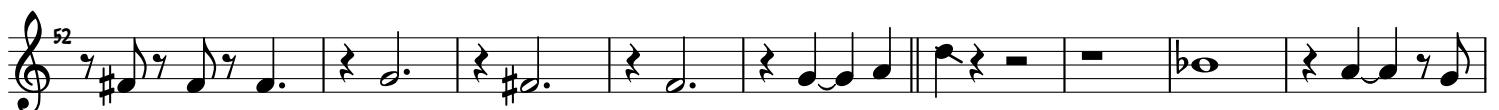
A



B



C



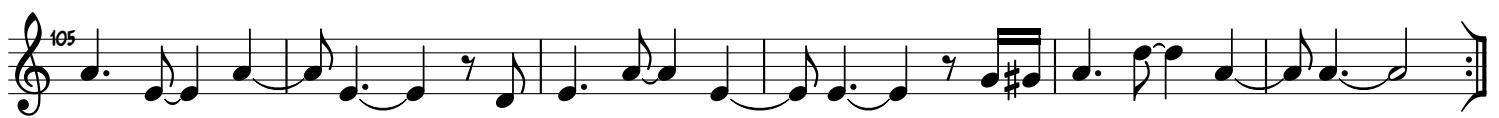
D



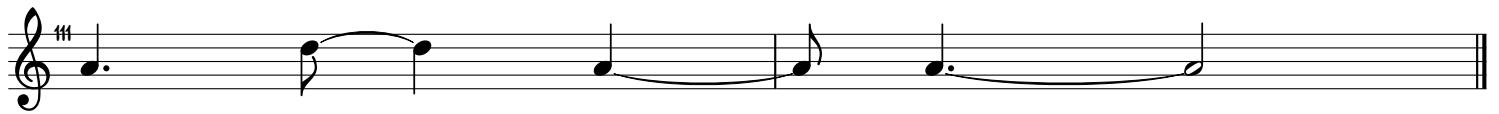
E



|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of eight measures separated by vertical bar lines. Measures 1 through 4 are grouped by a bracket labeled '1.' above it. Measures 5 through 8 are grouped by a bracket labeled '2.' above it. Measure 1 starts with a 4/4 time signature and a key signature of one flat. It contains the chord $B_{\Delta 9}^b$. Measure 2 contains the chord $E_{7\text{ sus}}^b$. Measure 3 contains the chord E_{13}^b . Measure 4 contains the chord $D_{\emptyset 7}$. Measure 5 contains the chord $G_{7\flat 13}$. Measure 6 contains the chord $C_{7\sharp 11}$. Measure 7 contains the chord E_{13}^b . Measure 8 contains the chord $F_{7\flat 9}$. Measure 1 also includes a tempo instruction '♩ = 120'. Measure 2 includes a dynamic instruction '♩ = 100'. Measures 3 and 4 include dynamic instructions '♩ = 80'. Measures 5 and 6 include dynamic instructions '♩ = 60'. Measures 7 and 8 include dynamic instructions '♩ = 40'.

A 4/4 time signature is indicated at the beginning of the first measure. A key signature of one flat is indicated at the beginning of the first measure. A tempo of $\text{♩} = 120$ is indicated in measure 1. A dynamic of $\text{♩} = 100$ is indicated in measure 2. Dynamics of $\text{♩} = 80$ are indicated in measures 3 and 4. Dynamics of $\text{♩} = 60$ are indicated in measures 5 and 6. Dynamics of $\text{♩} = 40$ are indicated in measures 7 and 8.

Chords listed from left to right:

- $B_{\Delta 9}^b$
- $E_{7\text{ sus}}^b$
- E_{13}^b
- $D_{\emptyset 7}$
- $G_{7\flat 13}$
- $C_{7\sharp 11}$
- E_{13}^b
- $F_{7\flat 9}$
- $B_{\Delta 7}^b$
- E_{13}^b
- $B_{\Delta 7}^b$
- E_{13}^b

Georgia On My Mind

(Slow Swing)

Hoagy Carmichael

A

$\frac{4}{4} \left(\frac{4}{4} \right) : B_{\Delta 7}^b | A_{\emptyset 7} D_{7b9} | G_- G_- \overbrace{F}^{1.} | C_- C_- \overbrace{E}^{E} E_{-7}^b A_7^b |$

$| D_{-7} G_7 | C_{-7} F_7 | D_{-7} G_7 | C_{-7} F_{7\#5} |$

$| B_6^b | A_{\emptyset 7} D_{7b9} |$

B

$| G_- D_{7b9} | G_- E_7^b | G_- D_{7b9} | G_- C_7 \overbrace{E} |$

$| G_- D_{7b9} | G_- E_\emptyset A_7 | D_{-7} G_7 | C_{-7} F_{7\#5} |$

A

$| B_{\Delta 7}^b | A_{\emptyset 7} D_{7b9} | G_- G_- \overbrace{F}^{2.} | C_- C_- \overbrace{E}^{E} E_{-7}^b A_7^b |$

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

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

| D $_7$

⋮⋮

B \flat 7

⋮⋮

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

| F $_7$

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A
4/4 | F-7

| FΔ7

| F-7

| FΔ7

|

| BΔ7^b

| ∕

| B-7^b

| E7^b

||

| AΔ7^b

| C-7

| AΔ7^b C-7

| D^b E^b

|

1.
| FΔ7

| ∕

| } FΔ7

| C7sus

||

B
| FΔ7

| C7sus

| FΔ7

| C7sus

|

| FΔ7 G F

| G7 F

| FΔ7 G F

| FΔ7

||

C
| G
B

| B-6^b

| F
A

| A-6^b

|

| C

| D
C

| F-
C

| C7

||

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

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

How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

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

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

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

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

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

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

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

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

I Can't Give You Anything But Love

Jimmy McHugh

A

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

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

B

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

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

A

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

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

C

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

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

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

E_bM_I7 A_b7 D_bM_A7 C_MI7_b5 F7#5 F7 B_b6

E_m7_b5 E_bM_I7 G_b/B_b B_bM_A7 G_MI7 C_MI7 F7_b9 B_bM_A7 B_b9sus

E_bM_A7 A_b9sus G_b/D_b D_bM_A7 D_bM_A7 G_MI7_b5 C7_b9 F_MA7 F7_b9

B_b6 D_MI7 E_m7_b5 E_bM_A7 C_MI7 F7 D_MI7 G_MI7 A_MI7 D7

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

If You Could See Me Now

(Ballad)

Tadd Dameron

A

4 | A^b_{Δ7} | D^b₇ | A^b_{Δ7} | D^b_{mi7} G^b₇ |

| C₋₇ B₋₇ E₇ | B^b₋₇ E₇ | G^b_{7#11} F₇ | B^b_{mi7} E^b₇ |

1. | A^b₆ D^b₋₆ | A^b₆ |

2. | A^b₆ D^b₋₆ | A^b₆ |

B

| D₋₇ G₇ | C_{Δ7} A₇ | D₋₇ G₇ | E₋₇ A₇ |

| D₋₇ F₋₇ B^b₇ | E^b_{Δ7} C₋₇ | F₋₇ B^b₇ | B^b₋₇ E^b₇ |

A

| A^b_{Δ7} | D^b₇ | A^b_{Δ7} | D^b_{mi7} G_{g7} |

| C₋₇ B₋₇ E₇ | B^b₋₇ E₇ | A^b₆ | B^b₋₇ E₇ |

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C_{MA}7

B_{MI}7

E7

A_{MI}7 D7

G_{MI}7

C7

F_{MA}7

B_b7

C_{MA}7

F_{#MI}7^{b5}

B7^{b9}

E_{MI}7

E_b07

D_{MI}7

D_b7/G

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

F_{#MI}7^{b5}

B7^{b9}

D7

D_{MI}7 G7

C_{MA}7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

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

Chords indicated:

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

(Fim)

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



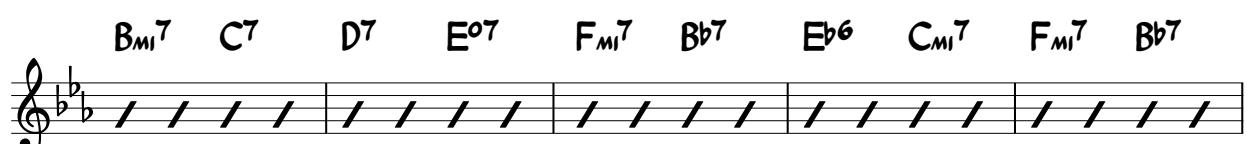
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



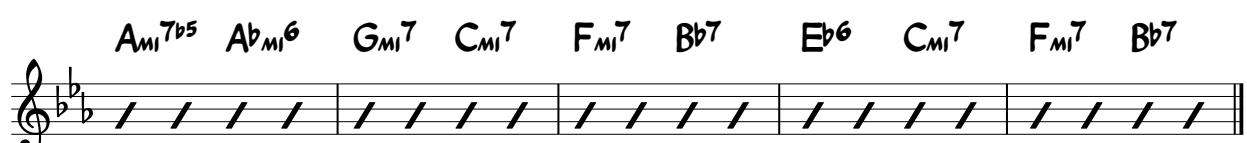
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B

| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7}

| D₇ | B-7 | B-7 E₇ |

C

| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

(Medium Swing)

It Could Happen To You

Jimmy Van-Heusen

A
4/4 C_{Δ7}

E_{∅7} A_{7♭9}
D_{♭07}

D₋₇

F_{♯07} B_{7♭9}
E_{♭07}

C_{Δ7}
B
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7}
E_{♭7} A_♭

A_{7♭9}

||

A₋₇

D₇

D₋₇

B_{∅7} E_{7♭9}
D₋₇ G₇

||

A
C_{Δ7}

E_{∅7} A_{7♭9}
D_{♭07}

D₋₇

F_{♯07} B_{7♭9}
E_{♭07}

||

C
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7} F₇

A_{7♭9}
E_{∅7} A_{7♭9}

||

D₋₇

G₇

C_{Δ7} A₋₇

D₋₇ G₇

||

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

I've Got The World On A String

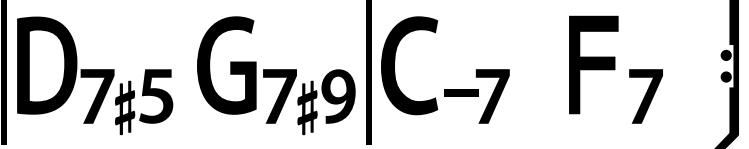
(Medium Swing)

Harold Arlen

A



1.



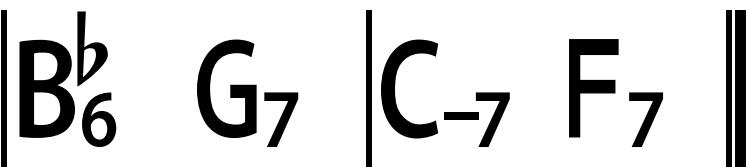
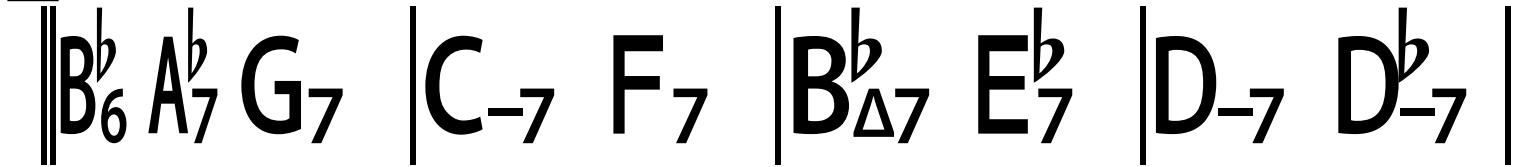
2.



B



A



I've Got You Under My Skin

(Medium Swing)

Cole Porter

A

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

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

B

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

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

C

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

D

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

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

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

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

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

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

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

Staff 4: Chord: C⁹. Lyric: C⁹

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

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

I Wish You Love

(Medium Swing)

Charles Trenet

V

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

Intro

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

2.

| B^b-Δ7 | G_ø7 C₇ | C₋₇ | F₇ ||

A

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

Tune

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

2.

| F₋₇ | B^b₇ ||

B

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

| C₋₇ | G₋₇ C₇ | C₋₇ | F₇ G₇ ||

A

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

| C₋₇ | F₇ | B^b₆ E^b₇ | D₋₇ G₇ ||

The Joker

for Josefina Méndez

Intro

G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7.

G_{MI}7 C7 G_{MI}7 C7 A_{MI}7^{b5} D7^{b9} C_{MI}7 F7 B_{bmaj}7 G7^{b9}

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: G_{MI}7, C7, G_{MI}7, C7, A_{MI}7^{b5}, D7^{b9}, C_{MI}7, F7, B_{bmaj}7, G7^{b9}.

C_{MI}7 F7 B_{bmaj}7 B_{bmi}7 E_b7 A_{bmaj}7 A_{MI}7^{b9sus} A_{MI}7^{b9sus} D7^{b9#11}

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: C_{MI}7, F7, B_{bmaj}7, B_{bmi}7, E_b7, A_{bmaj}7, A_{MI}7^{b9sus}, A_{MI}7^{b9sus}, D7^{b9#11}.

G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7.

Stop

A_{MI}7^{b5} D7^{b9} D7^{b9} G_{MI}7 C7 D_{MI}7 G7 C_{maj}7 A7

A musical staff in 4/4 time with a key signature of one flat. It consists of seven measures of chords: A_{MI}7^{b5}, D7^{b9}, D7^{b9}, G_{MI}7, C7, D_{MI}7, G7, C_{maj}7, A7.

D_{MI}7 G7 C_{maj}7 C_{min}7 F7 B_{bma}7 B_{MI}7^{b5} E^{7sus} E7^{b9}

A musical staff in 4/4 time with a key signature of one flat. It consists of seven measures of chords: D_{MI}7, G7, C_{maj}7, C_{min}7, F7, B_{bma}7, B_{MI}7^{b5}, E^{7sus}, E7^{b9}.

A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7.

Stop

B_{MI}7^{b5} E^{7sus} E7^{b9sus} A_{MI}7 A_{MI}7

A musical staff in 4/4 time with a key signature of one flat. It consists of five measures of chords: B_{MI}7^{b5}, E^{7sus}, E7^{b9sus}, A_{MI}7, A_{MI}7.

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

Kissing a Fool

(Medium Swing)

George Michael

in

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

A_m

E_{maj7}

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

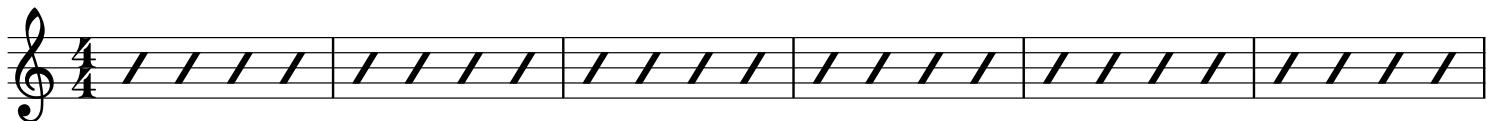
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

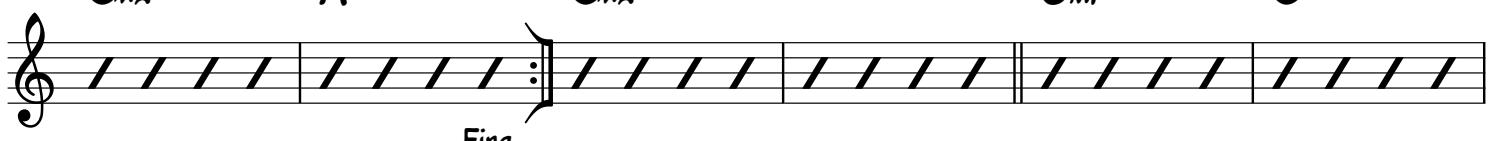
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A

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

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

B

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

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

C

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

D

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

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

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

Let's Fall In Love

(Medium Swing)

Harold Arlen

A $\frac{4}{4} \left\{ F_6 \ D_{-7} \ | G_{-7} \ C_7 \right. \left| F_6 \ D_{-7} \ | G_{-7} \ C_7 \ \right. \begin{matrix} B^b_6 \\ \hline 1. \end{matrix}$
 $| A_{-7} \ D_{-7} \ | G_{-7} \ C_7 \ \left| A_7 \ D_7 \ | G_7 \ C_7 \ \right. \begin{matrix} 2. \\ \hline E_{\emptyset 7} \ A_7 \ | E_{\emptyset 7} \ A_7 \ \parallel \end{matrix}$

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

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

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

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

Let's Get Lost

(Medium Swing)

Jimmy McHugh

A

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

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

B1.
G₋₇ | **C₇** | **F_{Δ7}** | **B_{∅7} E₇** |

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

C2.
G₋₇ | **C₇** | **F_{Δ7} B₇[♭]** | **A₇ D₋₇** |

G₋₇ | **C₇** | **F₆** | **G₋₇ C₇** |

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. Key changes are marked with labels like 'SOLO CHANGES! Ab13'. The time signature is mostly 4/4, with some changes indicated by vertical lines and dots. The overall style is a Latin rock piece.

Chord progressions and labels visible in the score include:

- Staff 1: E7(9,13) - C/E - Ab7 - C/G - Ab7/G - C/G - Ab7/G - C/G
- Staff 2: E7(9,13) - G7(9,13) - C/G - E7(9,13) - C/G - E7(9,13)
- Staff 3: D7 - Ab7(9,13) - C7 - Gm7 - C7
- Staff 4: Gm7 - C7 - Ab7
- Staff 5: F7 - (SOLO CHANGES! Ab13) - Ab13
- Staff 6: F7 - Ab7 - F7 - Ab7 - F7
- Staff 7: F7 - Ab7 - F7 - Ab7 - F7
- Staff 8: Ami7 - F7 - Ab7 - F7
- Staff 9: Gm7 - C7 - Gm7 - C7 - Gm7 - C7

(REPEAT LAST 22 BARS FOR SOLO)

(Bossa Nova)

Like A Lover

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

Fine

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

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

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

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

D.C. al Fine

Like Someone In Love

(Medium Swing)

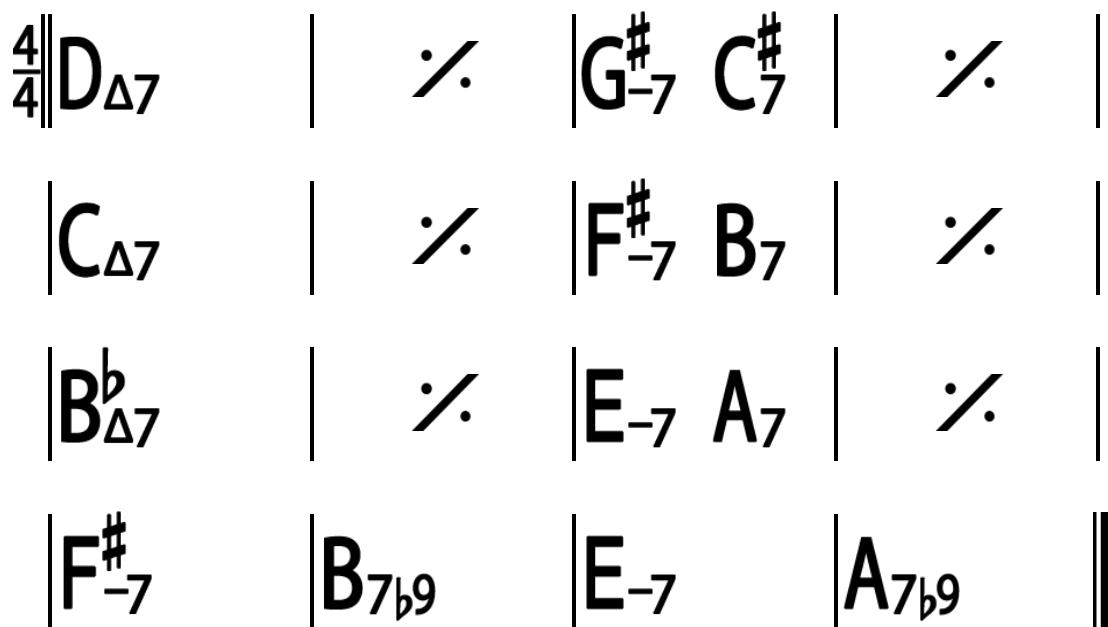
Jimmy Van-Heusen

A	4	4	F	D₇	A₇	E	D₋₇	D₋₇	C₇	B_{ø7}	B₇^b	A₋₇	D₇
G₋₇			B₋₇	E₇			A₋₇			C₋₇	F₇		
B	1.		B_{Δ7}^b		E₋₇	A₇		D_{Δ7}				∴	
D₋₇			G₇		G₋₇			C₇#5					⋮
C	2.		B_{Δ7}^b		E₋₇	A₇		D_{Δ7}		A_{ø7}^b			
A₋₇	D₇		G₋₇	C₇		F₆			G₋₇	C₇			

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

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

The Look of Love

For Josefina Méndez

Burt Bacharach

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

Chords labeled above the staves:

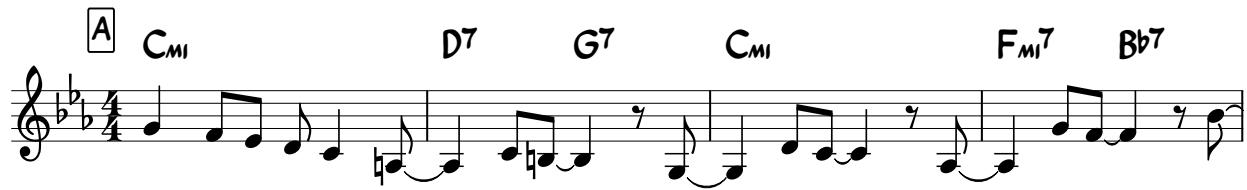
- B_{MI}
- F_{MI}7
- G_{MA}7
- F_{7sus}
- F₇
- B_{MI}
- B_{b7}
- G_{MA}7
- G_{MI}
- D_{MA}7
- D_{b7}
- G_{MA}7
- G_{b6}
- F_{7sus}
- E_{MI}7 A_{b7}
- D_{b6}
- E_{MI}7
- D_{b6}
- E_{MI}7
- 1.
- 2.
- B_{MI}
- B_{MI}
- E_{MI}
- B_{MI}

Lullaby of Birdland

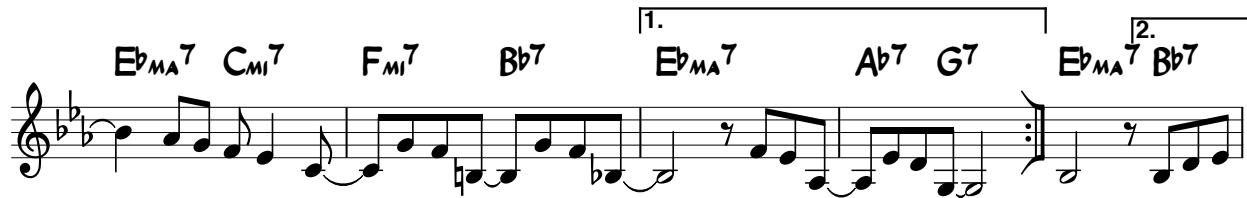
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



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



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



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



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



Black Orpheus

For Josefina Méndez

A

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

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

B

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

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

Half Time

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

Mas Que Nada

for Josefina Méndez

Optional Intro

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

Chords:

- Staff 1: D_{MI}, G7
- Staff 2: G_{MI}7, C7, D_{MI}, G7, D_{MI}, G7, D_{MI}, G7, D_{MI}, G7
- Staff 3: D_{MI}, A_{MI}, Ab_{MI}, G_{MI}, C7, D_{MI}, G7, D_{MI}, G7, D_{MI}, A7^{#9}
- Staff 4: B_{MI}, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}, G_{MI}7, C7, F_{MA}, B_b7, E_m7^{b5}, A7^{#9}, D_{MI}
- Staff 5: A_{MI}7^{b5}, D7^{#9}, G_{MI}7, E_{MI}7^{b5}, A7^{b5}, D_{MI}, D7, G7/B, C/Bb, A_{MI}7, D_{MI}, G7
- Staff 6: D_{MI}, A7^{#9}, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}, G_{MI}7, C7, F_{MA}, B_b7

Solo Sections:

 - A:** Measures 1-12 of Staff 2.
 - B:** Measures 1-12 of Staff 3.
 - C:** Measures 1-12 of Staff 4.
 - D:** Measures 1-12 of Staff 5.

Final Notes:

 - Staff 6: E_{MI}7^{b5}, A7^{#9}, D_{MI}.
 - Staff 7: Solo on (ABCD). After solos, repeat tune then D.C. al Coda.
 - Staff 8: D_{MI}, G7, D_{MI}, G7, D_{MI}, G7, D_{MI}, G7.

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

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

MichAngel

for Jess

TF

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

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

The score includes various performance markings such as 3, 2, and 1 over specific notes and rests.

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

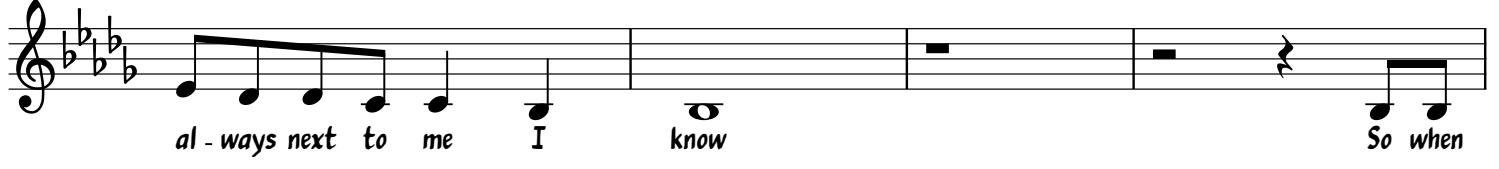
The musical score consists of eight staves of music for voice and piano. The vocal part is written in soprano clef, and the piano part is implied by harmonic chords above the staff.

Chords and Key Signatures:

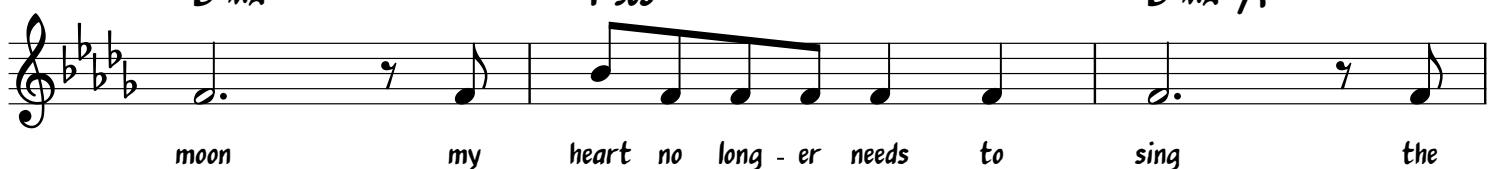
- Staff 1: F_{M1}7, D_b_{MA}7#11, C7#9
- Staff 2: F_{M1}11, G_b_{MA}7, G_b_{M1}13
- Staff 3: F7#9, B_b_{MA}7, G_b_{MA}7#11
- Staff 4: F_{M1}9, B_b_{M1}11, B_b_{M1}/A_b
- Staff 5: G_b_{MA}7#11, E_b/G
- Staff 6: A_bsus, F_{M1}7
- Staff 7: D_b_{MA}7#11, C7#9, F_{M1}7
- Staff 8: D_b_{MA}7#11, C7#9, F_{M1}7

Text:

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

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


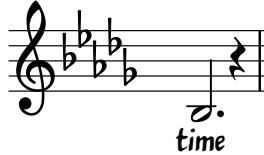
G_bMA7 **G_bMI13** **F7#9**


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


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


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


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


F_{MI}11


Moonlight In Vermont

(Ballad)

Karl Suessdorf

A

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

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

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

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

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

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

||

(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A
4||E Δ 7

C-7

F-7

B \flat 9

|

G-7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

||

B
C-

C-
B

C-
B \flat

A \emptyset 7

|

A \flat 7 G7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

|

C-

C- Δ 7

C-7

F9

|

F-7

B \flat 7

E \flat 6

F-7 B \flat 7

||

MY FOOLISH HEART

Victor Young

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

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

B FM⁷ Cm⁷ F⁷ B_bM⁷ Em7(^{b5}) A7

Dm⁷ A7(^{#9}) Dm⁷ G⁷ Gm⁷ D⁷ Gm⁷ C⁷

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

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

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

Gm⁷ D⁷ G⁷ C⁷ FM⁷ Dm⁷ Gm⁷ C⁷

My One and Only Love

By Robert Mellin and Guy Wood

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

Staff 1: Measures 1-5. Chords: B-flat major 7, G minor 7, C7/E, F7/E-flat, B-flat/D, E-flat major 7, F7, D-7/G7, C-7, F7, D7/F-sharp.

Staff 2: Measures 6-10. Chords: G-7, C7, C7, F7, D-7/G7, C-7/F7, C7, F7, B-flat 6, E-7/b5, A7+9. The section ends with a repeat sign and two endings.

Staff 3 (Ending 1): Measures 11-15. Chords: D-7, E-7/b5, A7+9, D-7, E-7/b5, A7+9, D-, D-/C-sharp.

Staff 4: Measures 16-20. Chords: D-/C, D-/B, C-7, G7+9, C-7, F7, B-flat major 7/B-flat/A, G-7, G-/F, C7/E, F7/E-flat.

Staff 5: Measures 21-25. Chords: B-flat/D, E-flat major 7, F7, D-7/G7, C-7, F7, D7/F-sharp, G-7, C7, C-7, F7/b9, B-flat 6, (C-7/G7).

My Shining Hour 1

(Medium Swing)

Harold Arlen

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

Naranjo en flor

for Josefina Méndez

1 B♭ G7/B C13 C♭13 F7 B♭ B♭ G7/B C7 3

7 F11 F7 B♭ E♭mi7 A♭7 D♭ B♭7 E♭mi7 A♭7 D♭ Cm7 F7

13 B♭ G7/B C13 C♭13 F7 B♭ F7♭9 B♭m F7♭9/A

19 B♭7/A♭ E♭/G E♭mi7 B♭m/D♭ Cm7♭5 F7♭9

24 B♭m Cm7♭5 F7♭9 B♭m F7♭9/A♭ B♭7/A♭ E♭/G

29 E♭mi7 A♭7♯11 D♭maj7 G♭maj7 C♭ F7♭9 1. B♭m 2. B♭m F7 B♭m

The musical score consists of five staves of music for a single instrument. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the treble clef. The time signature is 4/4 throughout. The first staff starts with a B-flat followed by a G7/B chord. The second staff begins at measure 7 with an F11 chord. The third staff starts at measure 13 with a B-flat chord. The fourth staff begins at measure 19 with a B-flat7/A-flat chord. The fifth staff begins at measure 24 with a B-flatm chord. Chords are labeled above the staff, and lyrics are placed below the notes. Measure numbers are provided on the left side of each staff.

The Nearness of You

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

Staff 1:

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

Staff 2:

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

Staff 3:

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

Staff 4:

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

Staff 5:

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

Staff 6:

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

Staff 7:

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

Staff 8:

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

Never Let Me Go

Jay Livingstone
Ray Evans

Bb

E_m7

A^{7sus4}

A⁹

D_m7

G^{7sus4}

G⁹

C⁶



F#_m7

B7

E_m7

A7

A_m7

D7



G_mMaj7

C7

F Maj7

BØ

E7^{b9}

AMaj7



F#_m7

C7 B7

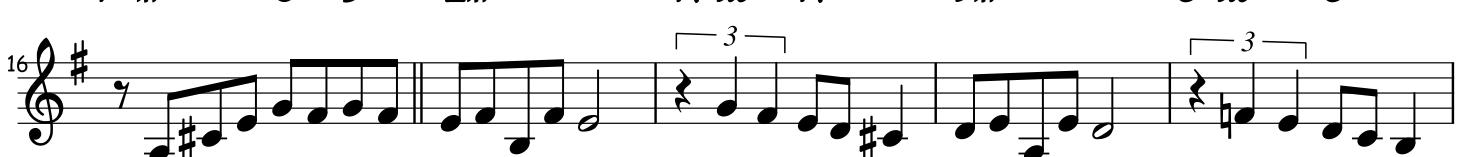
E_m7

A^{7sus4} A⁹

D_m7

G^{7sus4}

G7



C⁶

F#_m7

B7

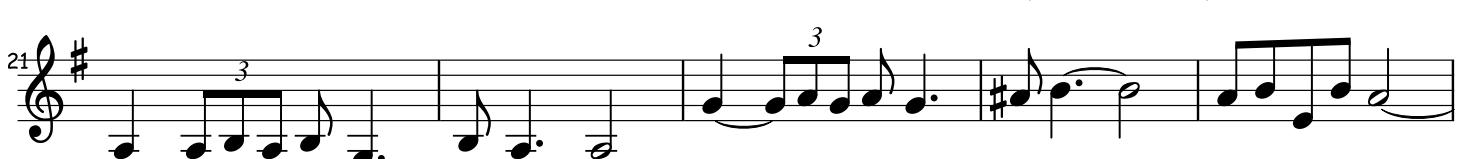
E_m

E_mMaj7

A7

A_m7

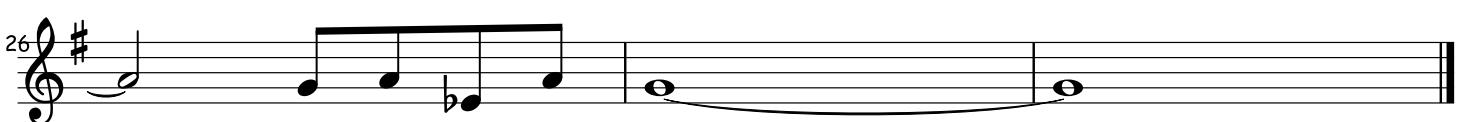
E^{b7#11}



D7

C_m/D

G⁶



(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

A
 $\frac{4}{4} \{ A^\flat$

A_+

$C_\circ 7$

$F_{7\sharp 9}$

A_6^\flat

B_{-7}^\flat

B_{-7}^\flat

A_7^\flat

E_7^\flat

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

B
 F_{-7}

$F_{-\Delta 7}$

E

$F_{-\Delta 7}$

$D_{\Delta 7}^\flat$

C_{-7}

C
 $C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

B_{-7}^\flat

E_7^\flat

A
 A^\flat

A_+

A_6^\flat

A_7^\flat

D
 $D_{\Delta 7}^\flat$

$C_{7\flat 9}$

F_{-7}

B_7^\flat

$B_\circ 7$

C
 $C_{-7} \ F_{-7} \ B_{-7}^\flat \ E_7^\flat \ A_6^\flat$

$B_{-7}^\flat \ E_7^\flat$

Night And Day

(Medium Swing)

Cole Porter

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

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

D7

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

G_{M1}9

E_b13

D7

G_{M1}9

A_b9

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

B_b_{M1}7

A_b_{M1}7

E_b_{M1}7

F_{M1}7

G_{M1}13

C13

G_{M1}13

C13

G_{M1}7

C_{M1}7

B_{M1}7

B_b_{M1}7

A_{M1}7

D7 B_b7

A_{M1}7

D9

A_{M1}7

D9

A_b9 G_{M1}7

C13 A_b7#11

G_{M1}13

C13

G_{M1}7

D_{M1}11

G9

C F9 C_{M1}13

A_{M1}7

C_{M1}7

F9

B_{M1}11

E9

A_{M1}9

D7

C13

G_{M1}13

(Up Tempo Swing)

On Green Dolphin Street

Bronislau Kaper

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

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

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

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

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

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

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

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

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

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

Staff 6: A_MI⁷, D⁷, G⁶

(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

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

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

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

B

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

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

A

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

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

C

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

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

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

| D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

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

| A₋₇

| D₇ | D₋₇ | G₇ A₇ ||

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

| D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

(Rock Pop)

Overjoyed

Stevie Wonder

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

A | E_{Δ7}^b | C₋₇ | F₋₇ | B₇^b |

| E_{Δ7}^b | C₋₇ | F_A | G_B |

B | C_{Δ7} | G_B | C₋₇ F₇ | B₇^b |

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

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

D.C. al Coda

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

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

| C_{sus} | C₇ | B_{Δ7}^b | F_A |

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

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

| E_{Δ7} | F₋₇ B₇^b | E_{Δ7}^b |

Over The Rainbow (Somewhere)

(Ballad)

Harold Arlen

V | G₆ E- | A- D₇ | G_{Δ7} E- | A- D₇ |

| G₆ G_{Δ7} | A₋₉ D₁₃ | G₆ E- | A- D₇ |

| G₆ E- | G- D₇ | G_{Δ7} | E- B₇ |

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

| A₋₁₁ | D_{9sus} | A- | D₇ |

A | 4: G₆ C_Δ | B₋₇ A_{mi}[♭] D₇[♭] | C_{Δ7} C_{7,5}[#] F₅[#] | B₋₇ E₇ |

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

B | G₆ | A₋₇ D₇ | B₋₇ E₇ | A₋₇ D₇ |

| G₆ | C₀₇[#] F_{7,9}[#] | B₋₇ B₀₇[♭] | A₋₇ D₇ |

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

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

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Quizás, Quizás, Quizás

(Bolero-Cha)

Osvaldo Farrés

A
4
4
B^b

E^b - F₇ | B^b

E^b - F₇ |

B^b

C_{ø7} F₇ | B^b

C_{ø7} F₇ |

1.

2.

B^b

÷ | |

B

C₋₇ F₇ |

÷

B^b

B^b D₋₇D^b₇ |

A

B^b

E^b - F₇ |

✗ |

B^b

C_{ø7} F₇ | B^b

÷ | |

Rio Que Mora no Mar

(Medium Swing)

2 **4** | F₋₇ | B₇^b | F₋₇ | B₇^b |

Intro

| G₋₇ | B₇ | G₋₇ | B₇ |

| F₋₇ | B₇^b | F₋₇ | B₇_{b9} |

A { F₋₇ | B₁₃^b | F₋₇ | B₇_{b9} |

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

| F₋₉ | E_{7#11} | E_{Δ7}^b | ∕ |

C | E₋₇^b | D₇_{b9} | D₋₇ | G₁₃ |

| D₋₉^b | G₁₃^b | F₋₉ | B₉^b |

| A₋₉^b | D₇^b | G₋₇ | C₇_{b9} |

| F₋₇ | B₇^b | F₋₇ | B₇^b |

D.C. with Repeats

Rosa Morena

(Bossa Nova)

Antonio-Carlos Jobim

A

4| B \flat Δ_7 | B \flat $_6$ | A $_7$ | A \circ_7 | G $_7$ | C 6% | F Δ_7 | ∕ |

{ F Δ_7 | G \flat \circ_7 | G $_7$ | ∕ | ∕ |

| G $_7$ | C 6% | F Δ_7 | ∕ | ∕ |

| F Δ_7 | A $_7$ | G $_7$ | E \flat $_6$ |

| G $_7$ | C 6% | G $_7$ | |

| F \circ_7 | F Δ_7 | } |

B

|| F $_7$ | F $_+$ | B \flat Δ_7 | ∕ | ∕ |

| B \circ_7 | E $_7$ | A $_7$ | ∕ | ∕ |

| D $_7$ | ∕ | ∕ | G $_7$ | ∕ |

| G \circ_7 | ∕ | ∕ | F Δ_7 | F $_7$ |

| B \flat $_6$ | E \flat $_7$ | A $_7$ | D $_7$ | |

{ G $_7$ | C $_7$ | F Δ_7 | D $_7$ | }

4x

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

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

LUJON

Henry Mancini 1960

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

Piano

Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

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

Chords and markings include:

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

55 D_{\flat}^6 D^6 E_{\flat}^6 $B_{\flat}M_i7$ $E_{\flat}7$ $B_{\flat}M_i7$ $E_{\flat}7$ $A_{\flat}M_A7$

61 *Piano Solo*
 C_{M_i7} $F7$ C_{M_i7} $F^{\#}13$ F_{M_i7} $E_{\flat}/G A_{\flat}$ A^o $B_{\flat}13_{sus}$ $E_{\flat}13_{sus}$ $A_{\flat}M_A7$

66 $D_{\flat}13$ G_{M_i7} C_{M_i7} $F^{\#}7 F^9$ $B7$ $B_{\flat}9_{sus} E/B_{\flat} D_{\flat}13$ $D13$ $E_{\flat}13$ $B13$

73 $B_{\flat}M_i7$ $E_{\flat}7$ $B_{\flat}M_i7$ $E_{\flat}7$ $A_{\flat}M_A7$ C_{M_i7} $F7$ C_{M_i7} $F^{\#}13$

79 F_{M_i1} $E_{\flat}/G A_{\flat}$ A^o $B_{\flat}13_{sus}$ $E_{\flat}13_{sus}$ $A_{M_i7}b5$ $A_{\flat}M_i6$ G_{M_i7}

84 C_{M_i7} $F^{\#}9$ $F13$ $B13_{sus}$ $B_{\flat}13_{sus}$ E/B_{\flat} G_{M_i7} $E_{\flat}D7$ $D_{\flat}7 C7^{\#5}$

88 $F^{\#}9b5$ F_{M_i7} F_{M_i7} $E_{\flat}/G A_{\flat}$ A^o $B_{\flat}7_{sus}$ E_{\flat} $C7$ F_{M_i7} $B_{\flat}7$

93 $F9$ $B_{\flat}13_{sus}$ $E/G^{\#}$ G_{M_i7} $F^{\#}o$ $B13_{sus}$ $B_{\flat}13_{sus}$ $C9_{sus}$

99 $D_{\flat}13$ $D13$ $E_{\flat}13$ $E_{\flat}7^{\#5\#9}$

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

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

Sheet music for a blues progression in E-flat major. The progression consists of four measures of D_{MI}7_{b5}, followed by D_b_{MI}6, A_b/C, B¹³_{SUS}, B¹³, and B_b⁹. The next section begins with E_b⁹_{SUS} and E_b7_{b9}, leading to a coda section. The coda includes Ab_{MA}7, B_b_{MI}E_b7_{b9}, D_{MI}7_{b5}, and Db_{MI}6. The final section repeats the first section's chords: D_{MI}7_{b5}, Db_{MI}6, A_b/C, B¹³_{SUS}, B¹³, and B_b⁹. The final section concludes with E_b⁹_{SUS}, E_b7_{b9}, E_{MA}7, A_{MA}7, and Ab_{MA}7.

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7[#]9

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7

E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7[#]9

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

The musical score consists of three staves. The top staff uses a treble clef and a 4/4 time signature. It contains six measures of chords: A♭/G, G/E♭, G/F, F/D♭, E₉, and E♭º. The middle staff also uses a treble clef and 4/4 time. It contains six measures of chords: A⁷♭⁹, D₉, F₉, A♭º, Bº, and B♭⁷♯¹¹. The bottom staff uses a treble clef and 4/4 time. It contains four measures of chords: A⁷ alt, A♭⁷♯¹¹, and Gsus. The score concludes with a repeat sign and two endings.

Softly, as in a Morning Sunrise

for Josefina Mendez

A handwritten musical score for a single melodic line. The music is in common time (indicated by '4') and uses a treble clef. The score consists of five staves of music, each ending with a double bar line. The first staff starts with a G_{M1}7 chord. The second staff begins with a Eb7#11 D7#9 chord, followed by a G_{M1}7 chord. The third staff begins with an A_{M1}7b5 D7#9 chord, followed by a G_{M1}7 chord. The fourth staff begins with a C_{M1}7 F7 chord, followed by a Bb_{MA} chord. The fifth staff begins with a B° chord. The sixth staff begins with a C_{M1}7 chord. The seventh staff begins with a C_{M1}7/Bb chord. The eighth staff begins with an A_{M1}7b5 chord. The ninth staff begins with a D7#9 chord.

G_{M1}7 A_{M1}7b5 D7#9 G_{M1}7 A_{M1}7b5 D7#9 G_{M1}7

Eb7#11 D7#9 G_{M1}7 A_{M1}7b5 D7#9 G_{M1}7 C_{M1}7 F7 Bb_{MA}

B° C_{M1}7 C_{M1}7/Bb A_{M1}7b5

D7#9

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

Temp 1 (♩=♩)

C F F D_{M1}⁷ F⁷

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

Someone To Watch Over Me

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

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

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

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

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

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

B_{MI}^{7b5} C_{SUS}⁷ F⁶ G_{MI}⁷ C⁷

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Sound of Music

Rogers and Hammerstein

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

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

(Medium Swing)

Stella By Starlight

Victor Young

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

Street Samba

Mark Johnson

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

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

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

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

C_7 | F_7 | B_6^b G_{-7} | C_7 F_7 |

B_6^b | E_{-7} A_{7b9} |

B

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

D_7 | G_7 | C_7 | F_7 F_{7b9} |

A

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

C_7 | F_7 | B_6^b G_{-7} | C_7 F_7 |

(Slow Swing)

Teach Me Tonight

Gene DePaul

A

$\frac{4}{4}$ { G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{ø7} 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_{ø7}[#] F_{7b9}[#] | B₋₇ E₇ | E₋₇ A₇ | A₋₇ D₇ |

A

| G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{ø7} 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

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

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

That Old Feeling

(Ballad)

A
 $\frac{4}{4}$ G_{6/9}

E_{7#5}

| A₋₇

⋮

B_{ø7}

B^b₋₇ E^b₇

Brown-Fain

E₇

A₋₇ B₇

D₇

E₇

D₇

| A₋₇ D₇ ||

B

G_{6/9}

E_{7#5}

| A₋₇

⋮

B_{ø7}

C_{ø7}

E₇

F[#]₇

B₇

C₋₇

F₇

B_{ø7}

E_{7b9}

| B_{ø7}

| E_{7b9}

| A₋₇

| C₋₇ F₇ |

G_{Δ7}

F[#]₇

F₇

E₇

| E₋₇

| A₇

| A₋₇ D₇

| G_{6/9} ||

This Masquerade

(Rock Pop)

in
4
4
A%
G-

C₁₃

G₋₇

C₁₃
 Vamp till cue

G_{-Δ7}

G₋₇

C₁₃

G-

E₇^b

A_{∅7}

D_{7,9}

G-

G_{-Δ7}

G₋₇

C₁₃

E₇^b

A_{∅7} D_{7,9}

⊕

G-

G- F_{7,9}[#] B₇

F₋₇

B_{13,9}^b

E_{Δ7}^b

C_{7,13}^b

F₋₇

B_{13,9}^b

E_{Δ7}^b

∴

E₋₇

A₁₃ A_{7,13}

D_{Δ7}

∴

A₋₇

A₁₃ A_{7,13}

D_{9sus}

A_{7,11}^b

D.S. al Coda

G₋₇
 Open

C₁₃

G₋₇

C₁₃

D.C. on Cue

Leon Russell

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^(\Delta 7) F^{\#7\#5}

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

G_{Maj}⁷ ∕ G_m⁷ C⁹

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

B

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

$\frac{4}{4}$ | 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 common time (indicated by '4'). The music is divided into measures by vertical bar lines.

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

Staff 2: B_{MI}7, E⁷, C_{MA}7, F^{7#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, F^{7#11}, B_{MI}7, E⁷, A⁷

Staff 6: D⁷, G_{MA}7, E_{MI}7, A⁷

(Bossa)

Vivo sonhando

Tom Jobim

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

Você E Eu

for Josefina Méndez

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

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

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

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

B

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

G_b13sus C_b6 B_B_{MI}11 E_b13sus

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

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

(Bossa Nova)

Voce Vai Ver JM

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

$G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^{13}$
 $E^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \quad \boxed{\begin{matrix} 1. & \text{C}_{\text{M}1}^7 \text{ F}^7 \\ 2. & \text{Bb}_{\text{M}A}^7 \text{ B}^o \end{matrix}} \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7$
 $D_{\text{M}1}^7 \text{ D}^o \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7 \text{ G}^7 \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7 \text{ E}_{\text{b}}^{\text{M}A}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^7 \text{ E}^7 \text{ A}_{\text{M}1}^7$
 $\text{D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \quad \text{G}_{\text{M}A}^7 \quad \text{A}_{\text{M}1}^7 \text{ D}^7$

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

What A Wonderful World

(Ballad)

Weiss-Thiele

A
4| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C C+ | F_{Δ7} G₇ ||

A
| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C F | C ||

B
| G₇ | C | G₇ | C |

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

A
| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C E_{ø7} | A₇ |

| D₋₇ | D₋₇ G_{7ø9} | C F₆ | C ||

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

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

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

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

B

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

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

A

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

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

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

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

What's Going On

for Josefina Mendez

Marvin Gaye

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

What Is This Thing Called Love

(Up Tempo Swing)

Cole Porter

A	$\frac{4}{4} \left\{ \text{C}_\emptyset 7 \right.$	$\text{F}_{7\flat 9}$	B^\flat_{-6}	\div	
	$\left \text{G}_\emptyset 7 \right.$	$\text{C}_{7\# 5}$	$\text{F}_{\Delta 7}$	\div	$\left. \vdots \right)$
B	$\parallel \text{F}_{-7}$	B^\flat_7	$\text{E}^\flat_{\Delta 7}$	\div	
	$\left \text{D}^\flat_7 \right.$	\div	$\text{G}_\emptyset 7$	C_7	\parallel
A	$\parallel \text{C}_\emptyset 7$	$\text{F}_{7\flat 9}$	B^\flat_{-6}	\div	
	$\left \text{G}_\emptyset 7 \right.$	$\text{C}_{7\# 5}$	$\text{F}_{\Delta 7}$	\div	\parallel

What's New

For Josefina Méndez

Johnny Burke-Robert Haggert

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

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7^{b5} B♭7♯5 E♭maj F_{m1}7 B♭7

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

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7^{b5} B♭7♯5 E♭maj B♭_{m1}7 E♭7

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

A♭_{m1}7 D♭7 G♭_{m1}7 C7 B♭_{m1}7^{b5} E♭7♯5 A♭maj F_{m1}7 B♭7

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

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7^{b5} B♭7♯5 E♭maj

Where Or When

(Medium Swing)

Richard Rodgers

A
4
4
C

C₆

C_{Δ7}

⋮

F_{Δ7}

⋮

⋮

D₋₇ G_{7sus}

1.

C_{Δ7}

G_{7sus}

2.

⋮ C_{Δ7}

B_{∅7} E_{7b9}

B

A₋₇

D₋₇

B_{∅7}

E_{7b9}

A₋₇

D₋₇

A_{7#11}
b

G₇

A

C

C₆

E₇

A₋₇

F_{Δ7}

A_{7b9}

D₋₇

A_{7b9}

D₋₇

G₇

C₆

D₋₇ G₇

Whisper Not

(Medium Swing)

Benny Golson

A

$\frac{4}{4} \cdot \left| \begin{matrix} G_7 & G_{\cancel{7}} \\ /F \end{matrix} \right| \left| \begin{matrix} E_{\emptyset 7} & A_{7\flat 9} \end{matrix} \right| \left| \begin{matrix} D_{-7} & D_{\cancel{7}} \\ /C \end{matrix} \right| \left| \begin{matrix} B_{\emptyset 7} & E_{7\flat 9} \end{matrix} \right|$

$\left| \begin{matrix} A_{-7} & F_{\emptyset 7}^{\#} \end{matrix} \right| \left| \begin{matrix} B_{\emptyset 7} & E_{7\flat 9} \end{matrix} \right| \left| \begin{matrix} A_{-7} & B_{-7} \end{matrix} \right| \left| \begin{matrix} C_{-7} & D_{7\flat 9} \end{matrix} \right|$

$\left| \begin{matrix} C_{-7} & F_7 \end{matrix} \right| =$

B

$\left| \begin{matrix} E_{\emptyset 7} \end{matrix} \right| \left| \begin{matrix} A_{7\flat 9} \end{matrix} \right| \left| \begin{matrix} D_{-7} \end{matrix} \right| \left| \begin{matrix} D_{\cancel{7}} \\ /C \end{matrix} \right| =$

$\left| \begin{matrix} B_{\emptyset 7} \end{matrix} \right| \left| \begin{matrix} E_{7\flat 9} \end{matrix} \right| \left| \begin{matrix} A_{\emptyset 7} \end{matrix} \right| \left| \begin{matrix} D_{7\flat 9} \end{matrix} \right| =$

A

$\left| \begin{matrix} G_7 & G_{\cancel{7}} \\ /F \end{matrix} \right| \left| \begin{matrix} E_{\emptyset 7} & A_{7\flat 9} \end{matrix} \right| \left| \begin{matrix} D_{-7} & D_{\cancel{7}} \\ /C \end{matrix} \right| \left| \begin{matrix} B_{\emptyset 7} & E_{7\flat 9} \end{matrix} \right|$

$\left| \begin{matrix} A_{-7} & F_{\emptyset 7}^{\#} \end{matrix} \right| \left| \begin{matrix} B_{\emptyset 7} & E_{7\flat 9} \end{matrix} \right| \left| \begin{matrix} A_{-7} & B_{-7} \end{matrix} \right| \left| \begin{matrix} C_{-7} & D_{7\flat 9} \end{matrix} \right| =$

You And The Night And The Music

(Medium Up Swing)

Arthur Schwartz

A

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

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

B

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

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

A

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

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

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

C_{MI}7 F7

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

B_b_{MA}7

B

E_{MI}7^{b5}

A7

E_{MI}7^{b5}

A7^{#9} D_{MI}6

B_{MI}7^{b5}

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

E7^{b9}

E_{MI}7^{b5}

A7^{b9}

C

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

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

C_{MI}7

F7

B_b_{MA}7

D

B⁰7

F⁶/C

C^{#0}7

D_{MI}6

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

G7

C7^{#9}

F_{MA}7

Musical staff showing notes corresponding to chords G7, C7^{#9}, and F_{MA}7, followed by a repeat sign and ending with a "fine" instruction.

You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged for a single melodic instrument. The chords are indicated below each staff:

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

You Don't Know What Love Is

(Ballad)

Raye-DePaul

A

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

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

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

B

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

G_7 C_7 $F_{\Delta 7}$ | G^b_7 | F_{7b9} ||

A

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

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

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

C_{MA}7

G_{MI}7 C7

B

F[§]

F#^o



C_{MA}7/G G⁹_{sus} C⁶

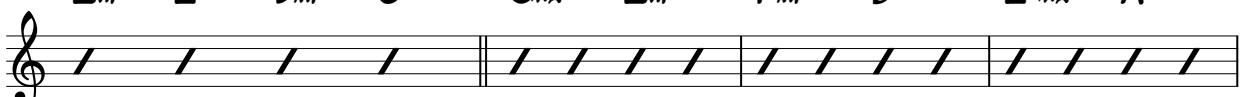
F#_{MI}7 B⁹

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



C

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



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

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

C_{MA}7

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



B_b9

C_{MA}7

G⁶/B

A_{MI}7

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

E_{MI}7

A7_{b9}



D_{MI}7

G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}



You Make Me Feel So Young

(Medium Swing)

Josef Myrow

A

$\frac{4}{4}$ | E $^b_{\Delta 7}$ E $_{o7}$ | F $_7$ B b_7 | G $^b_{o7}$ E $^b_{\Delta 7}$ E $_{o7}$ | C $_{7^b \sharp 5}$ B b_7 B b_7 |

| E $^b_{\Delta 7}$ E b_7 A $^b_{\Delta 7}$ A b_6 | A b_6 G $_7$ G $^b_{o7}$ | F $_7$ B b_7 |

B

| B $^b_{-9}$ E b_7 | B $^b_{-9}$ E b_7 |

| D $_{o7}$ G $_{7^b 9}$ C $_7$ | F $_7$ B b_7 |

C

| E $^b_{\Delta 7}$ E $_{o7}$ F $_7$ B b_7 | G $^b_{o7}$ E $^b_{\Delta 7}$ E $_{o7}$ | C $_{7^b \sharp 5}$ B b_7 B b_7 |

| E b_9 A $^b_{\Delta 7}$ A $^b_{-6}$ | D b_9 G $_7$ C $_{7^b 9}$ | F $_7$ B b_7 |

| F $_7$ B b_7 | E b_9 G $_{7^b \sharp 5}$ D $^b_{9^b \sharp 11}$ | C $_9$ C $_{7^b 9}$ |

| F $_7$ B $^b_{9 \text{ sus}}$ B $^b_{7^b 9}$ | E b_6 C $_{7^b \sharp 5}$ | F $_7$ B $^b_{7^b 9}$ |