



Josefina Méndez Jazz Tunes

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Across The Universe

for Josefina Mendez

Lennon/McCartney

The sheet music consists of six staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The first staff begins with a G chord. The second staff begins with a D7 chord. The third staff begins with a B_{MI} chord. The fourth staff begins with an A_{MI}⁷ chord. The fifth staff begins with a C_{MI} chord. The sixth staff begins with a G chord, followed by a section ending with a G chord. The music includes various rests and eighth-note patterns. Chords shown include G, D7, B_{MI}, A_{MI}⁷, C_{MI}, and G. The lyrics "Across The Universe" are repeated throughout the piece.

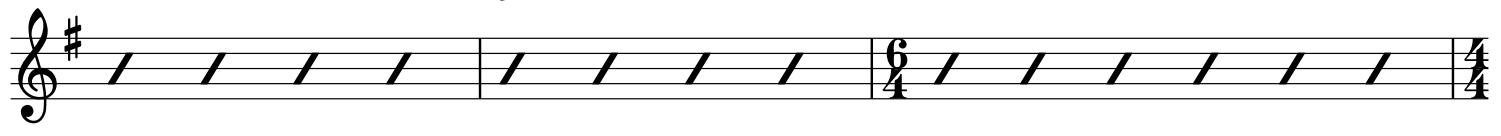
Chords and lyrics:

- Staff 1: G, B_{MI}, A_{MI}⁷
- Staff 2: D7, G
- Staff 3: B_{MI}, A_{MI}⁷, C_{MI}, G
- Staff 4: D7, D7, D7_{sus}, D7
- Staff 5: C, G, G
- Staff 6: B_{MI}, A_{MI}⁷, D7
- Staff 7: G, B_{MI}, A_{MI}⁷
- Staff 8: G, B_{MI}, A_{MI}⁷

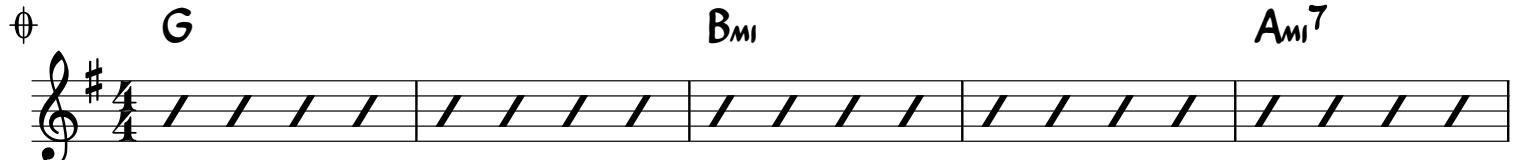
Performance instructions:

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

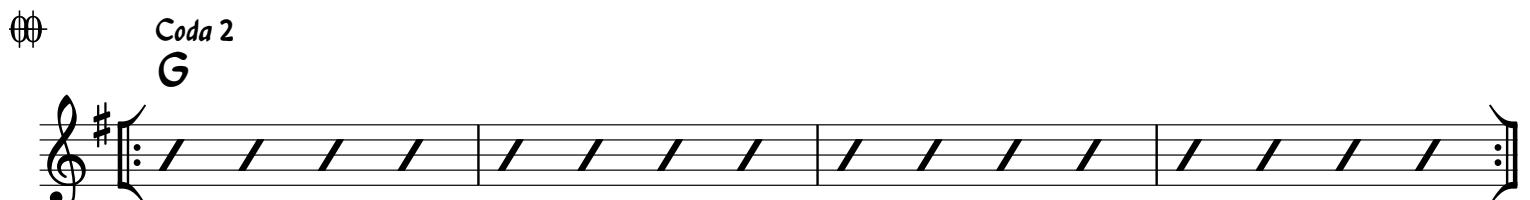
D7



D.S. al Coda 1



D.S. al Coda 2



Repeat and Fade

A Felicidade
for Josefina Mendez

Jobim

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

Section A:

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

Section B:

- Chords: $D7\flat 9$, $G_{MI}7$, $F_{MI}7$, Bb^9 , $E_{bMA}7$, $D7\flat 9$, $G_{MI}7$, C^9 , $G_{MI}7$, $A_{MI}7$, $D7\flat 9$, $G_{MI}7$, F_{sus} , C , Bb_{MA}^9 , E^7 , Bb_{MA}^9 , $F_{MI}7$, Bb^9 , $E_{bMA}7$, $C_{MI}7$, $F7$, Bb^6 , $E_{MI}7\flat 5$, $A7\flat 9$.
- Lyrics: "A Felicidade / for Josefina Mendez".

$D_{M1}7$ $G7^{*5}$ $C_{M1}7$ $F7^{b9}$ $G_{M1}7$ $G_{M1}7/F$
 $C7/E$ C_{M1}/E^b $G_{M1}7$ $A_{M1}7^{b5}$ $D7^{*5}$ $G_{M1}7$

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

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

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}

B_{○7}
| B₋₆

F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All 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 lyrics are written below the staff, corresponding to the notes. The score includes measure numbers (4, 5, 9, 13, 17, 21, 25, 29, 33) and various chord names.

Chords listed below the staff:

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

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

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

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

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

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

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

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

(Rock Pop)

As

Stevie Wonder

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

||:

||

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

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

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

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

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

||:

||

||:

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

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

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

| F $_{sus}$ F $_7$ E $_{-7}^{\flat}$ A $_{7}^{\flat}$ ||
 D.S. al Coda

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

Open

As Time Goes By 1

(Ballad)

Herman Hupfeld

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

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

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

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

Autumn Leaves

Johnny Mercer

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

Berimbau

For Josefina Méndez

Jobim

Ab/Bb Bb Ab/Bb Bb Ab/Bb Bb

Intro

A Bb_{M1} F_{M1} Bb_{M1} F_{M1}

Bb_{M1} F_{M1} Bb_{M1} F_{M1}

Bb_{M1} F_{M1} Ab/Bb Bb Ab/Bb Bb

Ab/Bb Bb Eb_{M1} 7 Ab 7

D_bmaj7 Ab_{M1} 7 D_b 7 C_{M1} 7_{b5} F7alt 1. Bb_{M1}

2. Ab/Bb Bb Ab/Bb Bb Ab/Bb

Bb Fine

D.S. al Fine

Blackbird

for Josefina Mendez

Lennon/McCartney

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

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

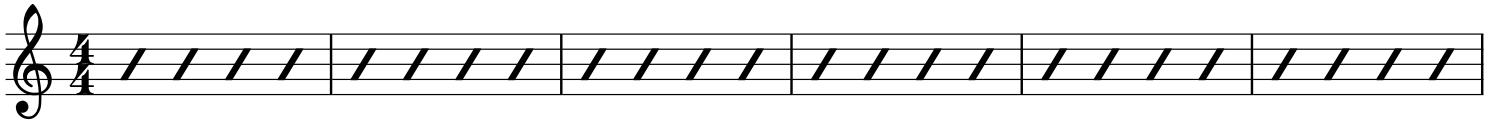
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

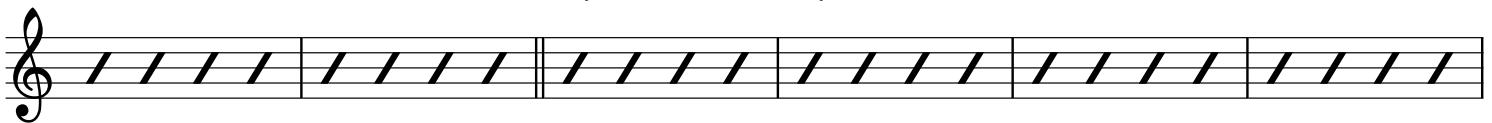
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

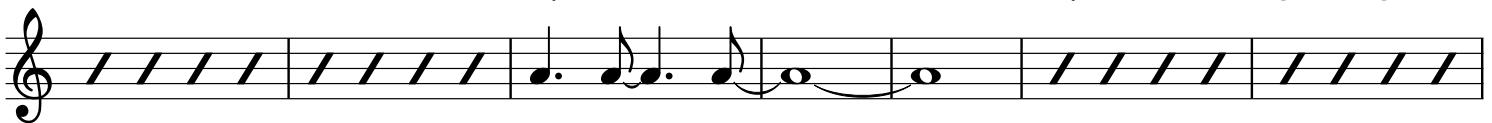
G

F

F

A_{MA}

Bb_{MI}6 Bb₉



G_{MA}7#5

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

C_{MI}/F

B_{MI}9/E

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



B

D_{MI}

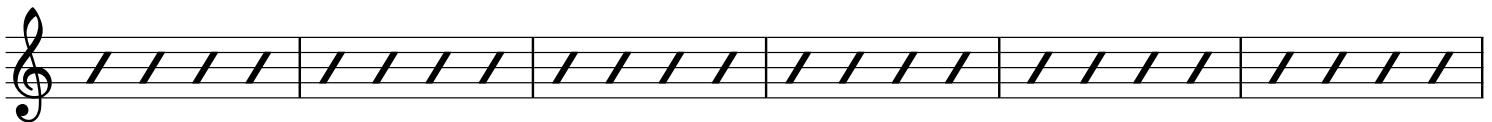
G⁷

F#_{MI}

C_{MI}6

F_{MA}7

Esus^{b9}



C_{MI}6 F⁷

Esus

E7

C A7sus

A13^{b9}

D_{MA}7

G7#11



D_{MI}

D_{MI}

E7^{b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

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

F#7#9



B_{MI}

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

C7sus

E7sus

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



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

C_{MI}⁶ F⁷ A_{MA}⁷

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

D.S.
Then repeat letter
like forever.

Body And Soul

(Ballad)

Johnny Green

A

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

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

B

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

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

A

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

$| B^b_{-7} & B^b_{-7} | G_{\emptyset 7} & C_{7b9} | F_{-7} & B^b_{-7} E^b_7 | A^b_6 & D^b_7 | C_{\emptyset} & F_7 |$

Brigas Nunca Mais

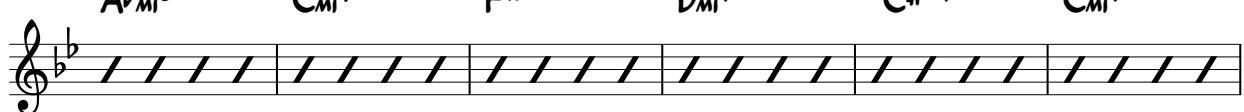
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B_bM_A7 A7#5 B_bM_A7 G7#5 C_MI9



A_bM_I6 C_MI9 F13 1. D_MI7 C#07 C_MI7



F#0 G_MI7 C9 C_MI7 F7#5



2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷ chord.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

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

| ∕ | ∕ | ∕ | ∕ | |.

| ∕ | D_{7sus} | D_{7sus} | 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 To You

For Josefina Méndez

Burt Bacharach

A

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

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

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

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

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

Bb_{MA}⁹ F_{M1}⁷ Bb¹³

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

Solo on ABC
After Solos, D.C
al Coda

Vamp & fade

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

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

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

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. The bottom staff shows eighth-note patterns: Eb_{MI}, Eb_{MI}, Eb_{MI}, Eb_{MI}, Eb_{MI}, Eb_{MI}.

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. The bottom 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. The bottom staff shows eighth-note patterns: Eb7.

1.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: Eb7. The bottom staff shows eighth-note patterns: 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

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

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

A

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

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C



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



A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹



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



C_{MA}7 D_{MI}7 G⁷



Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

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

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


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


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


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




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



Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

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

- Staff 1:** Chords E♭_{MA}7, A♭7, G_{MI}7, C7, F_{MI}7.
- Staff 2:** Chords A♭_{MI}7, D♭7, F_{MI}7, B♭7, D_{MI}7^{b5}, G7+9.
- Staff 3:** Chords C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, B♭7, E♭_{MA}7.
- Staff 4:** Chords A♭7, G_{MI}7, C7, F_{MI}7, A♭_{MI}7.
- Staff 5:** Chords D♭7, F_{MI}7, F_{MI}7/E_D, D_{MI}7^{b5}, G7+9, C_{MI}7, F7, F_{MI}7.
- Staff 6:** Chords B♭7, B♭7/A♭G_{MI}7, F♯_{MI}7, F_{MI}7, F_{MI}7/B♭7, E♭_{MA}7.
- Staff 7:** Chords F_{MI}7, B♭7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

(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

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

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

(Bossa Nova)

500 Miles High

Chick Corea

$\frac{4}{4}$	\mathbf{B}_{-7}	$\diagup \cdot \diagdown$	\mathbf{D}_{-7}	$\diagup \cdot \diagdown$	
	$\mathbf{F}_{\Delta 7}$	$\diagup \cdot \diagdown$	$\mathbf{F}_{\emptyset 7}^{\#}$	$\mathbf{B}_{7\#9}$	
	\mathbf{E}_{-7}	$\diagup \cdot \diagdown$	$\mathbf{C}_{\emptyset 7}^{\#}$	$\diagup \cdot \diagdown$	
	\mathbf{C}_{-7}	$\diagup \cdot \oplus \diagdown$	\mathbf{G}_{-7}	$\diagup \cdot \diagdown$	
	$\mathbf{F}_{7\#9}^{\#}$	$\diagup \cdot \diagdown$			
	\mathbf{G}_{-7}	$\diagup \cdot \oplus \diagdown$	$\mathbf{E}_{\Delta 7}^{\flat}$	$\diagup \cdot \diagdown$	\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 Once In My Life

(Medium Swing)

Orlando Murden

A

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

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F C D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

Piano

Fotografia

for Josefina Méndez

Jobim

1 F_{MA}7 G_{MI}11 A_{MI}7_{b13} B_{BMA}6 C¹³_{SUS} D⁹_{SUS} E_B13 A_{BMA}7 A_{MI}7 G_{MI}11 F_{MI}9 E_{MI}7_{b13}

7 E_B13 A_{BMA}7 G_{MI}11 F^{#9b5} [A] B_{BMA}7 B_{BMA}6

13 B_{BMA}7 E_B13 D_{MI}7_{b5} G^{7b5} C_{MI}7 C_{MI}7/B_B A_{MI}7_{b5} A_B13

19 G_{MI}7 C^{7#11} F¹³_{SUS} C_{MI}7_{b5}/F C_{MI}7_{b5}/E_bD^{7#9} D_{BMA}7 C_{MI}7 B^{13b5}

25 B_{BMA}7 E_{BMA}7 D_{MI}7_{b13} D_{BMA}7 E_B13 A^{7b9} B_{BMA}7 E_{BMA}7

31 D_{MI}7_{b5} G^{7#9} C_{MI}7 C_{MI}7/B_B A_{MI}7_{b5} D^{7#9} F^{#m7b5} G_{MI}7 C¹³

37 F¹³_{SUS} F/E_b D_{MI}7_{b13} D_{BMA}7 E_B13¹³_{SUS} [B] A_{BMA}7

Piano Solo

43 A_B13 E_B13 A_{BMA}7 D_{BMA}6 C_{MI}7_{b5} F^{7b5} F⁷

49 B_{BMA}7 B_{BMA}7/Ab G_{MI}7_{b5} F^{#13} F_{MI}7 B_B13^{#11} E_B13_{SUS} D_Bm9/E_bD_Bm6

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.

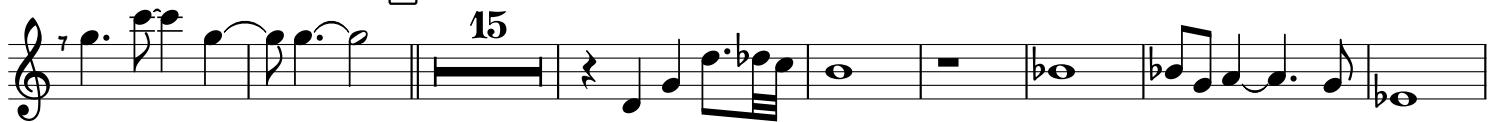
Trumpet

Fotografia
for Josefina Méndez

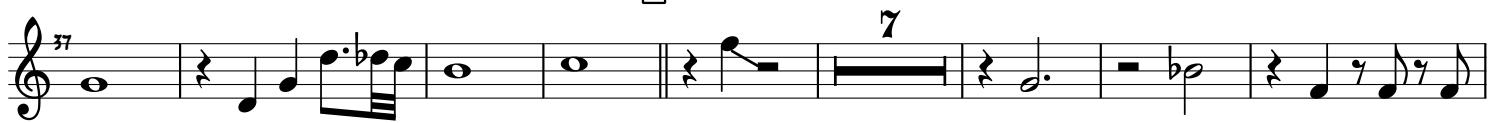
Jobim



A



B



C



D



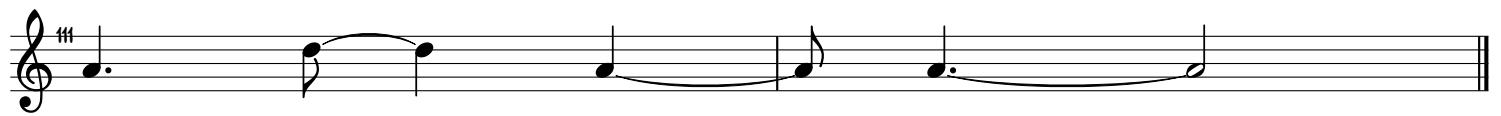
E



|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of two staves. The top staff contains chords A, B, C, D, and E. Chord A is in 4/4 time with a bass note B_{Δ9}. Chord B is a 7th chord with a bass note B_{Δ7}. Chord C is a 7th chord with a bass note C₋₇, with a bracket labeled '1.' under it. Chord D is a 7th chord with a bass note D_{ø7}. Chord E is a 7th chord with a bass note E_{7sus}. Chord F is a 7th chord with a bass note F_{7b9}. Chord G is a 7th chord with a bass note G_{7b13}. The bottom staff contains chords C, D, E, and F. Chord C is a 9th chord with a bass note C₋₉, with a bracket labeled '2.' under it. Chord D is a 7th chord with a bass note B_{Δ9}. Chord E is a 7th chord with a bass note E₁₃. Chord F is a 7th chord with a bass note B_{Δ7}. The score concludes with a bracket under chords E and F.

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

||

| D $_7$

⋮⋮

B \flat 7

⋮⋮

||

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

||

| F $_7$

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

||

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A

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

| B_{Δ7}^b | × | B₋₇^b | E₇^b | |

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

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

B

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

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

C

| G_B | B₋₆^b | F_A | A₋₆^b | |

| C | D_C | F_C | C₇ | |

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

A C_{Δ7}
4/4 C - C - Δ7 | B_{Δ7} - 6 E_{Δ7} | A_{Δ7} | D_{Δ7} |
D-7	G7	C_{Δ7}	G-7 C7
F-7	B_{Δ7}	E_{Δ7}	A_{Δ7}
D-7	G7	C_{Δ7} A-7	D-7 G7
B C_{Δ7}			
C - C - Δ7	B_{Δ7} - 6 E_{Δ7}	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

The musical score is handwritten in black ink on white paper. It features eight staves of music, each with a treble clef and a key signature of one flat (F#). The music is in 4/4 time. Chords are indicated above the notes, and some chords have three-note brackets underneath them. The lyrics are written below the notes. The score is divided into sections by vertical bar lines.

Chords and Sections:

- Staff 1: Bb_{MA}7, Eb⁹#11, Bb_{M1}7, Ab_{M1}7 Db7 Gb6
- Staff 2: C_{M1}7b5, F7b9, Bb_{M1}7, Ab_{M1}7 Db7 C_{M1}7b5 Gb13 F7#5 F7 Bb6 C_{M1}7 F7
- Staff 3: Bb_{MA}7, Eb⁹#11, Bb_{M1}7, Ab_{M1}7 Db7 Gb6
- Staff 4: Eb_{M1}7, Ab7, Db_{MA}7, C_{M1}7b5 F7#5 F7 Bb6
- Staff 5: Em₁7b5, Eb_{M1}7, Gb/Bb Bb_{MA}7 G_{M1}7, C_{M1}7 F7b9 Bb_{MA}7 Bb9sus
- Staff 6: Eb_{MA}7, Ab9sus, Gb/Db Db_{MA}7 Db_{MA}7, G_{M1}7b5 C7b9 F_{MA}7 F7b9
- Staff 7: Bb6 D_{M1}7 Em₁7b5 Eb_{MA}7 C_{M1}7 F7 D_{M1}7 G_{M1}7 Am₁7 D7
- Staff 8: D_{M1}7b5 G7#5b9 C_{M1}7 Gb7#11 F7#5 F7b9 Bb6 C_{M1}7 F7

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

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

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

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

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

B

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

D.C. al 1st ending

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

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



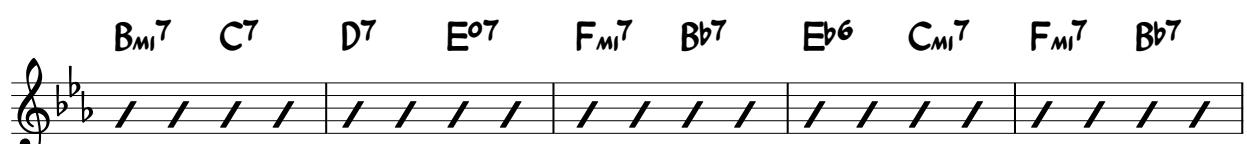
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



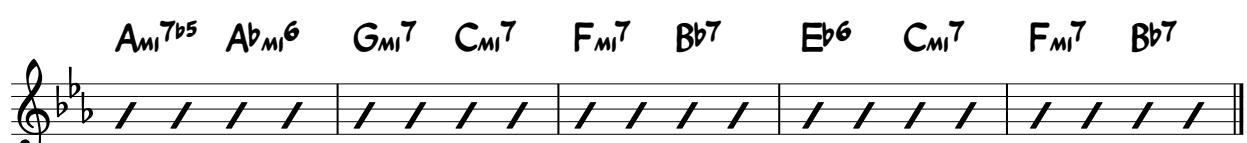
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



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 | E_{ø7} A_{7b9} | D₋₇ | F_{ø7} B_{7b9} |

B | C_{Δ7} F_{Δ7} | B_b | G₇ | E_{ø7} A_{7b9} |

D | D₋₇ G₇ | C_{Δ7} | E_{b7} A_b | B_{ø7} E_{7b9} |

A | A₋₇ D₇ | D₋₇ | D₋₇ | G₇ |

C | C_{Δ7} D_{ø7} | D₋₇ | F_{ø7} B_{7b9} |

D | C_{Δ7} F_{Δ7} | E_{ø7} A_{7b9} | G₇ |

C | D₋₇ G₇ | C_{Δ7} F₇ | E_{ø7} A_{7b9} |

D | 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 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

% Eb

Gbº Fm7 Bb9

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

Fm7 C7+ Fm7 Cm1 F7 Fm7

D.S. al Coda

C7+

Bb9 G7 C7

F7 Fm7 Abm1Bb13 Eb

Just Friends

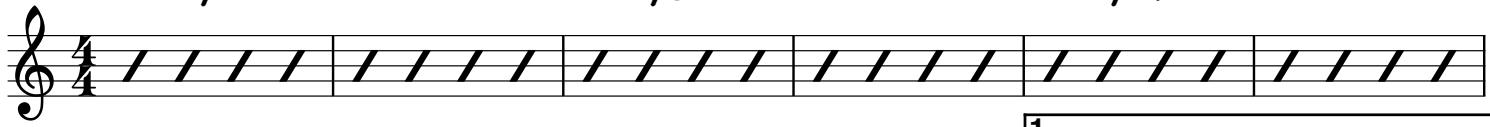
for Josefina Mendez

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

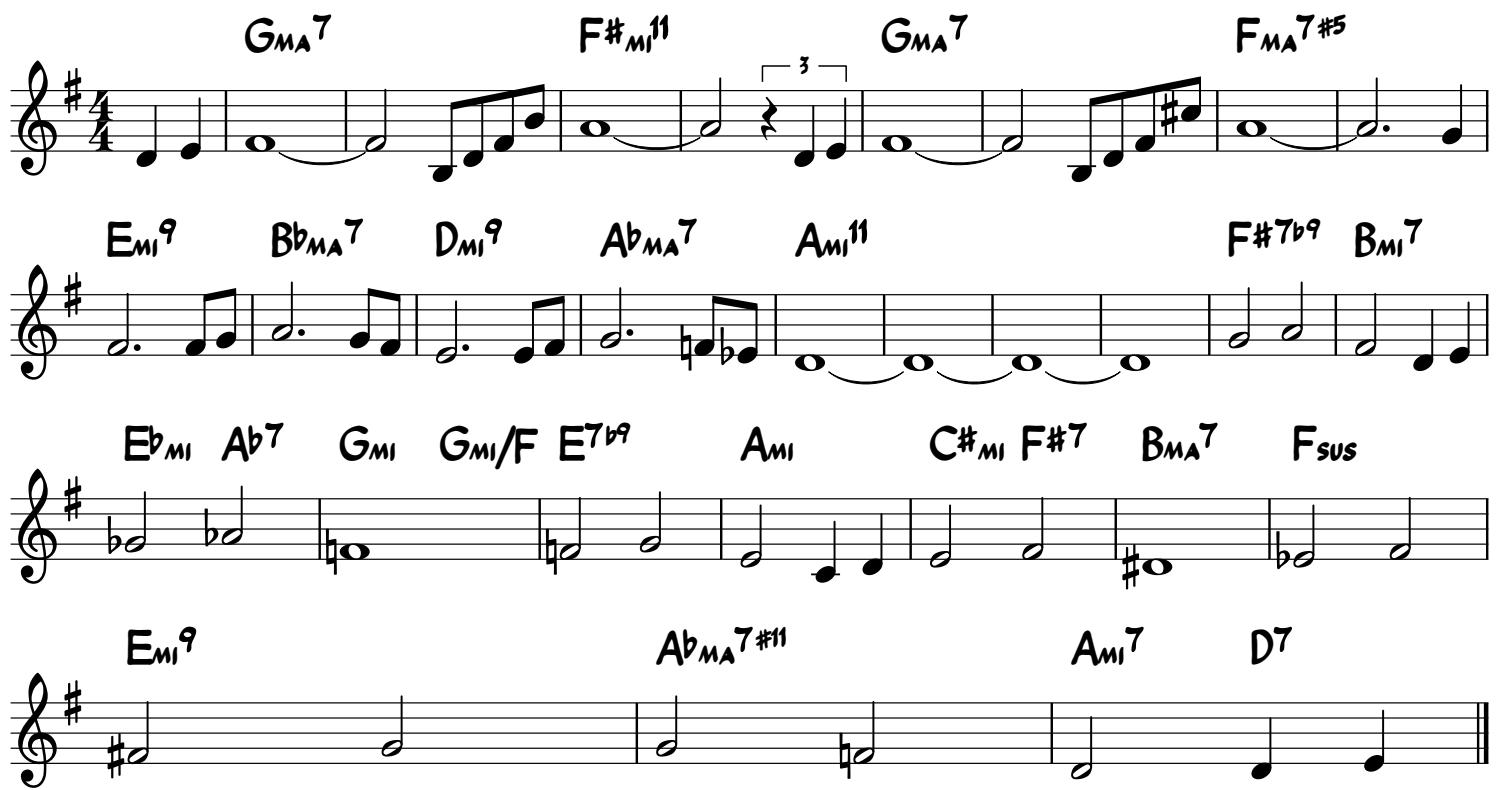
C_{MA}7

G_{M1}7 C7



Just Moments

Tim Fox



A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of four staves of music in G major (one sharp) and common time (indicated by a '4'). The melody is composed of eighth and sixteenth notes. Chords are labeled above the staff, and some are grouped with brackets. The first staff starts with G_{MA}7. The second staff starts with E_{MI}9. The third staff starts with Eb_{MI}. The fourth staff starts with E_{MI}9.

Chords labeled in the score:

- G_{MA}7
- F#_{MI}11
- G_{MA}7
- F_{MA}7#5
- E_{MI}9
- Bb_{MA}7
- D_{MI}9
- Ab_{MA}7
- A_{MI}11
- F#7b9 B_{MI}7
- Eb_{MI} Ab7 G_{MI} G_{MI}/F E7b9
- A_{MI}
- C#_{MI} F#7
- B_{MA}7
- Fsus
- E_{MI}9
- Ab_{MA}7#11
- A_{MI}7
- D7

(Up Tempo Swing)

Just One Of Those Things

Cole Porter

A

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

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

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

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

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

B

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

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

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

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

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

D.C. al 3rd ending

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

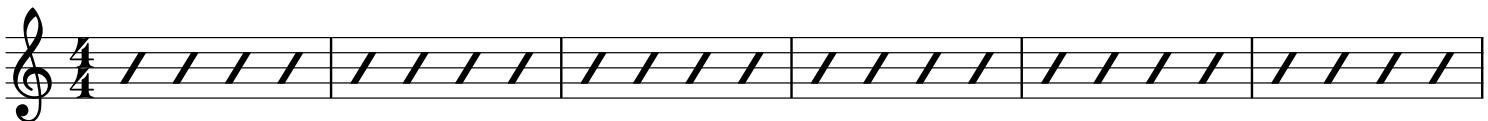
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

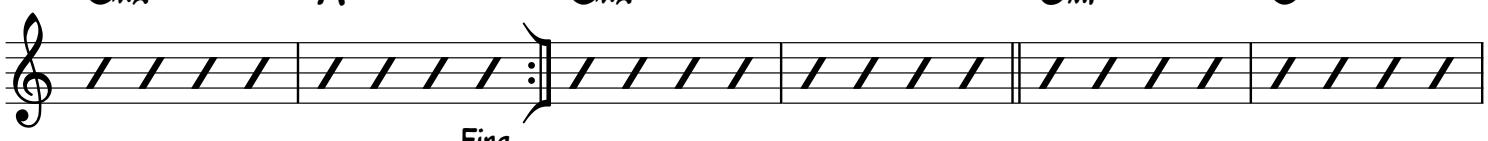
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

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

Chord progressions visible in the score include:

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

Let's Fall In Love

(Medium Swing)

Harold Arlen

A

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

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

B

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

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

A

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

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

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 labels from top to bottom:

- $E7(\#9, 13)$
- C/E
- $Ab7$
- C/G
- $Bm7$
- $E7(\#9, 13)$
- $G7(\#9, 13)$
- C/G
- $E7(\#9, 13)$
- $D7$
- $Ab7(9, 13)$
- $Gm7$
- $C7$
- $F7$
- $F7$
- $F7$
- $Ami7$
- $C7$
- $Gm7$
- $C7$
- $Gm7$
- $C7$
- $Gm7$
- $C7$

(REPEAT LAST 22 BARS FOR SOLO)

Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

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

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

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

| F_{7sus} |

D.C. al Fine

Like Someone In Love

(Medium Swing)

Jimmy Van-Heusen

A

4/4 : F_{Δ7} A₇ | D₋₇ D₋₇ | B_{∅7} B₇^b | A₋₇ D₇ |

G₋₇ | C₇ | F_{Δ7} |

B₇ | B₇^b | E₋₇ A₇ | D_{Δ7} | ∵ |

D₋₇ | G₇ | G₋₇ | C_{7#5} |)

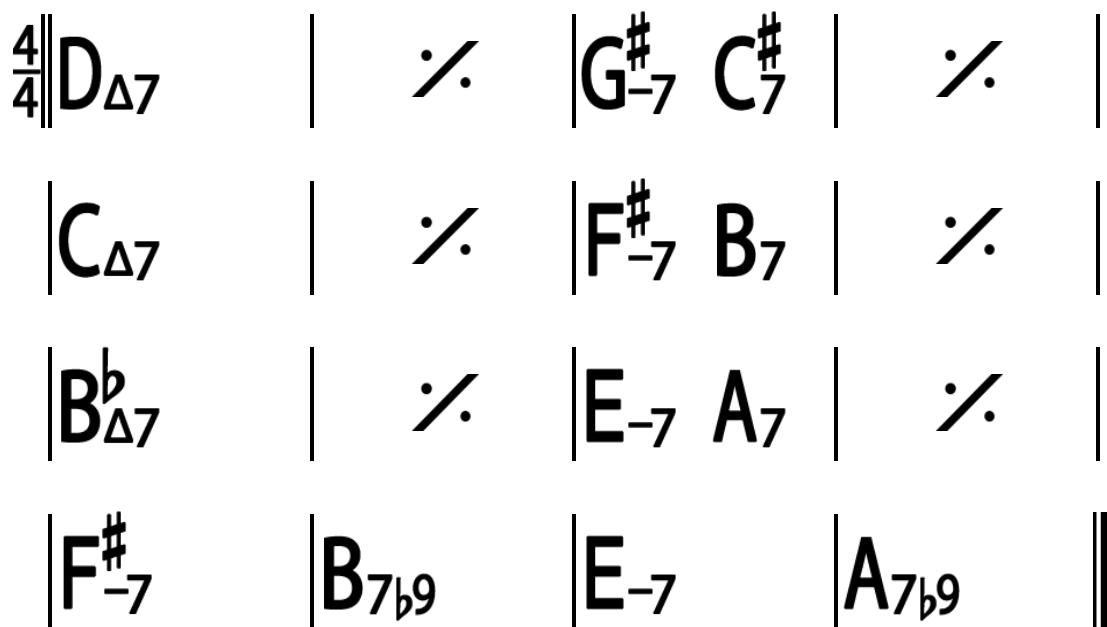
C_{2.} | B₇^{b | E₋₇ A₇ | D_{Δ7} | A₀₇^b |}

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_{M1} chord. The second staff starts with an F_{M1}7 chord. The third staff starts with a Gb_{MA}7 chord. The fourth staff starts with a Gb_{M1} 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_{M1}7 chord. The eighth staff starts with a D_{b6} chord. The ninth staff starts with an Eb_{M1}7 chord. The tenth staff starts with a Bb_{M1} chord. The eleventh staff starts with a Bb_{M1} chord. The twelfth staff starts with an Eb_{M1} chord. The thirteenth staff starts with a Bb_{M1} chord.

Chords labeled above the staves:

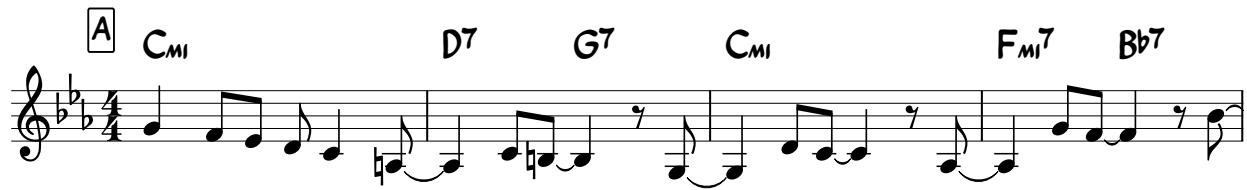
- B_b_{M1}
- F_{M1}7
- G_b_{MA}7
- F_{7sus} F₇ B_b_{M1} B_b7 G_b_{MA}7
- G_b_{M1} D_b_{MA}7 D_b7 G_b_{MA}7
- G_b6 F_{7sus} E_b_{M1}7 A_b7 D_b6
- E_b_{M1}7 D_b6
- E_b_{M1}7 1. 2. B_b_{M1} B_b_{M1}
- E_b_{M1} B_b_{M1}

Lullaby of Birdland

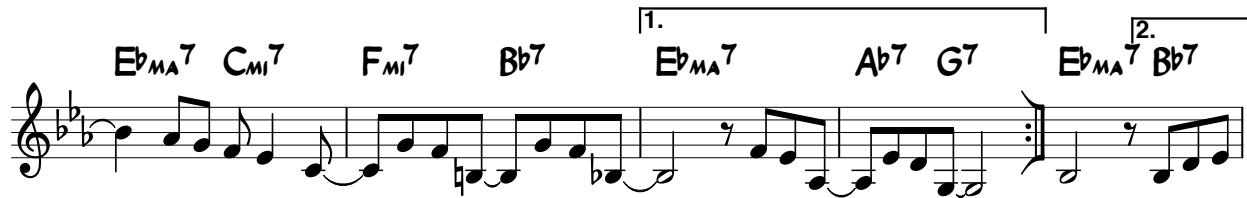
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



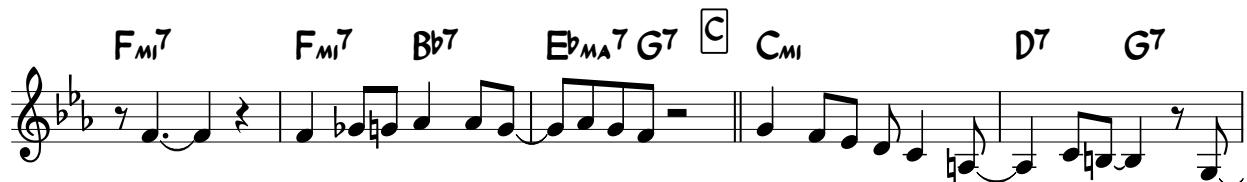
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



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



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



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



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

Luiz Bonfa

A

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

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

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

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

B

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

| B_{ø7} | E_{7b9} | A- | \div |

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

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

\oplus | E- | A₋₇ E₋₇ | A₋₇ E₋₇ | A₋₇ B₋₇ | $\widehat{E-}$ |

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7

4/4 time signature. The first section consists of four measures of Eb_{MI}7 followed by four measures of Ab7. This is repeated once more. A repeat sign is placed above the staff, followed by another measure of Eb_{MI}7.

Eb_{MI}7

Ab_{MI}7

D_b7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

The second section begins with Eb_{MI}7, followed by Ab7, then D_b7. This is followed by three more measures of Eb_{MI}7, Ab7, and Eb_{MI}7 respectively.

Eb_{MI}7 Bb7#9

Eb_{MI}7

Eb_{MI}7 Bb_{MI}7 Am₁7 Ab_{MI}7

D_b7

Eb_{MI}7

The third section begins with Eb_{MI}7, followed by Ab7, then Eb_{MI}7. This is followed by Bb7#9, then Eb_{MI}7, then F_{M1}7^{b5} Bb7, and finally Eb_{MI}7.

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{M1}7^{b5} Bb7

Eb_{MI}7

The fourth section begins with Eb_{MI}7, followed by Ab7, then Eb_{MI}7. This is followed by Bb7#9, then Eb_{MI}7, then F_{M1}7^{b5} Bb7, and finally Eb_{MI}7.

Ab_{MI}7 Db7

G_b_{MA}7 B7

F_{M1}7^{b5} Bb7

Eb_{MI}7

Bb_{MI}7^{b5} Eb7

Ab_{MI}7

The fifth section begins with Ab_{MI}7 Db7, followed by G_b_{MA}7 B7. This is followed by F_{M1}7^{b5} Bb7, then Eb_{MI}7, then Bb_{MI}7^{b5} Eb7, and finally Ab_{MI}7.

Db7

G_b_{MA}7

B7

F_{M1}7^{b5}

Bb7

Eb_{MI}7

The sixth section begins with Db7, followed by G_b_{MA}7 B7. This is followed by B7, then F_{M1}7^{b5}, then Bb7, then Eb_{MI}7, then Ab_{MI}7 Db7, and finally G_b_{MA}7 B7.

Bb7#9

Eb_{MI}7

F_{M1}7^{b5} Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_b_{MA}7 B7

The seventh section begins with Bb7#9, followed by Eb_{MI}7. This is followed by F_{M1}7^{b5}, then Bb7, then Eb_{MI}7, then Ab_{MI}7 Db7, and finally G_b_{MA}7 B7.

F_{M1}7^{b5}

Bb7

Eb_{MI}7

Eb_{MI}7

The eighth section begins with F_{M1}7^{b5}, followed by Bb7, then Eb_{MI}7. This is followed by Eb_{MI}7, and ends with a repeat sign and a colon.

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

MichAngel

for Jess

TF

Handwritten musical score for MichAngel, featuring six staves of music 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 uses a 4/4 time signature and includes various performance markings such as 3, 7, and 9 over some chords, and b7 and b9 under others.

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

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

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

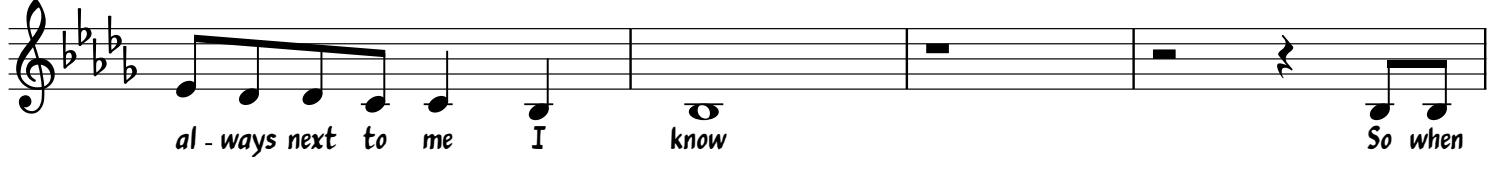
Staff 3: F7#9, B_{B_{MA}}7
ak - ened by a bright full moon and re - a - li - aing you're not there

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

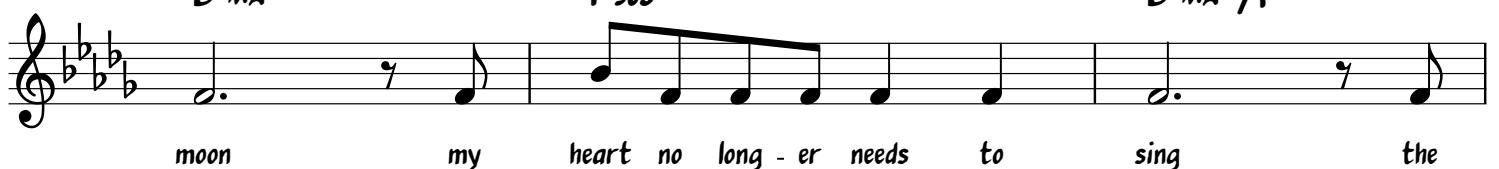
Staff 5: G_{B_{MA}}7#11, E_{B/G}
ease a - way the pain that grows with - in my heart that wants to

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

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

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


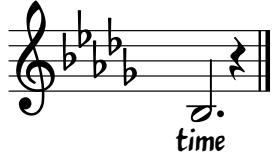
G_bMA7 **G_bMI13** **F7#9**


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


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


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


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


F_{MI}11


Moonlight In Vermont

(Ballad)

Karl Suessdorf

A

$\frac{4}{4} \left\{ \frac{4}{4} : B_6^b \quad G_{-7} \mid C_{-7} \quad F_7 \mid B_6^b \quad G_{-7} \mid A_7^b \right.$

$\left. \mid C_{-7} \quad F_{7\text{sus}} \mid B_6^b \quad \right\}^{\text{B}} \quad E_{-7} \quad A_7 \mid D_{\Delta 7} \quad B_{-7} \mid$

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

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

$B_6^b \quad G_{-7} \mid A_7^b \quad \mid C_{-7} \quad F_{7\text{sus}} \mid B_6^b \right.$

$\left. \mid C_{7\sharp 11} \quad F_7 \quad B_7 \mid B_6^b \right. \mid \mid$

More

for Josefina Mendez

E_bMA⁷ C_{Mi}⁷ F_{Mi}⁷ B_b⁹ E_bMA⁷

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

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

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

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

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

E_bMA⁷ F_{Mi}⁷ B_b^{7b9}

My Shining Hour 1

(Medium Swing)

Harold Arlen

A

$\frac{4}{4}$ | $B_{\Delta 7}^b$ | G_7 | C_7 | F_7 |

$B_{\Delta 7}^b$ | G_7 | $A_{\circ 7}$ | D_{7b9} |

$G-$ | \therefore | $A_{\circ 7}$ | D_{7b9} |

G_7 | C_7 | C_7 | F_7 ||

B

F_7 | B_7^b | $E_{\Delta 7}^b$ | \therefore |

E_{-7}^b | A_7^b | B_6^b $D_{\circ 7}$ | C_7 F_7 |

$B_{\Delta 7}^b$ | \therefore | $B_{\Delta 7}^b$ C_7 | D_7 $D_{\circ 7}^b$ |

C_7 | F_7 | B_6^b | C_7 F_7 ||

The Nearness of You

Washington/Carmichael

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

(Ballad)

Never Let Me Go

Jay Livingston

A
 $\frac{4}{4}$ | D₋₇

| G_{7sus} G₇ | C₋₇ | F_{7sus} F₇ |

B₆^b

| E₋₇ A₇ | A_{Δ7}^b | D₋₇ G₇ |

G₋₇

| C_{7b9} | F_{-Δ7} | B₇^b |

E_{Δ7}^b

| A_{∅7} D_{7b9} | G_{Δ7} | E₋₇ B₇^b A₇ |

B
| D₋₇

| G_{7sus} G₇ | C₋₇ | F_{7sus} F₇ |

B₆^b

| E₋₇ A₇ | D₋ D_{-Δ7} | G₇ |

| G₋₇ D_{7#11}^b | C₇ B_{-C}^b | F₆ | E_{∅7} A_{7b9} |

(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

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

A_+

$C_\circ 7$

$F_{7\sharp 9}$

B^\flat_7

$F_{7\flat 13}$

A_6^\flat

B^\flat_7

B^\flat_7

A_7^\flat

E_7^\flat

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

B

F_{-7}

$F_{-\Delta 7}$

F_{-E_\flat}

$D^\flat_{\Delta 7}$

C_{-7}

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

B^\flat_7

E_7^\flat

A

A^\flat

A_+

A_6^\flat

A_7^\flat

$D^\flat_{\Delta 7}$

$C_{7\flat 9}$

F_{-7}

B^\flat_7

$B_\circ 7$

$C_{-7} \ F_{-7}$

$B^\flat_7 \ E_7^\flat$

A_6^\flat

B^\flat_7

E_7^\flat

(Medium Swing)

Night And Day

Cole Porter

A	C _{ø7}				
4	G _{Δ7} C _{ø7}	F ₇	B _{Δ7} B _{Δ7} D ₋₇	÷	
	G _{Δ7}	F ₇	B _{Δ7}	÷	
	E _{ø7}	E ₋₇	D ₋₇	D _{ø7}	
	C ₋₇	F ₇	B _{Δ7} B _{Δ7}	÷	⋮
			2. B _{Δ7}	A ₇	
B	D _{Δ7}	÷	B _{Δ7}	÷	
	D _{Δ7}	÷	B _{Δ7}	÷	
	E _{ø7}	E ₋₇	D ₋₇	D _{ø7}	
	C ₋₇	F ₇	B ₆	÷	

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

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

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

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

$G{MA}^{13}$ C¹³ $G{MA}^{13}$ C¹³ $G{MA}^7$ $C{MA}^7$

$B{MI}^7$ $B_b{MI}^7$ $A{MI}^7$ D7 B_b^7 $A{MI}^7$ D⁹

$A{MI}^7$ D⁹ Ab⁹ $G{MA}^7$ C¹³ $A_b^7\#^{11}$ $G{MA}^{13}$

C¹³ $G{MA}^7$ D_{MI}^{11} G⁹ C F⁹

$C{MA}^{13}$ $A{MI}^7$ C_{MI}^7 F⁹ $B{MI}^{11}$ E⁹



(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 $A_{\Delta 7}^b$.
- 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 (with A_b written vertically below it), 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 , and E_7^b , concluding with a double bar line.

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

Staff 1: G⁶, B⁷, C_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

A

B

D.C. al Coda

C

D

Playing with Instantly

Sheet music for a solo instrument (likely piano) featuring a series of chords and corresponding melodic patterns. The music is in common time (indicated by '4'). The chords are labeled above the staff, and the melody is indicated by black dots on the staff.

The chords are:

- $E_{MA}7$
- $D7^{*9}$
- $E_{MA}7$
- $D7^{*9}$
- A_{MA}
- $A_{MI}6$
- G_{MI}
- $C7$
- C_{MI}/F
- F^{13}_{sus}
- B_{MA}
- $B_{BMA}7$
- $E_{MA}7$
- $D7^{*9}$
- $E_{MA}7$
- $D7^{*9}$
- $D7^{*9}$
- A_{MA}
- $A_{MI}6$
- G_{MI}
- $C7$
- C_{MI}/F
- F^{13}_{sus}
- B_{MA}
- $B_{BMA}7$
- $A_{B7^{*11}}$
- $B_{BMA}7$
- $A_{B7^{*11}}$
- G_{MI}
- $C7$
- F_{MI}
- B_{B7}
- $E_{BMA}7$
- $D7^{*9}$
- $E_{BMA}7$
- $D7^{*9}$
- A_{MA}
- $A_{MI}6$
- G_{MI}
- $C7$
- C_{MI}/F
- F^{13}_{sus}
- B_{MA}
- $B_{BMA}7$

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Rio Que Mora no Mar

(Medium Swing)

2 **4** | F₋₇ | B₇^b | F₋₇ | B₇^b |

Intro

| G₋₇ | B₇ | G₋₇ | B₇ |

| F₋₇ | B₇^b | F₋₇ | B₇_{b9} |

A { F₋₇ | B₁₃^b | F₋₇ | B₇_{b9} |

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

| F₋₉ | E_{7#11} | E_{Δ7}^b | ∕ |

C | E₋₇^b | D₇_{b9} | D₋₇ | G₁₃ |

| D₋₉^b | G₁₃^b | F₋₉ | B₉^b |

| A₋₉^b | D₇^b | G₋₇ | C₇_{b9} |

| F₋₇ | B₇^b | F₋₇ | B₇^b |

D.C. with Repeats

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

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

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

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

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

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

To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A

D-9

G-9

B

D.S. al Fine

Piano

Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

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

Chords and markings include:

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

55 D_{\flat}^6 D_{\flat}^6 E_{\flat}^6 $B_{\flat}M_17$ E^7 $B_{\flat}M_17$ E^7 $A_{\flat}M_A7$
Piano Solo

61 $C_{M1}7$ $F7$ $C_{M1}7$ $F^{\#}13$ $F_{M1}7$ $E^b/G A_{\flat}$ A^o $B_{\flat}13_{sus}$ E^b13_{sus} $A_{\flat}M_A7$

66 $D_{\flat}13$ $G_{M1}7$ $C_{M1}7$ $F^{\#}7 F^9$ $B7$ $B_{\flat}9_{sus} E/B_{\flat} D_{\flat}13$ $D13$ E^b13 $B13$

73 $B_{\flat}M_17$ E^b7 $B_{\flat}M_17$ E^b7 $A_{\flat}M_A7$ $C_{M1}7$ $F7$ $C_{M1}7$ $F^{\#}13$

79 F_{M1} $E^b/G A_{\flat}$ A^o $B_{\flat}13_{sus}$ E^b13_{sus} $A_{M1}7^{\flat 5}$ $A_{\flat}M_16$ $G_{M1}7$
 G_2

84 $C_{M1}7$ $F^{\#}9$ $F13$ $B13_{sus}$ $B_{\flat}13_{sus}$ E/B_{\flat} $G_{M1}7$ E^bD7 $D_{\flat}7 C7^{\#5}$

88 $F^{\#}9^{\flat 5}$ $F_{M1}7$ $F_{M1}7$ $E^b/G A_{\flat}$ A^o $B_{\flat}7_{sus}$ E^b $C7$ $F_{M1}7$ $B_{\flat}7$
 G_3

93 $F9$ $B_{\flat}13_{sus}$ $E/G^{\#}$ $G_{M1}7$ $F^{\#}9$ $B13_{sus}$ $B_{\flat}13_{sus}$ $C9_{sus}$

99 $D_{\flat}13$ $D13$ E^b13 $E^b7^{\#5\#9}$

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

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

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7

E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

The musical score consists of three staves. The top staff shows a bass line with various rests and notes, and above it are labels for chords: A^{\flat}/G , G/E^{\flat} , G/F , F/D^{\flat} , $E_{m1}7$, $E^{\flat}o$, and $D_{m1}7$. The middle staff shows a bass line with labels: $A7^{b9}$, $D_{m1}7$, $F_{m1}7$, $A^{\flat}o$, B^o , and $B^{\flat}7^{\#11}$. The bottom staff shows a bass line with labels: $A7^{\text{alt}}$, $A^{\flat}7^{\#11}$, and G_{sus} . The score concludes with a repeat sign and two endings.

Softly, as in a Morning Sunrise

for Josefina Mendez

A handwritten musical score for a single melodic line. 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_{M17/C} G^{7/B} B^b A^b C⁷

Double Tempo (♩=♩)

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

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

Temp 1 (♩=♩)

C F F D_{M17} F⁷

B^b G G⁷ C D_{M1} D_{M1/C#}

D_{M17/C} G^{9/B} B^b A^b C⁷ D B^b A^b C⁷ F

Someone To Watch Over Me

F⁶ F_{MA}⁷ F⁹ B_{MA}⁷ G⁷ G_{MI}⁷ C_{SUS}⁹ C¹³ 1. F⁶ F^{#0}

G_{MI}⁷ C⁷ 2. F⁶ B_M^{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_{MI}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)

Stella By Starlight

Victor Young

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

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

C_7 | F_7 | 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_{∅7} E_{7b9} |

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

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

2.

B

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

C[#]

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

A

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

| A₋₇ | D₇ | G₆ E₋₇ | A₋₇ D₇ |

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

|

| G₋₇

| C₇

| C₋₇

| F₇

|

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

|

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

|

| D₋₇ G₇

| C₋₇ F₇

| B^b₆

| C₋₇ F₇

|

That's All

(Medium Swing)

Haymes-Brandt

A

$\frac{4}{4} \left| \begin{matrix} F_{\Delta 7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} A_{-7} & G_{-7} C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & B^b_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & D_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} B_{\emptyset 7} & B^b_{-7} \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & D_7 \# 9 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & G_{-7} C_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} 1. & \\ \end{matrix} \right|$

$\left| \begin{matrix} F_6 & \\ \end{matrix} \right| \parallel$

B

$\left| \begin{matrix} C_{-7} & F_7 \\ \end{matrix} \right| \left| \begin{matrix} D_{-7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} C_{-7} & F_7 \\ \end{matrix} \right| \left| \begin{matrix} B^b_{\Delta 7} & \\ \end{matrix} \right| \parallel$

$\left| \begin{matrix} D_{-7} & G_7 \\ \end{matrix} \right| \left| \begin{matrix} E_{-7} & A_{-7} \\ \end{matrix} \right| \left| \begin{matrix} D_{-7} & G_7 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \parallel$

A

$\left| \begin{matrix} F_{\Delta 7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} A_{-7} & G_{-7} C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & B^b_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & D_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} B_{\emptyset 7} & B^b_{-7} \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & D_7 \# 9 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_6 & C_7 \\ \end{matrix} \right| \parallel$

$\left| \begin{matrix} A & \\ \end{matrix} \right|$

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

$\frac{4}{4}$ $B_{\Delta 7}^b C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |$
 $F_{-7} | B_7^b |$ $E_{\Delta 7}^b | D_{-7} G_7 | C_{-7} | F_{7sus} |$
1.
2. $E_{\Delta 7}^b | F_7 | B_6^b | E_\emptyset A_7 |$

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

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_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

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

Intro

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

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

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

B₋₇ | E_{-7 \flat 5} | G₋₇ | A₇ |

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

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

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

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

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

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

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

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

2.

G Maj⁷ ∕ E♭ Maj⁷/G ∕

G Maj⁷ ∕ E♭ Maj⁷/G ∕

⋮

G Maj⁷ ∕ E♭ Maj⁷/G ∕

G Maj⁷ ∕ E♭ Maj⁷/G ∕

A m⁷ C m⁷ C m⁶ B m⁷ E 7 b9

A m⁷ D 7 b9 G Maj⁷ G m⁷ ⋮

C m⁹ C m⁶ B m⁷ E 7 b9 A 6⁷ A 7 #5

A m⁷ D 9 G 6 E♭ Maj⁷/G

Você E Eu

for Josefina Méndez

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

- Staff 1:** Labeled Bb^6 . The melody begins with eighth-note patterns.
- Staff 2:** Labeled $A7\text{alt}$. The melody continues with eighth-note patterns.
- Staff 3:** Labeled Bb^6 , $D_{MI}7b5$, $G7\text{alt}$, $C_{MI}11$. The melody includes a dynamic marking $\frac{3}{4}$.
- Staff 4:** Labeled $E_{MI}6$, E_{MI} , Bb^6/D , D_{MI}^0 . The melody includes a dynamic marking $\frac{3}{4}$.
- Staff 5:** Labeled $C_{MI}11$, F^{13} , Bb^6 . The melody includes a dynamic marking $\frac{3}{4}$.
- Staff 6:** Labeled $A7\text{alt}$, Bb^6 , $D_{MI}7b5$, $G7\text{alt}$. The melody includes a dynamic marking $\frac{3}{4}$.
- Staff 7:** Labeled $C_{MI}11$, $E_{MI}6$, E_{MI} . The melody includes a dynamic marking $\frac{3}{4}$.
- 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 dynamic marking $\frac{3}{4}$.

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

B

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

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

(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

G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ F¹³
 E⁷ A_{M1}⁷ D⁷ D_{M1}⁷ G⁷ C_{MA}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷
 G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ 1. C_{M1}⁷ F⁷ 2. B_{B MA}⁷ B^o C_{M1}⁷ F⁷ B_{B MA}⁷
 D_{M1}⁷ D^b^o C_{M1}⁷ F⁷ B_{B MA}⁷ G⁷ C_{M1}⁷ F⁷ B_{B MA}⁷ E^b_{MA}⁷
 A_{M1}⁷ D⁷ G_{MA}⁷ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ F⁷ E⁷ A_{M1}⁷
 D⁷ D_{M1}⁷ G⁷ C_{MA}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷
 A_{M1}⁷ D⁷ G_{MA}⁷ A_{M1}⁷ D⁷

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

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

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

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

B

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

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

A

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

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

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

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

What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G_{MA}⁷, E_{MI}⁷, and G_{MA}⁷. Staff 2 continues with E_{MI}⁷ and A_{MI}⁷. Staff 3 shows a bass line and chords D¹³_{SUS}, D¹³, and A_{MI}⁹. Staff 4 includes D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷. Staff 6 begins with C_{MI}⁹, followed by two measures of C_{MI}⁹ and a measure of D¹³_{SUS}. Staff 7 concludes with a bass line and a final measure of C. The score includes a section labeled "D.S. (no Repeat) Vamp & fade on C".

What's New

(Ballad)

Bob Haggard

A
4
4
F₆

| E^b₋₇ A^b₇ | D^b_{Δ7} |

| G_{∅7} C_{7b9} |

1.

| F₋₇ D_{∅7} | G_{∅7} C_{7b9} | F₆ D₋₇ | G₋₇ C₇ | :

2.

| F₆ | C₋₇ F₇ ||

B
B^b₆

| A^b₋₇ D^b₇ | G^b_{Δ7} |

| C_{∅7} F_{7b9} |

| B^b₋₇ G_{∅7} | C_{∅7} F_{7b9} | B^b₋₆ |

| G_{∅7} C_{7b9} |

A
F₆

| E^b₋₇ A^b₇ | D^b_{Δ7} |

| G_{∅7} C_{7b9} |

| F₋₇ D_{∅7} | G_{∅7} C_{7b9} | F₆ D₋₇ | G₋₇ C₇ ||

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}^{7b5} A^{7#9} D_{MI}⁶

B[#]_{MI}⁷ E^{#7}

A[#]_{MA}⁷

B

E_{MI}^{7b5}

A⁷

E_{MI}^{7b5}

A^{7#9} D_{MI}⁶

B_{MI}^{7b5}

E^{7b9}

E_{MI}^{7b5}

A^{7b9}

C

D_{MI}

E_{MI}^{7b5}

A^{7#9}

D_{MI}⁶

B[#]_{MI}⁷

E^{#7}

A[#]_{MA}⁷

D

B⁰⁷

F^{6/C}

C^{#07}

D_{MI}⁶

G⁷

C^{7#9}

F_{MA}⁷

fine

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

$\frac{4}{4} \cdot \frac{4}{4}$ | G_7^b F_{7b9} | B_{-7}^b F_{7b9} | G_7^b |

$C_{\emptyset 7}$ F_{7b9} | $B_{-7}^b A_7$ $A_{-7}^b G_7$ | G_7^b |

G_{-7} C_7 | $F_{\Delta 7}$ | G_7^b | F_{7b9} |

B

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

B_{-7}^b | G_7^b F_{7b9} | B_{-7}^b F_{7b9} | G_7^b |

$C_{\emptyset 7}$ F_{7b9} | $B_{-7}^b A_7$ $A_{-7}^b G_7$ | G_7^b F_{7b9} | B_{-6}^b |

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}

