



# Josefina Méndez Jazz Tunes

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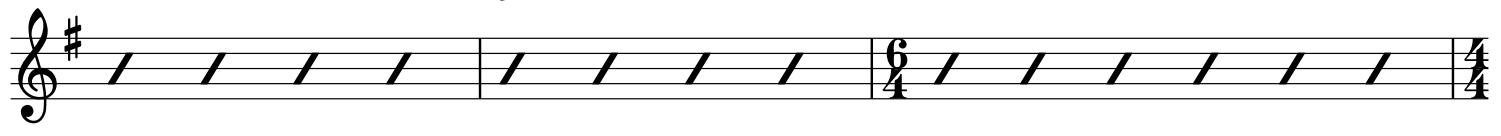
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# Across The Universe

for Josefina Mendez

## Lennon/McCartney

D7



D.S. al Coda 1

A musical staff in G major (one sharp) and common time (4/4). It shows three measures of eighth-note strokes. The first measure is labeled 'G'. The second measure is labeled 'Bm1'. The third measure is labeled 'Am1 7'.

A musical staff in G major (one sharp) and common time (4/4). It shows three measures of eighth-note strokes. The first measure is labeled 'Cm1'. The second measure is labeled 'G'. The third measure is labeled 'Bm1'.

A musical staff in G major (one sharp) and common time (4/4). It shows two measures of eighth-note strokes. The first measure is labeled 'Am1 7'. The second measure is labeled 'D7'.

D.S. al Coda 2

A musical staff in G major (one sharp) and common time (4/4). It shows one measure of eighth-note strokes, followed by a double bar line with repeat dots above it, indicating a repeat of the previous section.

*Repeat and Fade*

**A Felicidade**  
for Josefina Mendez

Jobim

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

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

Musical score for "The Star-Spangled Banner" featuring three staves of music with corresponding chords above them.

Chords listed above the first staff:

- D<sub>MI</sub>7 G7<sup>#5</sup>
- C<sub>MI</sub>7 F7<sup>b9</sup>
- G<sub>MI</sub>7
- G<sub>MI</sub>7/F

Chords listed above the second staff:

- C7/E
- C<sub>MI</sub>/E<sup>b</sup>
- G<sub>MI</sub>7
- A<sub>MI</sub>7<sup>b5</sup>
- D7<sup>#5</sup>
- G<sub>MI</sub>7

The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The second staff starts with a treble clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The music includes various note values such as eighth and sixteenth notes, rests, and measure endings.

(Bossa Nova)

### Agua De Beber 1

Antonio-Carlos Jobim

<b>In</b>	<b>A-7</b>	<b>B<sub>7#9</sub> E<sub>7b13</sub> A-7</b>	<b>B<sub>7#9</sub> E<sub>7b13</sub></b>
	<b>A-7</b>	<b>F<sub>Δ7</sub></b>	<b>A-7</b>
<b>A</b>	<b>B<sub>7b9</sub></b>	<b>E<sub>7alt</sub></b>	<b>A-7</b>
	<b>D-7</b>	<b>G<sub>7</sub></b>	<b>C<sub>Δ7</sub></b>
	<b>B<sub>7</sub> B<sub>7</sub><sup>b</sup></b>	<b>A-7 G<sub>o7</sub><sup>#</sup></b>	<b>C<sub>7</sub> G</b>
	<b>B<sub>7b9</sub></b>	<b>E<sub>7sus</sub></b>	<b>A-7</b>
<b>B</b>	<b>D<sub>7</sub></b>	<b>E<sub>7sus</sub></b>	<b>A-7</b>
	<b>D<sub>7</sub></b>	<b>A-7</b>	<b>A<sub>7b9</sub></b>
	<b>D<sub>7</sub></b>	<b>D-7</b>	<b>A-7</b>
<b>C</b>	<b>A-7</b>	<b>E<sub>7b13</sub></b>	<b>E<sub>7b13</sub></b>
	<b>A-7</b>	<b>B<sub>7#9</sub> E<sub>7b13</sub> A-7</b>	<b>B<sub>7#9</sub> E<sub>7b13</sub></b>
	<b>A-7</b>	<b>F<sub>Δ7</sub></b>	<b>A-7</b>
			<b>∴</b>
			<b>  </b>

(Medium Swing)

All Of Me

Gerald Marks

A  
4/4 | F<sub>Δ7</sub>

⋮ | A<sub>7</sub>

⋮ |

| D<sub>7</sub>

⋮ | G<sub>-7</sub>

⋮ |

B  
| A<sub>7</sub>

⋮ | D<sub>-7</sub>

⋮ |

| G<sub>7</sub>

⋮ | G<sub>-7</sub>

| C<sub>7</sub>

|

A  
| F<sub>Δ7</sub>

⋮ | A<sub>7</sub>

⋮ |

| D<sub>7</sub>

⋮ | G<sub>-7</sub>

⋮ |

C  
| B<sub>Δ7</sub>  
| B<sub>-6</sub>

| B<sub>○7</sub>  
| B<sub>-6</sub>

| F<sub>Δ7</sub>  
| A<sub>-7</sub>

| D<sub>7</sub>

|

| G<sub>-7</sub>

| C<sub>7</sub>

| F<sub>6</sub> A<sub>○7</sub> | G<sub>-7</sub> C<sub>7</sub> |

# All the Things You Are

Hammerstein/Kern

C-7 F-7 B $\flat$ 7 E $\flat$ maj7  
 A $\flat$ maj7 D7 G maj7  
 5 G-7 C-7 F7 B $\flat$ maj7  
 9 E $\flat$ maj7 A7 D maj7  
 13 E-7 A7 D maj7  
 17 C $\sharp$ -7 F $\sharp$ 7 B maj7 G7( $\sharp$ 5)  
 21 C-7 F-7 B $\flat$ 7 E $\flat$ maj7  
 25 A $\flat$ maj7 A $\flat$ -7 G-7 F $\sharp$ dim7  
 29 A $\flat$ -7 B $\flat$ 7 E $\flat$ maj7 D7 G7

# Anos Dourados

for Josefina Mendez

# Tom Jobim & Chico Buarque

$G_{M1}7$   $E_{M1}7$   $A_{M1}7$   $D7^{b9}$     $G_{M1}7$   $E_{M1}7$   $A_{M1}7$   $D7^{b9}$   
 $G_{M1}7$   $E_{M1}7$   $A_{M1}7$   $D7^{b9}$     $G_{sus}$     $G7^{b9}$     $C_{M1}7$   
  
1.  $C_{M1}7^{b5}$   $F7^{#5}$   $B_{M1}7$     $C_{M1}7$   $F7^{#5}$   $B_{M1}$   $B_{M1}7$   
 $C_{M1}7^{b5}$   $F7^{#5}$   $B_{M1}7$   $E7^{#5}$   $A_{M1}7$   $D7^{b9}$    2.  $B9_{sus}$   $B7^{b9}$   $E_{M1}7$   
 $Eb6$     $G_{M1}7$   $E_{M1}7$   $A13$   $A7^{#5}$   $D9_{sus}$   $D7^{b9}$   $B13$   $E7^{b9}$   $A_{M1}7$   $D7^{b9}$   $G_{M1}7$   
  
 $G_{M1}7$   $E_{M1}7$   $A_{M1}7$   $D7^{b9}$

(Rock Pop)

**As**

Stevie Wonder

**in**  
 $\frac{4}{4} \parallel D_{\Delta 7}^b \ D_7^b \ | G_{\Delta 7}^b$

$\times \times$

$\parallel$

**A**  
 $\begin{cases} S \\ \parallel D_{\Delta 7}^b \ D_7^b \ | G_{\Delta 7}^b \end{cases}$

$| D_{\Delta 7}^b \ | C_{\Delta 7}^b$

$| D_{\Delta 7}^b \ D_7^b \ | G_{\Delta 7}^b$

$\overline{| B_{-7}^b \ C-F | B_{-7}^b \ E_{-7}^b \ E_{-7}^b \ A_{-7}^b } \parallel$

$\overline{\oplus \ | B_{-7}^b \ C-F | }$

**B**  
 $\parallel B_{-7}^b \ F_7 \ | B_{-7}^b \ E_7^b$

$\times \times$

$\parallel$

$| C \ | B_{-7}^b \ F_7 \ | B_{-7}^b \ G_{7\#11}$

**C**  
 $\parallel G_{\Delta 7}^b \ | D_{\Delta 7}^b \ | G_{\Delta 7}^b$

$| E_{\Delta 7}$

$\parallel$

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

$| F_{sus} \ F_7 \ E_{-7}^b \ A_{-7}^b \parallel$

D.S. al Coda

$\begin{cases} \oplus \\ \parallel B_{-7}^b \ F_7 \ | B_{-7}^b \ E_7^b \end{cases} \ Open$

## As Time Goes By 1

(Ballad)

Herman Hupfeld

**A** |  
4: A-7 D<sub>7</sub> | A-7 D<sub>7</sub> | G<sub>Δ7</sub> D<sub>7#5</sub> | G<sub>Δ7</sub> |  
| A<sub>7</sub> B<sub>○7</sub> | A-7 D<sub>7</sub> | G<sub>Δ7</sub> A-7 | B-7 E<sub>7b9</sub> |  
| G<sub>Δ7</sub> | D-7 G<sub>7</sub> |

**B** |  
C<sub>Δ7</sub> | E<sub>7b9</sub> | A-7 | B<sub>○7</sub> |

| E-7 | A<sub>7</sub> | A-7 E<sub>7b9</sub> | A-7 D<sub>7</sub> E<sub>7</sub> |

**A** |  
A-7 D<sub>7</sub> | A-7 D<sub>7</sub> | G<sub>Δ7</sub> D<sub>7#5</sub> | G<sub>Δ7</sub> |  
| A<sub>7</sub> B<sub>○7</sub> | B-7 E<sub>7b9</sub> | A-7 D<sub>7</sub> | G<sub>6</sub> E<sub>7b9</sub> |

# 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.

Measure numbers 5, 9, 12, 16, 20, and 24 are marked on the left side of the staves.

# Blackbird

for Josefina Mendez

Lennon/McCartney

C D<sub>M1</sub> C/E F D<sup>7</sup>/F# G<sup>7</sup> G<sup>#o</sup> A<sub>M1</sub> C<sup>+</sup>/A<sup>b</sup> C/G D<sup>7</sup>/F# F

F<sub>M1</sub> C/E A<sub>M1</sub><sup>7</sup> D<sub>M1</sub> G<sup>7</sup> C C D<sub>M1</sub> C/E

F D<sup>7</sup>/F# G<sup>7</sup> G<sup>#o</sup> A<sub>M1</sub> C<sup>+</sup>/A<sup>b</sup> C/G D<sup>7</sup>/F# F F<sub>M1</sub> C/E A<sub>M1</sub> C<sub>M1</sub> G<sup>7</sup> C

B<sup>b</sup> A<sub>M1</sub> G<sub>M1</sub>F E<sup>b</sup> F B<sup>b</sup> A<sub>M1</sub> G<sub>M1</sub>F E<sup>b</sup> D G<sub>M1</sub><sup>7</sup>

C F/G C F/G C



# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

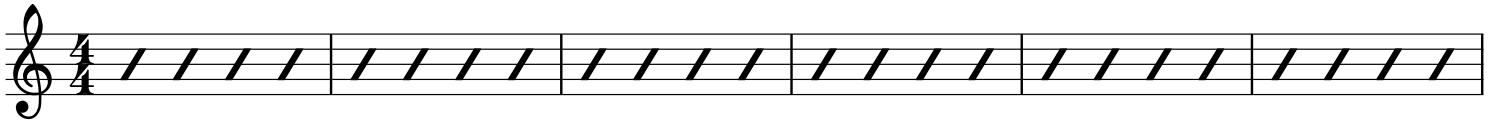
G<sup>7</sup>

F#<sub>MI</sub>

F#<sub>MI</sub>

D<sub>MI</sub>

G<sup>7</sup>



F#<sub>SUS</sub>

E<sub>SUS</sub>

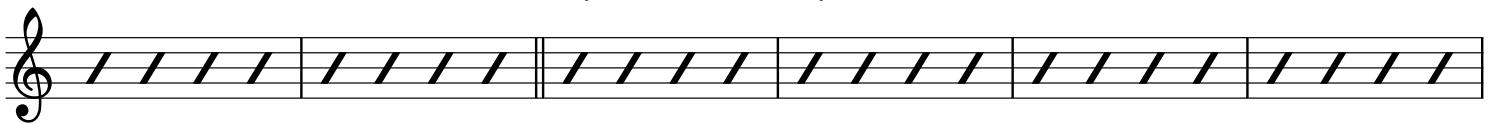
A

A<sub>MA</sub><sup>7</sup>

A<sub>MI</sub><sup>6</sup>

G<sub>MA</sub><sup>7</sup>

F#<sub>SUS</sub>



F<sub>MA</sub><sup>7</sup>

E<sub>SUS</sub>

E<sup>7b9</sup>

A

G

F

F

A<sub>MA</sub>

B<sub>MI</sub><sup>6</sup> B<sub>MI</sub><sup>6</sup>



G<sub>MA</sub><sup>7#5</sup>

C#<sub>MI</sub>/F# F#<sup>13</sup>

C<sub>MI</sub>/F

B<sub>MI</sub><sup>9</sup>/E

G<sub>MA</sub><sup>7#11</sup> F<sub>MA</sub><sup>7#11</sup> E<sub>b</sub><sub>MA</sub><sup>7#11</sup>



B

D<sub>MI</sub>

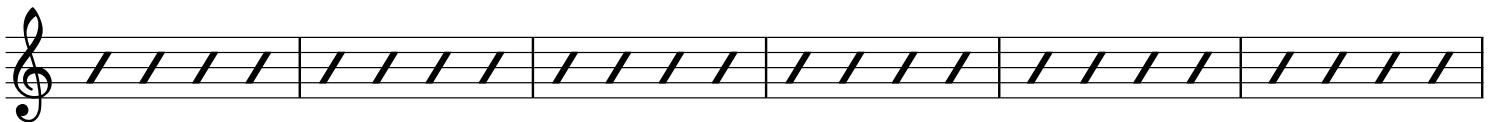
G<sup>7</sup>

F#<sub>MI</sub>

C<sub>MI</sub><sup>6</sup>

F<sub>MA</sub><sup>7</sup>

E<sub>SUS</sub><sup>b9</sup>



C<sub>MI</sub><sup>6</sup> F<sup>7</sup>

E<sub>SUS</sub>

E<sup>7</sup>

C A<sup>7sus</sup>

A<sup>13b9</sup>

D<sub>MA</sub><sup>7</sup>

G<sup>7#11</sup>



D<sub>MI</sub>

D<sub>MI</sub>

E<sup>7b9</sup>

A<sub>MA</sub>

G<sub>MA</sub>

F<sub>MA</sub>

F<sub>MA</sub>

D C#<sub>MI</sub><sup>7b5</sup>

F#<sup>7#9</sup>



B<sub>MI</sub>

B<sub>MI</sub>/A A<sub>b</sub><sub>MI</sub><sup>7b5</sup> D<sub>b</sub><sup>7</sup>

C<sup>7sus</sup>

E<sup>7sus</sup>

G<sub>MA</sub><sup>7#11</sup> F<sub>MA</sub><sup>7#11</sup> E<sub>b</sub><sub>MA</sub><sup>7#11</sup>



E D<sub>MI</sub> G<sup>7</sup> F<sup>#</sup><sub>MI</sub> C<sub>MI</sub><sup>6</sup> F<sub>MA</sub><sup>7</sup> E<sub>SUS</sub><sup>b9</sup>

C<sub>MI</sub><sup>6</sup> F<sup>7</sup> A<sub>MA</sub><sup>7</sup>

The musical staff consists of two lines of five measures each. The first line starts with an E chord, followed by D<sub>MI</sub>, G<sup>7</sup>, F<sup>#</sup><sub>MI</sub>, C<sub>MI</sub><sup>6</sup>, F<sub>MA</sub><sup>7</sup>, and E<sub>SUS</sub><sup>b9</sup>. The second line starts with C<sub>MI</sub><sup>6</sup>, followed by F<sup>7</sup>, and A<sub>MA</sub><sup>7</sup>.

D.S.  
Then repeat letter  
like forever.

## **Body And Soul**

(Ballad)

Johnny Green

**A**

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

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

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

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

**B**

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

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

**A**

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

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

# Brigas Nunca Mais

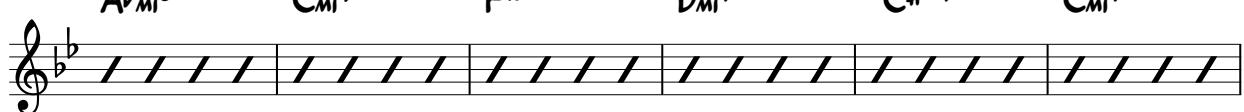
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B<sub>b</sub>M<sub>A</sub>7      A7#5      B<sub>b</sub>M<sub>A</sub>7      G7#5      C<sub>M</sub>I9



A<sub>b</sub>M<sub>I</sub>6      C<sub>M</sub>I9      F13      1. D<sub>M</sub>I7      C#07      C<sub>M</sub>I7



F#0      G<sub>M</sub>I7      C9      C<sub>M</sub>I7      F7#5



2. B<sub>b</sub>M<sub>A</sub>7      B<sub>b</sub>7#5      E<sub>b</sub>M<sub>A</sub>7      E<sub>b</sub>M<sub>I</sub>6      B<sub>b</sub>M<sub>A</sub>7      Fsus4



B<sub>b</sub>M<sub>A</sub>7      Fsus4      B<sub>b</sub>M<sub>A</sub>7      Fsus4      F7b9      B<sub>b</sub>M<sub>A</sub>7



F7



# Call Me

for Josefina Mendez

A

F<sub>M1</sub>7      F<sub>M1</sub>7

Eb<sub>M1</sub>7      Eb<sub>M1</sub>7

Db<sub>M1</sub>7      Bb<sub>M1</sub>7      Db<sub>M1</sub>7      Bb<sub>M1</sub>7

Db<sub>M1</sub>7      Bb<sub>M1</sub>7      F<sub>M1</sub>7      [1. C<sup>7#5</sup>]      [2. C<sup>7#5</sup>]  
Fine

B

G<sub>M1</sub>7      C7      G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7

DC al Fine

Partido Alto!!!

*Caravan*  
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G<sub>Mi</sub>⁶ B G⁹

Eighth-note patterns for the G<sub>Mi</sub>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<sub>Mi</sub>⁶

Eighth-note patterns for the G<sub>Mi</sub>⁶ chord.



(Bossa Nova)

## Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

**4**/**4** | G-9 | A<sub>7</sub> | D<sub>m</sub> | D<sub>mi</sub> | C | B<sub>o7</sub> | E<sup>b</sup> | A<sub>7</sub> | D-7 | A<sub>7</sub> ||

| D- | D-7 | C | E<sub>7b9</sub> | ∵ | E<sub>ø7</sub> | A<sub>7b9</sub> | D- | E<sub>ø</sub> | A<sub>7</sub> |

| D- | B<sub>ø</sub> | E<sub>7</sub> | A- | ∵ | B<sup>b</sup> | ∵ | E<sub>ø7</sub> | A<sub>7b9</sub> ||

| D- | D-7 | C | E<sub>7b9</sub> | ∵ | E<sub>ø7</sub> | A<sub>7b9</sub> | D- | D<sub>7b9</sub> |

| G- | A<sub>7b9</sub> | D- | D-7 | C | E<sub>7b9</sub> | A<sub>7b9</sub> | D- | E-7 | A<sub>7</sub> ||

| D<sub>Δ7</sub> | B<sub>7</sub> | D<sup>#</sup> | E-7 | ∵ | A<sub>7sus</sub> | A<sub>7</sub> | D<sub>ø7</sub> | D<sub>Δ7</sub> |

| F<sup>#</sup> | F<sub>ø7</sub> | E-7 | ∵ | E<sub>7</sub> | ∵ | E<sub>ø7</sub> | A<sub>7</sub> ||

| D<sub>Δ7</sub> | B-7 | E<sub>7</sub> | ∵ | F<sup>#</sup> | ∵ | B-7 | B<sup>b</sup> | A-7 | D<sub>7</sub> |

| G<sub>Δ7</sub> | G-7 | F<sup>#</sup> | F-7 | B<sub>7</sub> | E<sub>7</sub> | A<sub>7</sub> | F<sup>#</sup> | F-7 | B<sub>7</sub> |

| E<sub>7</sub> | A<sub>7</sub> | D<sub>6</sub> | A<sub>7</sub> ||

# Close To You

For Josefina Méndez

Burt Bacharach

**A**

E<sub>b</sub>MA<sup>7</sup> D<sup>7</sup><sub>sus</sub> D<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> /F E<sub>b</sub>MA<sup>9</sup> C<sub>M1</sub><sup>7</sup> F<sup>9</sup><sub>sus</sub>

Bb<sub>MA</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> Bb<sup>7</sup> E<sub>b</sub>MA<sup>7</sup> D<sup>7</sup><sub>sus</sub> D<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> /F E<sub>b</sub>MA<sup>9</sup>

C<sub>M1</sub><sup>7</sup> F<sup>9</sup><sub>sus</sub> Bb<sub>MA</sub><sup>9</sup> F<sub>M1</sub><sup>7</sup> Bb<sup>13</sup> **B** E<sub>b</sub>MA<sup>7</sup>

D<sub>M1</sub><sup>7</sup> G<sup>9</sup><sub>sus</sub> G<sup>9</sup> Ab<sub>MA</sub><sup>7</sup> Ab<sup>6</sup> F<sup>9</sup><sub>sus</sub>

F<sup>9</sup><sub>sus</sub> **C** E<sub>MA</sub><sup>9</sup> D<sup>7</sup><sub>sus</sub> D<sup>7</sup> D<sub>M1</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> /F E<sub>b</sub>MA<sup>9</sup> C<sub>M1</sub><sup>7</sup> F<sup>9</sup><sub>sus</sub>

Bb<sub>MA</sub><sup>9</sup> F<sub>M1</sub><sup>7</sup> Bb<sup>13</sup>

*Solo on ABC  
After Solos, D.C  
al Coda*

**Tag** E<sub>b</sub>MA<sup>9</sup> C<sub>M1</sub><sup>7</sup> F<sup>9</sup><sub>sus</sub> Bb<sub>MA</sub><sup>9</sup> F<sub>M1</sub><sup>7</sup> Bb<sup>13</sup>

*Vamp & fade*

# Corazon Mirando Al Sur

for Josefina Mendez

**A**

B<sub>b</sub><sub>M1</sub> E<sub>b</sub><sub>M1</sub> C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> B<sub>b</sub><sub>M1</sub> E<sup>7#11</sup> E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7 D<sub>b</sub>6 G<sup>7</sup> G<sub>b</sub>6

C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> B<sub>b</sub><sub>M1</sub> E<sub>b</sub><sub>M1</sub> C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> F<sub>M1</sub>7<sub>b5</sub> B<sub>b</sub>7

E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7 D<sub>b</sub>6 G<sup>7</sup> G<sub>b</sub>6 C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> B<sub>b</sub><sub>MA</sub>7 A<sub>b</sub><sub>MA</sub>7 B<sub>b</sub><sub>MA</sub>7 G<sup>7alt</sup> G<sub>b</sub><sup>13</sup> F<sup>13</sup>

B<sub>b</sub><sub>MA</sub> G<sup>7alt</sup> G<sub>b</sub><sub>MA</sub>7 F<sup>7</sup> B<sub>b</sub><sub>MA</sub> E<sup>7#11</sup> E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7 D<sub>b</sub><sub>MA</sub> G<sub>b</sub><sub>MA</sub> G<sub>b</sub><sup>13</sup>

F<sup>13</sup> C<sub>M1</sub>7 F<sup>13</sup> D<sub>M1</sub>7 G<sup>7b9</sup> G<sub>b</sub><sub>MA</sub> F<sup>7</sup> B<sub>b</sub><sub>MA</sub> E<sup>7#11</sup> E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7

Db G<sup>7</sup> G<sub>b</sub><sub>MA</sub> C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> B<sub>b</sub><sub>M1</sub> Ab G<sub>b</sub> F<sup>7alt</sup> B<sub>b</sub><sub>M1</sub> C<sub>M1</sub>

F<sup>7alt</sup>

B<sub>b</sub><sub>M1</sub> Ab G<sub>M1</sub>7<sub>b5</sub> G<sub>b</sub><sub>MA</sub>7 F<sup>7alt</sup> F<sup>7#5</sup> B<sub>b</sub><sub>M1</sub>

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

A 4/4   A-6	∕.	A <sup>b</sup> <sub>o7</sub>	∕.	
G-7	C <sub>7</sub>	F <sub>o7</sub> F <sub>Δ7</sub>	F <sub>Δ7</sub>	
B   F-7	B <sup>b</sup> <sub>7</sub>	E-7	A <sub>7b13</sub>	
D <sub>7</sub>	∕.	D-7	G <sub>7</sub>	
A   A-6	∕.	A <sup>b</sup> <sub>o7</sub>	∕.	
G-7	C <sub>7</sub>	F <sub>o7</sub> F <sub>Δ7</sub>	F <sub>Δ7</sub>	
C   F-7	B <sup>b</sup> <sub>7</sub>	E-7	A-7	
D-7	G <sub>7</sub>	E-7	A <sub>7</sub>	
D-7	G <sub>7</sub>	⊕	⊕   C <sub>6</sub>	

# Cosas Como Tu

for Josefina Mendez

Intro C<sub>MA</sub>7 A<sub>MI</sub>7 D7 G<sup>7b9</sup> A C<sub>MA</sub>7

D<sup>#</sup>0 D<sub>MI</sub>7 G7 C<sub>MA</sub>7 D<sup>#</sup>0 G<sub>MI</sub>7

C7 F<sub>MA</sub>7 B<sub>b</sub>7<sup>#11</sup> C<sub>MA</sub>7 A<sup>7b9</sup> D7

1. 2.

G7 E<sub>MI</sub>7<sup>b5</sup> A<sup>7b9</sup> D<sub>MI</sub>7 G7 E<sub>MI</sub>7<sup>b5</sup> A<sup>7b9</sup> D<sub>MI</sub>7

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

G7

<sup>0</sup> C<sub>MA</sub>7 A<sub>MI</sub>7 D7 G<sup>7b9</sup> C<sub>MA</sub>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<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>

**Staff 2:** C<sub>#MA</sub>7#11, A<sub>b</sub><sub>MA</sub>7, B<sub>AUG</sub>, C<sub>MI</sub>7, F7#11, A<sub>b</sub><sub>MA</sub>7, G<sub>MI</sub>7

**Staff 3:** F<sub>#MA</sub>7, F<sub>MI</sub>7, E<sub>b</sub><sub>SUS</sub>. This staff includes a bracket labeled "1." and "After Solos to ⊕".

**Staff 4:** E<sub>b</sub><sub>MI</sub>, E<sub>MA</sub>7#11, E<sub>b</sub><sub>MI</sub>, E<sub>MA</sub>7#11, E<sub>b</sub><sub>MI</sub>, E<sub>MA</sub>7#11, E<sub>b</sub><sub>MI</sub>

**Staff 5:** D<sub>MI</sub>, G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11, G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11, G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11

**Staff 6:** G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11, To Coda

**Staff 7:** D<sub>MI</sub>7b5, A<sub>b</sub>7, G7alt, C<sub>MI</sub>

**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<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>. The bottom staff consists of eighth-note patterns: C<sub>#MA</sub>7#11, Ab<sub>MA</sub>7, Baug, C<sub>MI</sub>, F7#11, Ab<sub>MA</sub>7, G<sub>MI</sub>7.

1.

Continuation of the musical score. The top staff shows eighth-note patterns: F<sub>#MA</sub>7, F<sub>MI</sub>7, Eb<sub>SUS</sub>. The bottom staff shows eighth-note patterns: Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: D<sub>MI</sub>, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11.

Continuation of the musical score. The top staff shows eighth-note patterns: D<sub>MI</sub>, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11.

Continuation of the musical score. The top staff shows eighth-note patterns: G<sub>MI</sub>, Ab<sub>MA</sub>7#11.

1.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: C<sub>MI</sub>, Ab<sub>MA</sub>7#11, F7#11, Bb7B°, F7#11, Ab<sub>MA</sub>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**

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

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

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

**B**

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

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

**A**

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

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

C<sub>MA</sub>7      B<sub>b</sub>7#<sup>11</sup>      A<sup>7b9#11</sup>A<sup>9</sup>      A<sup>9</sup>      D<sub>MI</sub>7



B<sub>b</sub>7#<sup>9</sup>      E<sub>MI</sub>      A<sub>MI</sub>      D<sub>MI</sub>      D<sub>MI/C</sub>



B<sub>MI</sub>7<sup>b5</sup>      E<sup>7</sup>      A<sub>MI</sub>      D<sup>7</sup>      D<sub>MI</sub>7      G<sup>7</sup>      C<sub>MA</sub>7      B<sub>b</sub>7#<sup>11</sup>



A<sup>7b9#11</sup>A<sup>9</sup>      A<sup>9</sup>      D<sub>MI</sub>7      B<sub>b</sub>7#<sup>9</sup>



E<sub>MI</sub>      A<sub>MI</sub>      A<sub>MI</sub>7/GF#<sub>MI</sub>7<sup>b5</sup>      B<sup>7#5b9</sup>      E<sub>MI</sub>7      A<sup>7</sup>      D<sub>MI</sub>7      G<sup>7</sup>



C<sub>MA</sub>7      D<sub>MI</sub>7      G<sup>7</sup>



# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

F<sub>#M1</sub>7<sub>b5</sub>

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

F<sub>#M1</sub>7<sub>b5</sub>

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>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 varies between common time (4/4) and 13/8.

- Staff 1:** Contains chords Eb6, F7#11, and Fmi7.
- Staff 2:** Contains chords Bb7, Gmi7b5, C7b9, Fmi7, G7b9, and C7.
- Staff 3:** Contains chords C7b9, F7b9, and Ema7.
- Staff 4:** Contains chords Eb6, F7#11, Fmi7, and Bb7.
- Staff 5:** Contains chords Gmi7b5, C7b9, Fmi7, G7b9, Cmi7, and D7#9.
- Staff 6:** Contains chords G6, F#7#5, F13, E7, and Gma7.
- Staff 7:** Contains chords Bb7#11, Ami11, D13, Gma7, Gmi6, and Ami7b5.
- Staff 8:** Contains chords Dmi9, F7, Bbmaj7, B°, Cmi11, F13, and Fmi7.

**G<sup>b</sup>13**      **F13**      **F7<sup>b13</sup>**      **B<sup>b</sup>sus**      **B<sup>b</sup>7<sup>b9</sup>**      **E<sup>b</sup>6**  

  
**F7#11**      **F13**      **F<sub>M1</sub>7**      **B<sup>b</sup>sus**      **B<sup>b</sup>7/A<sup>b</sup>G<sub>M1</sub>7<sup>b5</sup>**      **C7<sup>b9</sup>**  

  
**A<sup>b</sup><sub>MA</sub>7**      **A<sup>b</sup><sub>M1</sub>7 D<sup>b</sup>13**      **G<sub>M1</sub>7**      **G<sup>b</sup>07**      **F7**  

  
**E<sub>MA</sub>7#11**      **F<sub>M1</sub>7**      **B<sup>b</sup>7#9**      **E<sup>b</sup>6**  


# Desvelo

for Josefina Méndez

Tim Fox

**A**

$A_{\text{B}}\text{sus}$        $G_{\text{B MA}}7^{\#11}$        $A_{\text{B}}\text{sus}$        $G_{\text{B MA}}7^{\#11} F_{\text{MA}}7^{\#11}$        $E_{\text{B MA}}7$        $D_{\text{MI}}7$

**B**

$G\text{sus}$        $G7_{\flat 9}$       [1.  $A_{\text{MI}}/G$ ]      [2.  $F_{\# \text{MI}}7$ ]       $F_{\text{MI}}7$        $G_{\text{B MA}}7$        $B_{\text{MA}}7^{\#11}$

**C**

$E_{\text{MA}}7^{\#11}$        $C_{\# \text{MI}}7$        $D_{\text{MA}}7$        $D_{\text{MI}}7$        $G7$        $E_{\text{MI}}7$        $A7$        $A_{\text{B}}\text{sus}$

**Chorus**

$G_{\text{B MA}}7^{\#11}$        $A_{\text{B}}\text{sus}$        $G_{\text{B MA}}7^{\#11}$        $F_{\text{MA}}7^{\#11}$        $E_{\text{B MA}}7$        $D_{\text{MI}}7$        $G\text{sus}$

**Solo Form AABC**

$G7_{\flat 9}$        $F_{\# \text{MI}}7$

**End**

$\text{G}\text{sus}$        $F_{\# \text{MI}}7$

Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

B<sub>b</sub>M<sub>A</sub>7

A<sub>b</sub>M<sub>A</sub>7

B<sub>b</sub>M<sub>A</sub>7

A<sub>b</sub>M<sub>A</sub>7

G<sub>M</sub>A7



E<sub>M</sub>I7

A<sub>M</sub>I7

D7

A

Slow Bossa  
B<sub>b</sub>M<sub>A</sub>7

A<sub>b</sub>M<sub>A</sub>7



B<sub>b</sub>M<sub>A</sub>7

F<sub>M</sub>I7

B<sub>b</sub>7<sup>b9</sup>

E<sub>b</sub>M<sub>A</sub>7

E<sub>b</sub>M<sub>I(MA7)</sub>

B<sub>b</sub>6

F<sub>M</sub>I7



B<sub>b</sub>M<sub>A</sub>7

A<sub>b</sub>M<sub>A</sub>7

B<sub>b</sub>M<sub>A</sub>7

F<sub>M</sub>I7

B<sub>b</sub>7<sup>b9</sup>

E<sub>b</sub>M<sub>A</sub>7



B<sub>b</sub>6

E<sub>M</sub>I7<sup>b5</sup>

A7

B D<sub>M</sub>I

B<sub>b</sub>6

D<sub>M</sub>I B<sub>b</sub>6



D<sub>M</sub>I7

G7<sup>b9</sup>

C<sub>M</sub>I

A<sub>b</sub>M<sub>I</sub>6

C<sub>M</sub>I

A<sub>b</sub>M<sub>I</sub>6

C<sub>M</sub>I7

F7<sup>b9</sup>

C B<sub>b</sub>M<sub>A</sub>7



A<sub>b</sub>M<sub>A</sub>7

B<sub>b</sub>M<sub>A</sub>7

F<sub>M</sub>I7

B<sub>b</sub>7<sup>b9</sup>

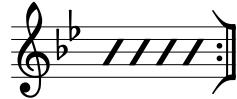
E<sub>b</sub>M<sub>A</sub>7

E<sub>b</sub>M<sub>I(MA7)</sub>

B<sub>b</sub>6



A<sub>b</sub>13



Med Swing

# East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The first staff contains chords E♭<sub>MA</sub>7, A♭7, G<sub>MI</sub>7, C7, and F<sub>MI</sub>7. The second staff contains A♭<sub>MI</sub>7, D♭7, F<sub>MI</sub>7, B♭7, and D<sub>MI</sub>7<sup>b5</sup> G7+9. The third staff contains C<sub>MI</sub>7, F7, C<sub>MI</sub>7, F7, F<sub>MI</sub>7, B♭7, and E♭<sub>MA</sub>7. The fourth staff contains A♭7, G<sub>MI</sub>7, C7, F<sub>MI</sub>7, and A♭<sub>MI</sub>7. The fifth staff contains D♭7, F<sub>MI</sub>7, F<sub>MI</sub>7/E<sub>D</sub>, D<sub>MI</sub>7<sup>b5</sup> G7+9, C<sub>MI</sub>7, F7, and F<sub>MI</sub>7. The sixth staff contains B♭7, B♭7/A♭G<sub>MI</sub>7, F♯<sub>MI</sub>7, F<sub>MI</sub>7, F<sub>MI</sub>7/B♭7, and E♭<sub>MA</sub>7. The seventh staff contains F<sub>MI</sub>7 and B♭7.

# East of the Sun Shout

for Josefina Mendez

Timmy

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

- Staff 1: Eb<sub>MA</sub>7, Ab7#11, G<sub>MI</sub>7, C7, F<sub>MI</sub>7
- Staff 2: Ab<sub>MI</sub>7, Db7, F<sub>MI</sub>7
- Staff 3: Bb7, D<sub>MI</sub>7b5, G7#9, C<sub>MI</sub>7, F7#11
- Staff 4: F<sub>MI</sub>7, Bb7

The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note figures, and grace notes. The notation includes standard musical symbols like quarter and eighth notes, as well as specific jazz-style chords and voicings.

# 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♭<sub>M1</sub>7
- A♭7#11
- G<sub>M1</sub>7
- C7
- F<sub>M1</sub>7
- A♭<sub>M1</sub>7
- D♭7
- F<sub>M1</sub>7
- B♭7
- D<sub>M1</sub>7<sup>b5</sup>
- G7#9
- C<sub>M1</sub>7
- F7#11
- F<sub>M1</sub>7
- B♭7

# *Eu sei que vou te amar*

for Josefina Mendez

Tom Jobim

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

- Staff 1: C<sub>MA</sub>7, E<sub>MI</sub>7, Eb<sup>o</sup>, D<sub>MI</sub>7, G7, G<sub>MI</sub>7, F#<sup>13</sup>, C7<sup>b9</sup>
- Staff 2: F<sub>MA</sub>7, B<sup>b13</sup>, 1. E<sub>MI</sub>7, Eb<sup>o</sup>, D<sub>MI</sub>7, G7
- Staff 3: E<sub>MI</sub>7<sup>b5</sup>, A7<sup>b9</sup>, D<sub>MI</sub>7, G7<sup>#5b9</sup>, 2. E<sub>MI</sub>7, Eb<sup>o</sup>
- Staff 4: E<sub>MI</sub>7<sup>b5</sup>, A7<sup>b9</sup>, D<sub>MI</sub>7, G7<sup>#5b9</sup>, F<sub>MI</sub>6/C, C<sub>MA</sub>7

(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♯<sub>∅7</sub>

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<sub>∅7</sub>

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B7♭9

|

## For Once In My Life

(Medium Swing)

Orlando Murden

A

4/4 | F F+ | F<sub>6</sub> G<sup>b</sup><sub>o7</sub> | G- D<sub>7</sub> | G- D<sub>7</sub> |

| G- G-<sub>b6</sub> | G-<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> A<sub>7</sub> |

B

| D- D- | C-<sub>7</sub> F<sub>7#5</sub> | B<sup>b</sup><sub>6</sub> D-<sub>7</sub> | G-<sub>7</sub> C<sub>7</sub> |

| A-<sub>7</sub> | D-<sub>7</sub> | G<sub>7</sub> | C<sub>7#5</sub> |

A

| F F+ | F<sub>6</sub> G<sup>b</sup><sub>o7</sub> | G- D<sub>7</sub> | G- D<sub>7</sub> |

| G- G-<sub>b6</sub> | G-<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> A<sub>7</sub> |

C

| D- D- | C-<sub>7</sub> F<sub>7#5</sub> | B<sup>b</sup><sub>6</sub> | G<sub>7#11</sub> |

| F C D-<sub>7</sub> | G-<sub>7</sub> C<sub>7</sub> | F<sub>6</sub> | G-<sub>7</sub> C<sub>7</sub> |

Piano

# Fotografia

for Josefina Méndez

Jobim

The sheet music consists of nine staves of musical notation for piano, arranged vertically. The first staff begins with a 4/4 time signature and a key signature of one flat. It features a series of eighth-note patterns and specific chords:  $F_{M1}7$ ,  $G_{M1}11$ ,  $A_{M1}7b5$ ,  $Bb_{M1}6$ ,  $C13_{sus}$ ,  $D9_{sus}$ ,  $Eb13$ ,  $Ab_{M1}7$ ,  $A_{M1}G_{M1}11$ ,  $F_{M1}9$ ,  $E_{M1}7b5$ ,  $Eb13$ ,  $Ab_{M1}G_{M1}11$ . The second staff starts with  $F\#9b5$  followed by a section labeled 'A' containing  $Bb_{M1}7$ ,  $Bb_{M1}6$ ,  $Bb_{M1}7$ , and  $Eb_{M1}6$ . The third staff continues with  $D_{M1}7b5$ ,  $G7b5$ ,  $C_{M1}7$ ,  $C_{M1}7/Bb$ ,  $A_{M1}7b5$ ,  $Ab13$ ,  $G_{M1}7$ , and  $C7\#11$ . The fourth staff includes  $F13_{sus}$ ,  $C_{M1}7b5/F$ ,  $C_{M1}7b5/Eb$ ,  $D7\#9$ ,  $Db_{M1}7$ ,  $C_{M1}7$ ,  $B13b5$ ,  $Bb_{M1}7$ ,  $Eb_{M1}7$ ,  $D_{M1}7b13$ . The fifth staff contains  $Db_{M1}7$ ,  $Eb13$ ,  $A7b9$ ,  $Bb_{M1}7$ ,  $Eb_{M1}7$ ,  $D_{M1}7b5$ , and  $G7\#9$ . The sixth staff features  $C_{M1}7$ ,  $C_{M1}7/Bb$ ,  $A_{M1}7b5$ ,  $D7\#9$ ,  $F\#_{M1}7b5$ ,  $G_{M1}7$ ,  $C13$ ,  $F13_{sus}$ , and  $F/Eb$ . The seventh staff includes  $D_{M1}7b13$ ,  $Db_{M1}7$ ,  $Eb13_{sus}$ ,  $B$ ,  $Ab_{M1}7$ , and  $Ab_{M1}6$ . The eighth staff contains  $Ab_{M1}7$ ,  $Db_{M1}6$ ,  $C_{M1}7b5$ ,  $F7b5$ ,  $F7$ ,  $Bb_{M1}7$ ,  $Bb_{M1}7/Ab$ ,  $G_{M1}7b5$ , and  $F\#13$ . The ninth and final staff includes  $F_{M1}7$ ,  $Bb13\#11$ ,  $Eb13_{sus}$ ,  $Db_{M1}9/Eb$ ,  $Db_{M1}6$ ,  $C_{M1}7$ ,  $F9_{sus}$ , and  $F9b5$ .

C  $B_{MA}^7$   $E_{MA}^7$   $D_{MI}7^{b13}$   $D_{MA}7$   $E^{13}$   $A7^{b9}$   $B_{MA}7$   $E_{MA}7$   
 $D_{MI}7^{b5}$   $G7^{#9}$   $C_{MI}7$   $C_{MI}7/Bb$   $A_{MI}7^{b5}$   $D7^{#9}$   $F_{MI}7^{b5}$   $G_{MI}7$   $C13$   
 $F13_{sus}$   $A_{b13}_{sus}$   $D_{bMA}9$   $E_{bMI}9$   $F_{MI}7$   $G7^{#5}$  D  $C_{MA}7$   $C_{MI}6$   
 $C_{MA}7$   $F_{MI}6$   $E_{MI}7^{b5}$   $A7^{b5}$   $A7$   $D_{MI}7$   $D_{MI}7/C$   
 $B_{MI}7^{b5}$   $Bb13$   $A_{MI}7$   $D13^{#11}$   $G13_{sus}$   $D_{MI}7^{b5}/G$   $D_{MI}7^{b5}/F$   $E7^{#9}$   $E_{bMA}9$   
 $D_{MI}7$   $D_{b13^{b5}}$   $C_{MA}7$   $F_{MA}7$   $E_{MI}7^{b13}$   $E_{bMA}7$   $F13$   $B7^{b9}$   
 $C_{MA}7$   $F_{MA}7$   $E_{MI}7^{b5}$   $A7^{#9}$   $D_{MI}7$   $D_{MI}7/C$   $B_{MI}7^{b5}$   $E7^{#9}$   $G\#o$   $A_{MI}7$   
 $D13$   $G13_{sus}$   $G13_{sus}$   $G13$  E  $C_{MA}7$   $D_{MI}11$   $E_{MI}7^{b13}$   $F_{MI}6$   $G13_{sus}$   $A9_{sus}$   $Bb13$   $E_{bMA}7$   
 $E_{MI}7$   $D_{MI}11$   $C_{MI}9$   $B_{MI}7^{b13}$   $Bb13$   $E_{bMA}7$   $D_{MI}11$   $D_{b9b5}$   $Bb13$   $E_{bMA}7$   $D_{MI}11$   $D_{b9}$

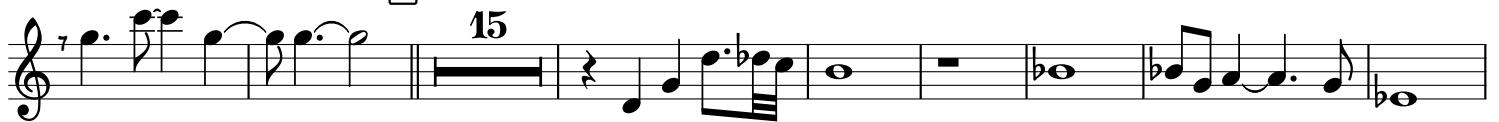
Trumpet

Fotografia  
for Josefina Méndez

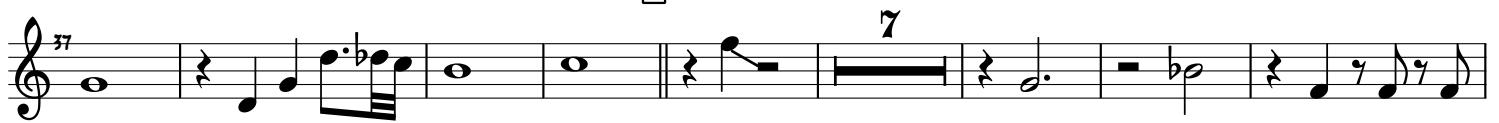
Jobim



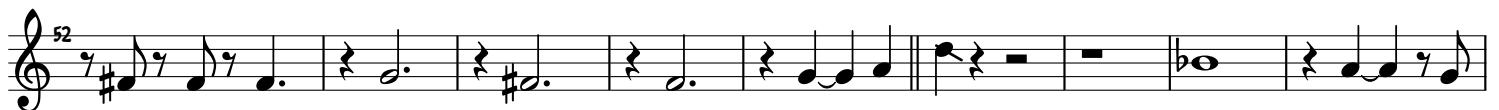
A



B



C



D



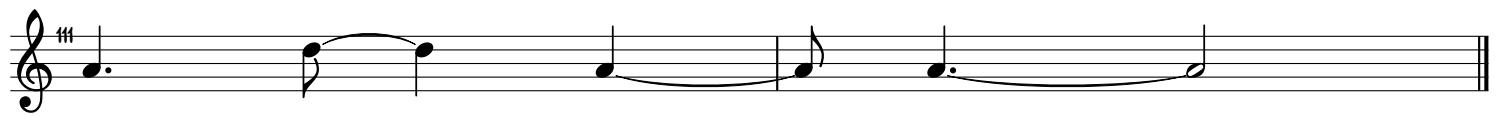
E



|2.



|3.



(Bossa Nova)

### Fotografia

Antonio-Carlos Jobim

The musical score consists of eight vertical columns representing chords. The first column is labeled 'A' at the top. The second column is labeled 'B'. The third column is labeled 'C' at the top, with a bracket below it labeled '1.'. The fourth column is labeled 'D'. The fifth column is labeled 'E'. The sixth column is labeled 'F'. The seventh column is labeled 'G'. The eighth column is labeled 'C' at the top, with a bracket below it labeled '2.'. Vertical lines separate the columns. Horizontal lines connect specific notes across columns. The first column contains a 4:4 time signature above a B<sub>Δ9</sub> chord. The second column contains a B<sub>Δ7</sub> chord. The third column contains a C<sub>-7</sub> chord. The fourth column contains an A<sub>∅7</sub> chord. The fifth column contains a D<sub>7<sub>b</sub>13</sub> chord. The sixth column contains an F<sub>7<sub>b</sub>9</sub> chord. The seventh column contains a G<sub>-7</sub> chord. The eighth column contains a C<sub>7#11</sub> chord.

(Bossa Nova)

## Girl From Ipanema, The 1

Antonio-Carlos Jobim

A  
4/4 { D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

1.  
| D $\Delta$ 7

| D $_7$

⋮⋮

2.  
| D $\Delta$ 7

⋮⋮

||

B  
| D $\Delta$ 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 $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

| D $\Delta$ 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<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>-G<sup>b</sup>/B<sup>b</sup> A<sup>b</sup> 13

D<sub>M15</sub> 7 G 13  
D - 7 B<sup>b</sup> 9

~~E<sup>b</sup>~~ E<sup>b</sup>-G<sup>b</sup> B 7  
F-7 B<sup>b</sup> 7 (#11)  
G<sup>b</sup>-7 A<sup>b</sup> 7 (#11)

# How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

F<sub>M1</sub>      G<sub>M1</sub>7<sup>b5</sup> C7alt      F<sub>M1</sub>      F<sub>M1</sub>/E<sup>b</sup> D<sub>M1</sub>7<sup>b5</sup> G7alt      C<sub>M1</sub>

D<sub>M1</sub>7<sup>b5</sup> G7alt      C<sub>M1</sub>      B13      Bb<sub>M1</sub>7      Eb7      Ab7sus      Ab7sus

Ab<sub>M1</sub>7      Db7      B<sub>M1</sub>      E7      Bb<sub>M1</sub>7      Eb7      Ab<sub>M1</sub>      Db7

G<sub>M1</sub>7<sup>b5</sup> C7alt      F<sub>M1</sub>      G<sub>M1</sub>7<sup>b5</sup> C7alt      F<sub>M1</sub>      F<sub>M1</sub>/E<sup>b</sup> D<sub>M1</sub>7<sup>b5</sup> G7alt

C<sub>M1</sub>      D<sub>M1</sub>7<sup>b5</sup> G7alt      C<sub>M1</sub>      B13      Bb<sub>M1</sub>7      Eb7      Ab7      G7

Gb7      F7      Bb<sub>M1</sub>      Db<sub>M1</sub>      Gb7      Eb      E°      F<sub>M1</sub>      Bb7

Bb<sub>M1</sub>7      Eb7      Ab<sub>M1</sub>7      ( C7alt )

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

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<sub>b</sub>MA<sup>7</sup>      E<sub>b</sub>9#11      B<sub>b</sub>MI<sup>7</sup>      A<sub>b</sub>MI<sup>7</sup> D<sub>b</sub>7      G<sub>b</sub>6

C<sub>MI</sub>7<sup>b5</sup>      F7<sup>b9</sup>      B<sub>b</sub>MI<sup>7</sup>      A<sub>b</sub>MI<sup>7</sup> D<sub>b</sub>7 C<sub>MI</sub>7<sup>b5</sup> G<sub>b</sub>13 F7#5 F7      B<sub>b</sub>6 C<sub>MI</sub>7 F7

B<sub>b</sub>MA<sup>7</sup>      E<sub>b</sub>9#11      B<sub>b</sub>MI<sup>7</sup>      A<sub>b</sub>MI<sup>7</sup> D<sub>b</sub>7      G<sub>b</sub>6

E<sub>b</sub>MI<sup>7</sup>      A<sub>b</sub>7      D<sub>b</sub>MA<sup>7</sup>      C<sub>MI</sub>7<sup>b5</sup> F7#5 F7      B<sub>b</sub>6

E<sub>m</sub>7<sup>b5</sup>      E<sub>b</sub>MI<sup>7</sup>      G<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>MA<sup>7</sup> G<sub>MI</sub>7      C<sub>MI</sub>7      F7<sup>b9</sup>      B<sub>b</sub>MA<sup>7</sup> B<sub>b</sub>9sus

E<sub>b</sub>MA<sup>7</sup>      A<sub>b</sub>9sus<sub>3</sub>, G<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>MA<sup>7</sup> D<sub>b</sub>MA<sup>7</sup>      G<sub>MI</sub>7<sup>b5</sup> C7<sup>b9</sup>      F<sub>MA</sub><sup>7</sup> F7<sup>b9</sup>

B<sub>b</sub>6      D<sub>MI</sub><sup>7</sup>      E<sub>m</sub>7<sup>b5</sup>      E<sub>b</sub>MA<sup>7</sup>      C<sub>MI</sub>7 F7      D<sub>MI</sub><sup>7</sup> G<sub>MI</sub>7      A<sub>MI</sub><sup>7</sup> D7

D<sub>MI</sub>7<sup>b5</sup>      G7#5b9      C<sub>MI</sub>7      G<sub>b</sub>7#11      F7#5 F7b9 B<sub>b</sub>6      C<sub>MI</sub>7 F7

## If You Could See Me Now

(Ballad)

Tadd Dameron

**A**

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

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

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

**B**

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

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

**A**

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

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

# I Get A Kick Out Of You

(Medium Swing)

Cole Porter

<b>A</b>	$\frac{4}{4}$	$B_{-7}^b$	$E_7^b$	$A_{\Delta 7}^b$	$C_{-7} F_{7b9}$	
		$B_{-7}^b$	$E_7^b$	$A_{\Delta 7}^b$	$C_{-7} F_{7b9}$	
		$B_{-7}^b$	$E_7^b$	$C_{\emptyset 7}$	$F_{7b9}$	
		$B_{-7}^b$	$E_7^b$	$A_6^b$	$C_{-7} F_{7b9}$	
				$A_6^b$	Fine	
				$A_6^b$		
<b>B</b>		$E_{-7}^b$	$A_7^b$	$E_{-7}^b$	$A_7^b$	
		$C_{\emptyset 7}$		$F_{7b9}$		
		$B_{-6}^b$	$G_{\emptyset 7}$	$C_{\emptyset 7}$	$F_{7b9}$	
		$B_7^b$		$B_{-7}^b$	$E_7^b$	
					D.C. al 1st ending	

# 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♯⁹⁹, G⁶⁹, F♯⁹⁵, Bm⁹, F♯⁹⁵.

Johnny Mercer

# I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



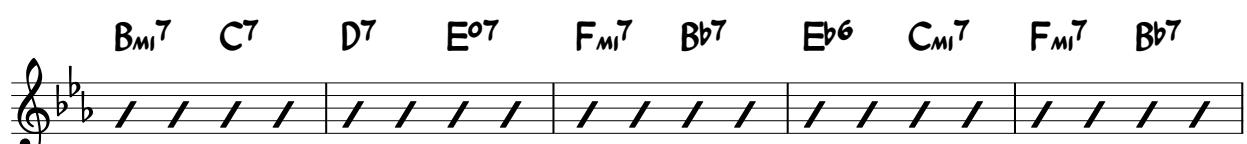
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



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



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



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



# I Only Have Eyes For You 1

Harry Warren

(Ballad)

**A**  
4| A-7

| D<sub>7</sub> | A-7 | D<sub>7</sub> |

| G<sub>Δ7</sub>

1. | G<sub>Δ7</sub> C<sub>7</sub> | B-7 | B-7 E<sub>7</sub> |

2. | G<sub>Δ7</sub> B<sub>7#5</sub> | E<sub>7</sub> | ∕ |

**B**  
| A-7

| D<sub>7</sub> | D<sub>7</sub> | B-7 | E<sub>7</sub> |

| A<sub>ø7</sub> | D<sub>7</sub> | B-7 | B-7 E<sub>7</sub> |

**C**  
| A-7

| D<sub>7</sub> | A-7 | D<sub>7</sub> |

| G<sub>Δ7</sub>

| C<sub>7</sub> | F<sub>7#11</sub> | E<sub>7b9</sub> |

| A-7

| D<sub>7</sub> | G<sub>6</sub> | B-7 E<sub>7b9</sub> |

# 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<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>7#11 D7 G7#5 C9 D<sub>b</sub>13 C7 C<sub>M</sub>17

This musical line consists of two measures. The first measure contains notes corresponding to the chords B<sub>b</sub>M<sub>A</sub>7, E<sub>b</sub>7#11, and D7. The second measure contains notes corresponding to G7#5, C9, D<sub>b</sub>13, C7, and C<sub>M</sub>17.

A<sub>M</sub>17b5 D7 G<sub>M</sub>17 G<sub>b</sub>7 F<sub>M</sub>17 B<sub>b</sub>7 E<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>M<sub>I</sub>7 A<sub>b</sub>7

This musical line consists of two measures. The first measure contains notes corresponding to A<sub>M</sub>17b5, D7, G<sub>M</sub>17, G<sub>b</sub>7, F<sub>M</sub>17, B<sub>b</sub>7, and E<sub>b</sub>M<sub>A</sub>7. The second measure contains notes corresponding to E<sub>b</sub>M<sub>I</sub>7 and A<sub>b</sub>7.

B<sub>b</sub>M<sub>A</sub>7 C<sub>M</sub>17 D<sub>M</sub>17 E<sub>b</sub>M<sub>A</sub>7 E<sub>M</sub>17b5 A7#5 E<sub>M</sub>17b5 A7#5 D<sub>M</sub>17 D<sub>b</sub>7 C<sub>M</sub>17 F7

This musical line consists of two measures. The first measure contains notes corresponding to B<sub>b</sub>M<sub>A</sub>7, C<sub>M</sub>17, D<sub>M</sub>17, E<sub>b</sub>M<sub>A</sub>7, E<sub>M</sub>17b5, A7#5, E<sub>M</sub>17b5, A7#5, D<sub>M</sub>17, D<sub>b</sub>7, C<sub>M</sub>17, and F7. The second measure contains notes corresponding to C<sub>M</sub>17 and F7.

B<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>7#11 D7 G7#5 C9 D<sub>b</sub>13 C7 C<sub>M</sub>17

This musical line consists of two measures. The first measure contains notes corresponding to B<sub>b</sub>M<sub>A</sub>7, E<sub>b</sub>7#11, D7, G7#5, C9, D<sub>b</sub>13, C7, and C<sub>M</sub>17. The second measure contains notes corresponding to C<sub>M</sub>17 and F7.

A<sub>M</sub>17b5 D7 G<sub>M</sub>17 G<sub>b</sub>7 F<sub>M</sub>17 B<sub>b</sub>7 E<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>M<sub>I</sub>7 A<sub>b</sub>7

This musical line consists of two measures. The first measure contains notes corresponding to A<sub>M</sub>17b5, D7, G<sub>M</sub>17, G<sub>b</sub>7, F<sub>M</sub>17, B<sub>b</sub>7, and E<sub>b</sub>M<sub>A</sub>7. The second measure contains notes corresponding to E<sub>b</sub>M<sub>I</sub>7 and A<sub>b</sub>7.

B<sub>b</sub>M<sub>A</sub>7 G<sub>M</sub>17/F E<sub>M</sub>17b5 E<sub>b</sub>9#11 D<sub>M</sub>17 D<sub>b</sub>7 C<sub>M</sub>17 F7 B<sub>b</sub>6 C<sub>M</sub>17 F7

This musical line consists of two measures. The first measure contains notes corresponding to B<sub>b</sub>M<sub>A</sub>7, G<sub>M</sub>17/F, E<sub>M</sub>17b5, E<sub>b</sub>9#11, D<sub>M</sub>17, D<sub>b</sub>7, C<sub>M</sub>17, F7, B<sub>b</sub>6, and C<sub>M</sub>17. The second measure contains notes corresponding to F7 and C<sub>M</sub>17.

(Medium Swing)

## I've Got You Under My Skin

Cole Porter

**A**

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

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

**B**

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

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

**C**

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

**D**

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

$| E_{\Delta 7}^b | A_7^b | B_{\Delta 7}^b | D_{\emptyset} G_7 | C_{-7} | F_7 | B_{\Delta 7}^b | \asymp |$

Sadie Vimmerstedt

# I Wanna Be Around

For Josefina Méndez

Johnny Mercer

% Eb

Gbº Fm7 Bb9

1 2 3 4

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

5 6 7 8

Fm7 C7+ Fm7 Cm1 F7 Fm7

9 10 11 12

D.S. al Coda

C7+

13

Bb9 G7 C7

14 15 16

F7 Fm7 Abm1Bb13 Eb

17 18 19

# Just Friends

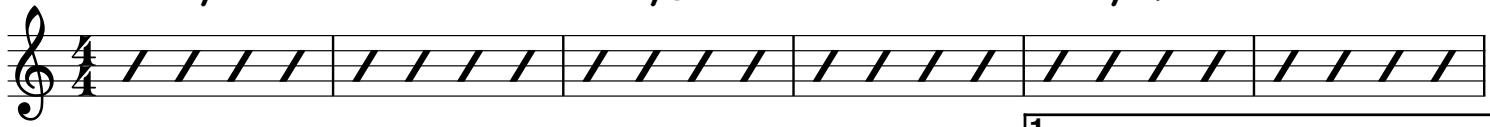
for Josefina Mendez

John Klenner

F<sub>MA</sub>7/C

F<sub>M1</sub>7/Bb

E<sub>M1</sub>9/A



|1.

E<sub>b</sub><sub>M1</sub>7/A<sub>b</sub>

D<sub>M1</sub>7

G7

B<sub>M1</sub>7<sub>b5</sub> E<sub>7b9</sub> A<sub>M1</sub>7



|2.

D7#11

D<sub>M1</sub>7 G7

G<sub>M1</sub>7 C7

B<sub>M1</sub>7<sub>b5</sub> E<sub>7b9</sub> A<sub>M1</sub>7



D7

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G<sub>M1</sub>7 C7



(Up Tempo Swing)

### Just One Of Those Things

Cole Porter

**A**

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

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

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

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

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

**B**

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

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

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

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

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

D.C. al 3rd ending

# La Puerta

for Josefina Mendez

D<sub>MI</sub>7

G7

C<sub>MA</sub>7

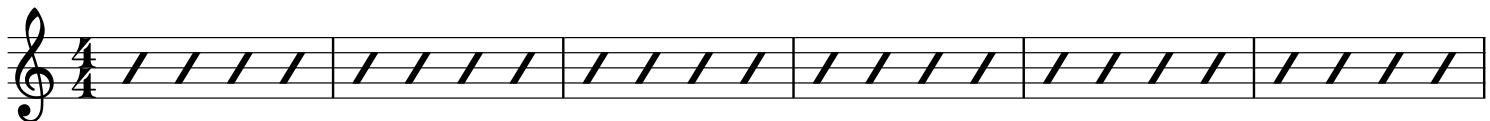
D<sub>MI</sub>7

E<sub>MI</sub>7

E<sub>b</sub><sub>MI</sub>7

D<sub>MI</sub>7

G7



1. C<sub>MA</sub>7

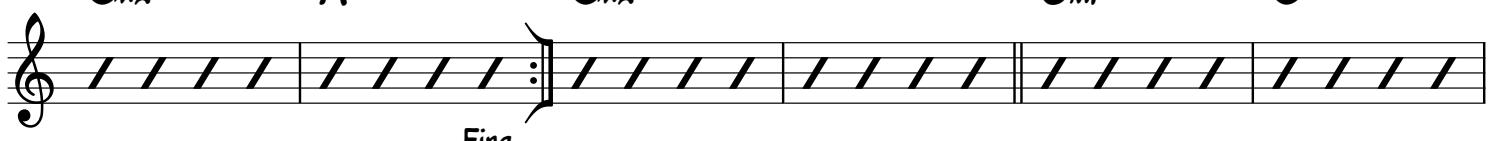
A<sup>7b9</sup>

2. C<sub>MA</sub>7

G<sub>MI</sub>7

C7

Fina



F<sub>MA</sub>

F<sub>MI</sub>

B<sup>b</sup>7

E<sub>b</sub><sub>MA</sub>

A<sup>b</sup>7

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' indicating common time. The music is divided into measures by vertical bar lines. Chords are written above the staff, and specific notes are indicated by dots. The score includes lyrics in parentheses above certain measures. The chords and lyrics are as follows:

- Measure 1: G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>, G<sub>M1</sub>7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, A<sub>M1</sub>7<sup>b5</sup>, D7, G
- Measure 2: G<sub>M1</sub>7, G7, C<sup>6</sup>, C<sub>M1</sub><sup>6</sup>, G, Eb<sup>9</sup>, A<sub>M1</sub>7<sup>b5</sup>, D7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>
- Measure 3: G<sub>M1</sub>7, D7, Eb<sup>7</sup>, A<sup>7</sup>, A<sub>M1</sub>7, D7, B<sub>M1</sub>7<sup>b5</sup>
- Measure 4: E<sup>7<sup>b9</sup></sup>, C<sup>6</sup>, F<sup>6</sup>, G<sup>6</sup>, Eb, B<sub>b</sub><sup>7</sup>, Eb
- Measure 5: B<sub>b</sub><sup>7</sup>, Eb, D7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>, G<sub>M1</sub>7
- Measure 6: G<sub>M1</sub>, Eb/G G<sub>M1</sub>, A<sub>M1</sub>7<sup>b5</sup>, D7, G, G<sub>M1</sub>7, G7, C, C<sub>M1</sub><sup>6</sup>, G/B
- Measure 7: A<sup>7</sup>, Eb<sup>13<sup>#11</sup></sup>, G/D, A<sub>M1</sub>7, A<sub>M1</sub>7/D<sup>1</sup>G<sup>6</sup>, A<sub>M1</sub>7D<sup>7<sup>#5</sup></sup>, G<sup>2</sup>, D7<sup>#5</sup>, G<sup>6</sup>

## 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 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 - G7(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
- Staff 7: F7 - Ab7 - F7 - Ab7
- Staff 8: Ami7 - F7 - Ab7 - F7
- Staff 9: 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

(Bossa Nova)

## Little Boat (O Barquinho) 1

Roberto Menescal



4| D<sub>Δ7</sub> | ∕ | G<sup>#</sup><sub>\_7</sub> C<sup>#</sup><sub>\_7</sub> | ∕ |

| C<sub>Δ7</sub> | ∕ | F<sup>#</sup><sub>\_7</sub> B<sub>7</sub> | ∕ |

| B<sup>b</sup><sub>Δ7</sub> | ∕ | E<sub>\_7</sub> A<sub>7</sub> | ∕ |

| F<sup>#</sup><sub>\_7</sub> | B<sub>7b9</sub> | E<sub>\_7</sub> | A<sub>7b9</sub> | ||

# The Look of Love

For Josefina Méndez

Burt Bacharach

Musical score for "The Look of Love" by Burt Bacharach, arranged for voice and piano. The score consists of five staves of music, each with a different harmonic progression and melodic line.

**Staff 1:** C<sub>M1</sub>, G<sub>M1</sub>7, A<sub>bM1</sub>7

**Staff 2:** G<sup>7sus</sup>, G<sup>7</sup>, C<sub>M1</sub>, C<sup>7</sup>, A<sub>bM1</sub>7

**Staff 3:** A<sub>bM1</sub>, E<sub>bM1</sub>7, E<sup>b7</sup>, A<sub>bM1</sub>7, A<sup>b6</sup>

**Staff 4:** G<sup>7sus</sup>, C<sub>M1</sub>7, F<sup>7</sup>, E<sup>b6</sup>, F<sub>M1</sub>7

**Staff 5:** E<sup>b6</sup>, F<sub>M1</sub>7, 1. (continues from Staff 4), 2. (continues from Staff 4), C<sub>M1</sub>, C<sub>M1</sub>, F<sub>M1</sub>, C<sub>M1</sub>

# Lullaby of Birdland

for Josefina Mendez

George Shearing

A C<sub>M1</sub> D<sup>7</sup> G<sup>7</sup> C<sub>M1</sub> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sup>7</sup>



F<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> G<sup>7</sup> C<sub>M1</sub> D<sup>7</sup> G<sup>7</sup>



C<sub>M1</sub> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



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

Luiz Bonfa

**A**

$\frac{4}{4}$  | E- | F $^{\#}$ <sub>ø7</sub> B<sub>7b9</sub> | E- | F $^{\#}$ <sub>ø7</sub> B<sub>7b9</sub> |

| E- | A<sub>-7</sub> D<sub>7</sub> | G $_{\Delta 7}$  | E<sub>7b9</sub> |

| A<sub>-7</sub> | D<sub>7</sub> | G $_{\Delta 7}$  | C $_{\Delta 7}$  |

| F $^{\#}$ <sub>ø7</sub> | B<sub>7b9</sub> | E- | F $^{\#}$ <sub>ø7</sub> B<sub>7b9</sub> |

**B**

| E- | F $^{\#}$ <sub>ø7</sub> B<sub>7b9</sub> | E- |  $\div$  |

| B<sub>ø7</sub> | E<sub>7b9</sub> | A- |  $\div$  |

| A<sub>-7</sub> | F $^{\#}$ <sub>ø7</sub> B<sub>7b9</sub> | E- | E<sub>-7</sub> | C $_{\Delta 7}$  |

| F $^{\#}$ <sub>ø7</sub> | B<sub>7b9</sub> | E- | F $^{\#}$ <sub>ø7</sub> B<sub>7b9</sub> |

$\oplus$  | E- | A<sub>-7</sub> E<sub>-7</sub> | A<sub>-7</sub> E<sub>-7</sub> | A<sub>-7</sub> B<sub>-7</sub> | E- |

# Mas Que Nada

for Josefina Mendez

Intro Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Bb7#9

A

Eb<sub>MI</sub>7

4/4 time signature. Treble clef. Chords: Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Bb7#9, then repeat.

Treble clef. Chords: Eb<sub>MI</sub>7, Ab<sub>MI</sub>7, Db7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7.

Treble clef. Chords: Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Bb<sub>MI</sub>7, Am<sub>MI</sub>7, Ab<sub>MI</sub>7, Db7, Eb<sub>MI</sub>7.

Treble clef. Chords: Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7.

Treble clef. Chords: Ab<sub>MI</sub>7, Db7, Gb<sub>MA</sub>7, B7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, Bb<sub>MI</sub>7, Eb<sub>B</sub>7, Ab<sub>MI</sub>7.

Treble clef. Chords: Db7, Gb<sub>MA</sub>7, B7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7.

Treble clef. Chords: Bb7#9, Eb<sub>MI</sub>7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, Ab<sub>MI</sub>7, Db7, Gb<sub>MA</sub>7, B7.

Treble clef. Chords: F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7.

Bossa Nova

# Meditation

For Josefina Mendez

Tom Jobim

Intro C<sup>#</sup><sub>M1</sub>7<sup>b5</sup> F<sup>#</sup>7<sub>sus</sub><sup>b9</sup> F<sup>#</sup>7<sup>b9</sup> Fmaj7 E<sup>7</sup><sub>sus</sub> E<sup>7</sup><sub>sus</sub><sup>b9</sup> A<sub>M1</sub>7<sup>b5</sup>

D<sup>7</sup><sub>sus</sub><sup>b9</sup> D<sup>7</sup> G<sub>M1</sub>7 D<sup>9</sup><sup>#5</sup> % A G<sub>M1</sub>7 F<sup>#</sup>7<sub>sus</sub> F<sup>#</sup>7 G<sub>M1</sub>7 B<sub>M1</sub>7 E<sup>7</sup><sup>#5</sup> A<sub>M1</sub>7

C<sub>M1</sub>6 F<sup>9</sup> B<sub>M1</sub>7 E<sup>7</sup><sup>#5</sup> A<sub>M1</sub>7 D<sup>7</sup><sup>#5</sup>

B C<sup>6</sup> C<sub>M1</sub>6 B<sub>M1</sub>7 B<sup>b</sup>7

A<sub>M1</sub>7 D<sup>7</sup><sup>#5</sup> C G<sub>M1</sub>7 F<sup>#</sup>7<sub>sus</sub> F<sup>#</sup>7

G<sub>M1</sub>7 B<sub>M1</sub>7 E<sup>7</sup><sup>#5</sup> A<sub>M1</sub>7

C<sub>M1</sub>6 F<sup>7</sup> F<sup>7</sup><sup>#11</sup> E<sup>7</sup><sup>#5</sup><sub>b9</sub> E<sup>b</sup>7<sup>#11</sup> D<sup>13</sup><sub>b9</sub> G<sup>6</sup> D<sup>9</sup><sup>#5</sup>

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

Tag C<sup>#</sup><sub>M1</sub>7<sup>b5</sup> F<sup>#</sup>7<sub>sus</sub><sup>b9</sup> F<sup>#</sup>7<sup>b9</sup> Fmaj7 E7<sub>sus</sub> E7<sub>sus</sub><sup>b9</sup> A<sub>M1</sub>7<sup>b5</sup>

D7<sub>sus</sub><sup>b9</sup> D7 G<sub>M1</sub>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<sup>#</sup><sub>M1</sub>7<sup>b5</sup>, F<sup>#</sup>7<sub>sus</sub><sup>b9</sup>, F<sup>#</sup>7<sup>b9</sup>, Fmaj7, E7<sub>sus</sub>, E7<sub>sus</sub><sup>b9</sup>, A<sub>M1</sub>7<sup>b5</sup>, D7<sub>sus</sub><sup>b9</sup>, D7, G<sub>M1</sub>7, and D9#5. The bottom staff is for a harmonic instrument and shows sustained notes corresponding to the chords above.

Jonny Mercer

# Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

G<sub>MA</sub>7      G<sub>M1</sub>7      C7#11      F<sub>MA</sub>7

F<sub>M1</sub>7      Bb7#11      Eb<sub>MA</sub>7      Eb<sub>M1</sub>7      Ab7#11

1. G<sub>MA</sub>7      E<sub>M1</sub>7      A<sub>M1</sub>7      D7      || 2. G<sub>MA</sub>7      E<sub>M1</sub>7      C<sub>M1</sub>7<sup>b5</sup> F<sub>#7</sub>

B<sub>MA</sub>7      B<sub>M1</sub>7      E7      A<sub>MA</sub>7      B<sub>M1</sub>7      Bb7#11      A<sub>MA</sub>7

A<sub>M1</sub>7      D7      Bm7      Bb7      A<sub>M1</sub>7      Ab7#11      G<sub>MA</sub>7

G<sub>M1</sub>7      C7#11      F<sub>MA</sub>7      F<sub>M1</sub>7      Bb7#11

Eb<sub>MA</sub>7      Eb<sub>M1</sub>7      Ab7#11      G<sub>MA</sub>7      EM17

A<sub>M1</sub>7      D7

June Fox

# Missing You

for Josefina Mendez

Tim Fox

F<sub>M1</sub>7                      D<sub>B<sub>MA</sub></sub>7#11                      C7#9

F<sub>M1</sub>11                      G<sub>B<sub>MA</sub></sub>7                      G<sub>B<sub>M1</sub></sub>13

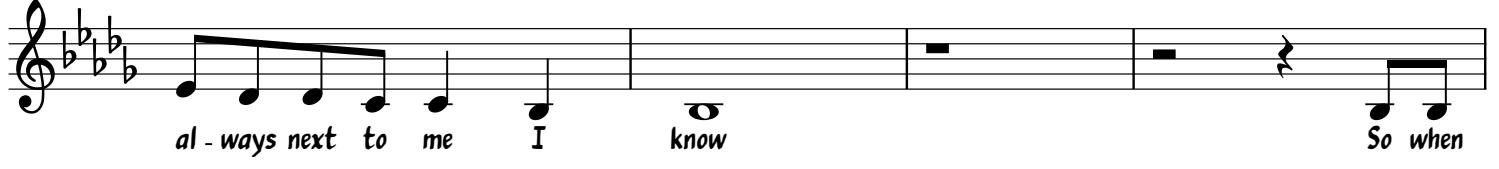
F7#9                      B<sub>B<sub>MA</sub></sub>7                      G<sub>B<sub>MA</sub></sub>7#11

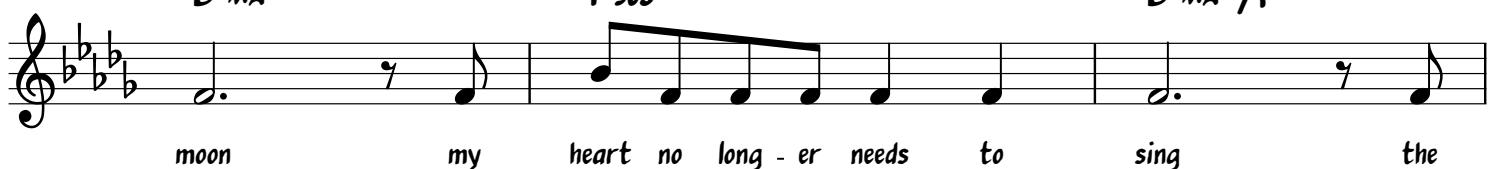
I                      B<sub>B<sub>M1</sub></sub>11                      B<sub>B<sub>M1</sub></sub>/A<sub>B</sub>

G<sub>B<sub>MA</sub></sub>7#11                      E<sub>B/G</sub>

A<sub>B</sub>sus                      F<sub>M1</sub>7

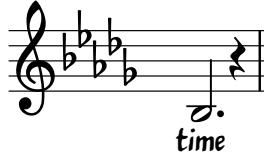
D<sub>B<sub>MA</sub></sub>7#11                      C7#9                      F<sub>M1</sub>7

**C7#9**                    **F<sub>MI</sub>11**                    **C7#9**                    **F<sub>MI</sub>11**  

  
**G<sub>b</sub>MA7**                    **G<sub>b</sub>MI13**                    **F7#9**  

  
**B<sub>b</sub>MA7**                    **Fsus**                    **B<sub>b</sub>MA7/F**  

  
**G<sub>b</sub>MA7#11**                    **G<sub>MI</sub>7**                    **Absus**  

  
**B<sub>b</sub>MA7**                    **F<sub>MI</sub>7**                    **D<sub>b</sub>MA7#11**  

  
**C7#9**                    **F<sub>MI</sub>7**                    **C7#9**  

  
**F<sub>MI</sub>11**  


# More

for Josefina Mendez

E<sub>b</sub>MA<sup>7</sup>      C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      B<sub>b</sub><sup>9</sup>      E<sub>b</sub>MA<sup>7</sup>

C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      1. B<sub>b</sub><sup>9</sup>      2. D<sub>Mi</sub><sup>7</sup> G<sup>7b9</sup>      C<sub>Mi</sub>

C<sub>Mi</sub>(MA<sup>7</sup>)      C<sub>Mi</sub><sup>7</sup>      C<sub>Mi</sub><sup>6</sup>      F<sub>Mi</sub><sup>7</sup>      F<sup>9</sup>

F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>      B<sub>b</sub><sup>7b9</sup>      E<sub>b</sub>MA<sup>7</sup>      C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>

B<sub>b</sub><sup>9</sup>      E<sub>b</sub>MA<sup>7</sup>      C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

C<sub>Mi</sub>      C<sub>Mi</sub>(MA<sup>7</sup>)      C<sub>Mi</sub><sup>7</sup>      C<sub>Mi</sub><sup>6</sup>      F<sub>Mi</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>

E<sub>b</sub>MA<sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      B<sub>b</sub><sup>7b9</sup>

## My Shining Hour 1

(Medium Swing)

Harold Arlen

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

# The Nearness of You

Washington/Carmichael

A musical score for 'The Nearness of You' 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<sub>-7</sub>

| G<sub>7sus</sub> G<sub>7</sub> | C<sub>-7</sub> | F<sub>7sus</sub> F<sub>7</sub> |

B<sub>6</sub><sup>b</sup>

| E<sub>-7</sub> A<sub>7</sub> | A<sub>Δ7</sub><sup>b</sup> | D<sub>-7</sub> G<sub>7</sub> |

G<sub>-7</sub>

| C<sub>7b9</sub> | F<sub>-Δ7</sub> | B<sub>7</sub><sup>b</sup> |

E<sub>Δ7</sub><sup>b</sup>

| A<sub>∅7</sub> D<sub>7b9</sub> | G<sub>Δ7</sub> | E<sub>-7</sub> B<sub>7</sub><sup>b</sup> A<sub>7</sub> |

B  
| D<sub>-7</sub>

| G<sub>7sus</sub> G<sub>7</sub> | C<sub>-7</sub> | F<sub>7sus</sub> F<sub>7</sub> |

B<sub>6</sub><sup>b</sup>

| E<sub>-7</sub> A<sub>7</sub> | D<sub>-</sub> D<sub>-Δ7</sub> | G<sub>7</sub> |

| G<sub>-7</sub> D<sub>7#11</sub><sup>b</sup> | C<sub>7</sub> B<sub>-C</sub><sup>b</sup> | F<sub>6</sub> | E<sub>∅7</sub> A<sub>7b9</sub> |

(Medium Swing)

**Nice 'n Easy**

Spence-Bergman-Keith

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

$A_+$

$C_\circ 7$

$F_{7\sharp 9}$

$B^\flat_7$

$F_{7\flat 13}$

$A_6^\flat$

$B^\flat_7$

$B^\flat_7$

$A_7^\flat$

$E_7^\flat$

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

**B**

$F_{-7}$

$F_{-\Delta 7}$

$F_{-E_\flat}$

$D^\flat_{\Delta 7}$

$C_{-7}$

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

$B^\flat_7$

$E_7^\flat$

**A**

$A^\flat$

$A_+$

$A_6^\flat$

$A_7^\flat$

$D^\flat_{\Delta 7}$

$C_{7\flat 9}$

$F_{-7}$

$B^\flat_7$

$B_\circ 7$

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

$B^\flat_7 \ E_7^\flat$

$A_6^\flat$

$B^\flat_7 \ E_7^\flat$

$E_7^\flat$

## Night And Day

(Medium Swing)

Cole Porter

<b>A</b>	<b>C<sub>ø7</sub></b>				
<b>4</b>	<b>G<sub>Δ7</sub><sup>b</sup></b>	<b>F<sub>7</sub></b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>G<sub>Δ7</sub><sup>b</sup></b>	<b>F<sub>7</sub></b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>E<sub>ø7</sub></b>	<b>E<sub>-7</sub><sup>b</sup></b>	<b>D<sub>-7</sub></b>	<b>D<sub>ø7</sub><sup>b</sup></b>	
	<b>C<sub>-7</sub></b>	<b>F<sub>7</sub></b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	<b>:</b>
			<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>A<sub>7</sub><sup>b</sup></b>	<b>=</b>
<b>B</b>	<b>D<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>D<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>E<sub>ø7</sub></b>	<b>E<sub>-7</sub><sup>b</sup></b>	<b>D<sub>-7</sub></b>	<b>D<sub>ø7</sub><sup>b</sup></b>	
	<b>C<sub>-7</sub></b>	<b>F<sub>7</sub></b>	<b>B<sub>6</sub><sup>b</sup></b>	<b>/</b>	<b>=</b>

Adagio

**Nosotros**  
for Josefina Mendez

Pedro Junco

The sheet music for "Nosotros" features eight staves of musical notation, each with a different harmonic progression. The chords are labeled above each staff. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the third staff.

- Staff 1: D7, G<sub>MI</sub>⁹, C<sub>MI</sub>⁷, F7, G<sub>MI</sub>⁹, C<sub>MI</sub>⁷, F7
- Staff 2: G<sub>MI</sub>⁹, E♭<sup>13</sup>, D7, G<sub>MI</sub>⁹, A♭⁹, G<sub>MI</sub>⁹, C<sub>MI</sub>⁷, F7
- Staff 3: G<sub>MI</sub>⁹, C<sub>MI</sub>⁷, F⁹, B♭<sub>MA</sub>⁷, A♭<sub>MA</sub>⁷, E♭<sub>MA</sub>⁷, F<sub>MA</sub>⁷
- Staff 4: G<sub>MA</sub><sup>13</sup>, C<sup>13</sup>, G<sub>MA</sub><sup>13</sup>, C<sup>13</sup>, G<sub>MA</sub>⁷, C<sub>MA</sub>⁷
- Staff 5: B<sub>MI</sub>⁷, B♭<sub>MI</sub>⁷, A<sub>MI</sub>⁷, D7, B♭⁷, A<sub>MI</sub>⁷, D⁹
- Staff 6: A<sub>MI</sub>⁷, D⁹, A♭⁹, G<sub>MA</sub>⁷, C<sup>13</sup>, A♭⁷#<sup>11</sup>, G<sub>MA</sub><sup>13</sup>
- Staff 7: C<sup>13</sup>, G<sub>MA</sub>⁷, D<sub>MI</sub><sup>11</sup>, G⁹, C, F⁹
- Staff 8: C<sub>MA</sub><sup>13</sup>, A<sub>MI</sub>⁷, C<sub>MI</sub>⁷, F⁹, B<sub>MI</sub><sup>11</sup>, E⁹



(Bossa Nova)

**One Note Samba**

Antonio-Carlos Jobim

A 4/4	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	D-7	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>7</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7 A <sup>b</sup> <sub>7#11</sub>	G <sub>6</sub>	
B	C-7	F <sub>7</sub>	B <sup>b</sup> <sub>Δ7</sub>		∴
	B <sup>b</sup> <sub>-7</sub>	E <sup>b</sup> <sub>7</sub>	A <sup>b</sup> <sub>Δ7</sub>	A <sub>∅7</sub> D <sub>7</sub>	
A	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	D-7	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>7</sub>	
	B <sup>b</sup> <sub>6</sub>	A <sub>7</sub>	A <sup>b</sup> <sub>Δ7</sub>	G <sub>6</sub>	

# 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:** G<sup>6</sup>, B<sup>7</sup>, C<sub>M</sub>A<sup>7</sup>, F<sup>#</sup><sub>M</sub>I B<sup>7</sup>, E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>

**Staff 2:** A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>, B<sub>M</sub>I<sup>7</sup> E<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>, G<sup>6</sup>, B<sup>7</sup>, C<sub>M</sub>A<sup>7</sup>, F<sup>#</sup><sub>M</sub>I<sup>7</sup> B<sup>7</sup>

**Staff 3:** E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>, A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>, G<sup>6</sup>, D<sub>M</sub>I<sup>7</sup>, G<sup>7</sup>

**Staff 4:** C<sub>M</sub>A<sup>7</sup> G<sup>7</sup>, C<sup>6</sup>, E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>, A<sub>M</sub>I<sup>7</sup>, D<sup>9sus</sup>

**Staff 5:** G<sup>6</sup>, B<sup>7</sup>, C<sub>M</sub>A<sup>7</sup>, F<sup>#</sup><sub>M</sub>I<sup>7</sup> B<sup>7</sup>, E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>

**Staff 6:** A<sub>M</sub>I<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>

(Bossa Nova)

## Only Trust Your Heart 1

Benny Carter

**A**

$\frac{4}{4} \left\{ \begin{matrix} B^b_{\Delta 7 \# 11} \\ G_{-7} \end{matrix} \right.$  |  $E_{7 \# 9}$  |  $A_{-7}$  |  $D_{-7}$  |

|  $C_7 \ C_{7 \# 5} \left| \begin{matrix} F_{\Delta 7} \\ F_7 \end{matrix} \right. \right.$  |  $C_{-7} \ F_7 \ } \right.$

$\left. \begin{matrix} 1. \\ 2. \end{matrix} \right| \left. \begin{matrix} F_7 \\ C_{-7} \ B_{7 \# 11} \end{matrix} \right| \right.$

**B**

|  $B^b_{\Delta 7}$  |  $D_{-7} \left| \begin{matrix} A \\ \cancel{A} \end{matrix} \right. \right.$  |  $G_{-7}$  |  $G_{-7} \left| \begin{matrix} \cancel{F} \\ F \end{matrix} \right. \right.$  |

|  $E_{\emptyset 7}$  |  $A_{7 \flat 13}$  |  $D_{-7}$  |  $D^b \left| \begin{matrix} C_{-7} \ F_7 \end{matrix} \right. \right.$  |

**A**

|  $B^b_{\Delta 7 \# 11}$  |  $E_{7 \# 9}$  |  $A_{-7}$  |  $D_{-7}$  |

|  $G_{-7}$  |  $C_7 \ C_{7 \# 5} \left| \begin{matrix} E^b_{7 \# 11} \\ \cancel{E^b_{7 \# 11}} \end{matrix} \right. \right.$  |  $D_7$  |

**C**

|  $G_{-7}$  |  $B^b_{-7} \ E^b_7 \left| \begin{matrix} F_{\Delta 7} \\ \cancel{F_{\Delta 7}} \end{matrix} \right. \right.$  |  $A_{-7} \ D_{7 \flat 9} \right| \right.$

|  $D^b_{7 \# 11}$  |  $B^b_{\Delta 7} \ C_{7 \flat 9} \left| \begin{matrix} F_6 \\ \cancel{C} \end{matrix} \right. \right.$  |  $C_{-7} \ F_7 \ } \right| \right.$

(Medium Swing)

## Our Love is Here to Stay

George Gershwin

A  
4/4 | D<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | C<sub>6</sub> F<sub>7</sub> | E<sub>-7</sub> A<sub>7</sub> |

D<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | B<sub>7</sub><sup>b</sup> A<sub>7</sub> | F<sub>-7</sub><sup>#</sup> B<sub>7</sub> ||

B  
| E<sub>-7</sub> A<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | C<sub>Δ7</sub> F<sub>Δ7</sub> | B<sub>∅7</sub> E<sub>7</sub> |

A<sub>-7</sub>

| D<sub>7</sub> | D<sub>-7</sub> | G<sub>7</sub> A<sub>7</sub> |

A  
| D<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | C<sub>6</sub> F<sub>7</sub> | E<sub>-7</sub> A<sub>7</sub> |

D<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | B<sub>7</sub><sup>b</sup> A<sub>7</sub> | F<sub>-7</sub><sup>#</sup> B<sub>7</sub> ||

C  
| E<sub>-7</sub> A<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | B<sub>7</sub><sup>b</sup> A<sub>7</sub> | D<sub>-7</sub> E<sub>∅7</sub><sup>b</sup> |

| E<sub>-7</sub> A<sub>7</sub>

| D<sub>-7</sub> G<sub>7</sub> | C<sub>6</sub> | A<sub>7</sub> |

(Rock Pop)

## Overjoyed

Stevie Wonder

**A**

**B**

D.C. al Coda

**C**

**D**

# 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<sub>sus</sub>, % Voice, Bb<sub>sus</sub>, A7#9
- Staff 2:** Ab<sub>MA</sub>7, Bb/Ab, G<sub>Mi</sub>7, F<sub>Mi</sub>7, Eb<sub>MA</sub>7, A7#9, Ab<sub>MA</sub>7, Bb<sub>sus</sub>
- Staff 3:** Eb<sub>MA</sub>7, Eb<sub>sus</sub>, Ab<sub>MA</sub>7, Bb/Ab
- Staff 4:** G<sub>Mi</sub>7, C7b9, F7, F<sub>Mi</sub>7, Bb<sub>sus</sub>
- Staff 5:** A7b9#11, Ab<sub>MA</sub>7, Bb/Ab, G<sub>Mi</sub>7, C7b9
- Staff 6:** F7, Bb<sub>sus</sub>, Bb<sub>sus</sub>
- Staff 7:** Bb<sub>sus</sub>, Bb<sub>sus</sub>, A7b9#11, Ab<sub>MA</sub>7, Bb/Ab
- Staff 8:** G<sub>Mi</sub>7, F<sub>Mi</sub>7, Eb<sub>MA</sub>7, A7b9#11, Ab<sub>MA</sub>7, Bb<sub>sus</sub>

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

$E_{MA}^b 7$    D.S.

Ballad

# 'Round About Midnight

for Josefina Mendez

T. Monk

Intro E<sub>M1</sub>7<sup>b5</sup> A7alt D<sub>M1</sub>7<sup>b5</sup> G7alt C<sub>M1</sub>7<sup>b5</sup> F7alt

A/Bb F7#11 B<sub>B</sub><sub>M1</sub> B<sub>B</sub><sub>M1</sub>/A B<sub>B</sub><sub>M1</sub>/Ab G<sub>M1</sub>7<sup>b5</sup> Eb<sub>M1</sub>7Ab7

B<sub>B</sub><sub>M1</sub> Eb7 F#<sub>M1</sub> B7 F<sub>M1</sub> Bb7 Eb<sub>M1</sub>7 Ab7 Db<sub>M1</sub>7 D7#9 Eb7#11 1. G<sub>M1</sub>7<sup>b5</sup> Gb7#11

F7 F7b9 2. G<sub>M1</sub>7<sup>b5</sup> C7#9 C<sub>M1</sub>7<sup>b5</sup> C<sub>M1</sub>/F B<sub>B</sub><sub>M1</sub>7 G<sub>M1</sub>7<sup>b5</sup> C7#11

F7 G<sub>M1</sub>7<sup>b5</sup> C7#11 F7 Eb<sub>M1</sub> Eb<sub>M1</sub>/Db C<sub>M1</sub>7<sup>b5</sup> F7#9

B<sub>B</sub><sub>M1</sub> B<sub>B</sub><sub>M1</sub>/Ab G<sub>M1</sub>7<sup>b5</sup> C7#9 F<sub>M1</sub> Bb7 Eb<sub>M1</sub> Ab7 Db<sub>M1</sub> Gb7 C<sub>M1</sub>7<sup>b5</sup> F7#9

B<sub>B</sub><sub>M1</sub> B<sub>B</sub><sub>M1</sub>/A B<sub>B</sub><sub>M1</sub>/Ab G<sub>M1</sub>7<sup>b5</sup> Eb<sub>M1</sub>Ab7 B<sub>B</sub><sub>M1</sub> Eb7 F#<sub>M1</sub> B7 F<sub>M1</sub> Bb7

Eb<sub>M1</sub>7 Ab7 Db<sub>M1</sub>7 D7#9 Eb7#11 G<sub>M1</sub>7<sup>b5</sup> C7#9 C<sub>M1</sub>7<sup>b5</sup> C<sub>M1</sub>/F B<sub>B</sub><sub>M1</sub>7 To Coda

$\frac{4}{4}$

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

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

**522**

**SABOR A MI**

Composer

**A**

**B**

**LUJON**

Henry Mancini 1960

**D-7**  
Bass Line

**A**  
**D-9**

**B**  
**G-9**  
**Fine**

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

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

# Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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<sup>b</sup>⁹, F/A, and E<sup>b</sup>⁹.
- Staff 2:** Features chords A<sup>b</sup>M<sub>A</sub>⁷, G<sup>13</sup>, G<sup>7b13</sup>, and C⁹.
- Staff 3:** Features chords C⁷b⁹, F<sub>M1</sub>(M<sub>A</sub>⁷) F<sub>M1</sub>⁷, A<sup>b</sup>M<sub>I</sub>⁷, D<sup>b</sup>⁹, G<sup>b</sup>M<sub>A</sub>⁷, gm⁷b⁵C⁷b⁹, F<sub>M1</sub>⁷, and F#⁰.
- Staff 4:** Features chords B<sup>b</sup>M<sub>I</sub>⁷, E<sup>b</sup>⁷[A], A<sup>b</sup>M<sub>A</sub>⁷, G<sub>M1</sub>⁷b⁵C⁷b⁹, F<sub>M1</sub>(M<sub>A</sub>⁷) F<sub>M1</sub>⁷, E<sup>b</sup>M<sub>I</sub>⁷, and A<sup>b</sup>⁹.
- Staff 5:** Features chords D<sup>b</sup>M<sub>A</sub>⁷, C<sub>M1</sub>⁷b⁵F⁷b¹³, B<sup>b</sup>M<sub>I</sub>(M<sub>A</sub>⁷), B<sup>b</sup>M<sub>I</sub>⁷, E<sup>b</sup>⁷, and E<sup>b</sup>⁷b¹³.
- Staff 6:** Features chords A<sup>b</sup>M<sub>A</sub>⁷, D<sub>M1</sub>⁷b⁵, and G⁷b¹³.
- Staff 7:** Features chords C<sub>M1</sub>⁷, A<sup>b</sup>M<sub>I</sub>⁶, B<sup>b</sup>M<sub>I</sub>⁷, E<sup>b</sup>⁷[B], A<sup>b</sup>M<sub>A</sub>⁷, G<sub>M1</sub>⁷b⁵C⁷b⁹, and F<sub>M1</sub>(M<sub>A</sub>⁷).
- Staff 8:** Features chords F<sub>M1</sub>⁷, E<sup>b</sup>M<sub>I</sub>⁷, A<sup>b</sup>⁹, D<sup>b</sup>M<sub>A</sub>⁷, C<sub>M1</sub>⁷b⁵F⁷b¹³, D<sup>b</sup>M<sub>A</sub>⁷, and D<sup>b</sup>M<sub>I</sub>⁶.

*To Coda*

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

# Smile

for Josefina Mendez

Charlie Chaplin

C<sub>MA</sub> D<sub>M1</sub>7/G G7 C<sub>MA</sub>

D<sub>M1</sub>7 G7 E<sub>M1</sub>7

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>

D<sub>M1</sub>7/G G7 C<sub>MA</sub>

D<sub>M1</sub>7 G7 E<sub>M1</sub>7

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>



# 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♭, E₉⁷, and E♭⁹. The middle staff also uses a treble clef and 4/4 time. It contains six measures of chords: A⁷♭⁹, D₉⁷, F₉⁷, A♭⁹, B⁹, 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

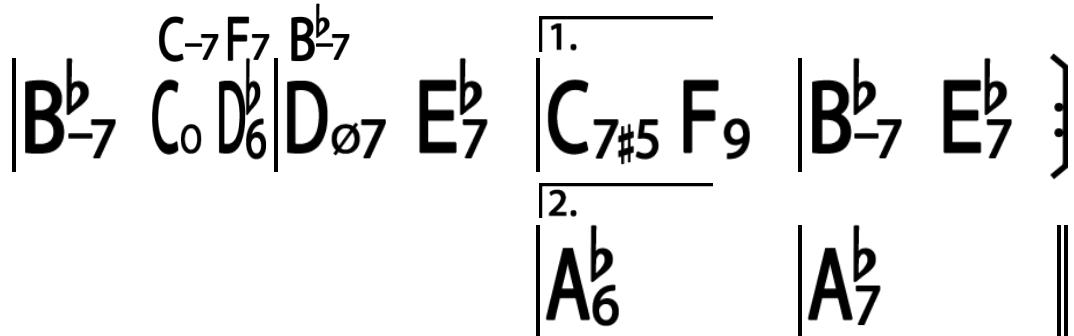
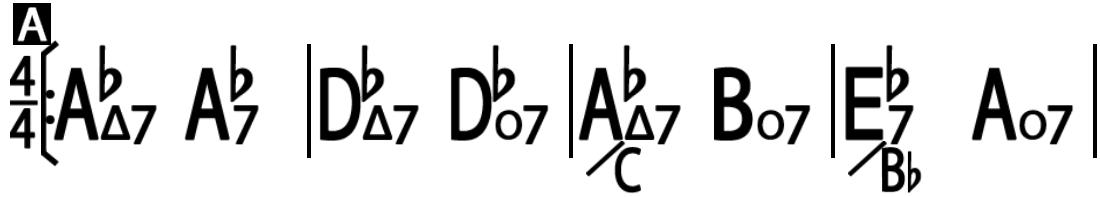
The musical score consists of four staves of handwritten musical notation. The first staff starts with a G<sub>M1</sub>7 chord. The second staff begins with an E♭7<sup>#11</sup> D7<sup>#9</sup> chord, followed by a G<sub>M1</sub>7 chord, then a section starting with A<sub>M1</sub>7<sup>b5</sup> D7<sup>#9</sup>, which is bracketed and labeled '1.' above the first occurrence and '2.' above the second. This section continues with G<sub>M1</sub>7, C<sub>M1</sub>7, F7, and B♭<sub>MA</sub>. The third staff starts with B°, followed by C<sub>M1</sub>7, C<sub>M1</sub>7/B♭, and A<sub>M1</sub>7<sup>b5</sup>. The fourth staff starts with D7<sup>#9</sup>.

## Someone To Watch Over Me

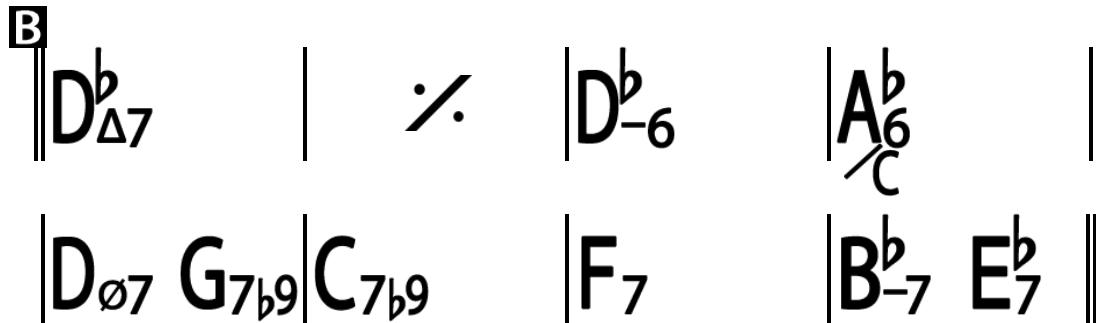
(Ballad)

George Gershwin

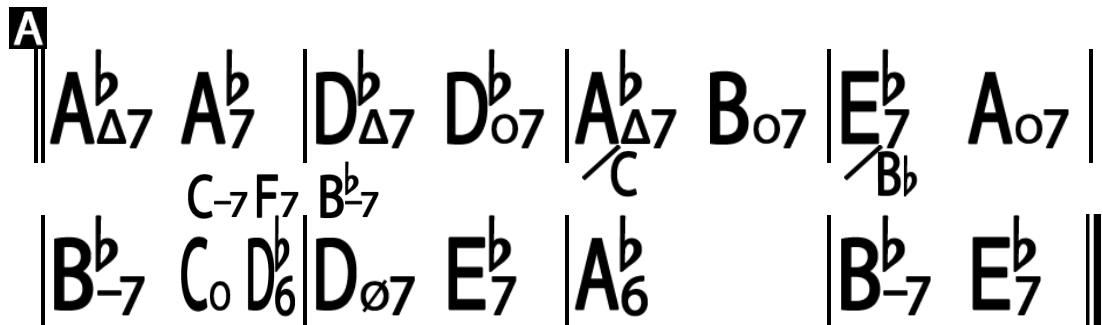
A



B



A



# Something

for Josefina Mendez

Lennon/McCartney

F       $F_{M1}7$       F<sup>7</sup>      B<sup>b</sup>      G      G<sup>7</sup>

C      D<sub>M1</sub>      D<sub>M1/C#</sub>      D<sub>M1</sub><sup>7</sup>/C      G<sup>7/B</sup>      B<sup>b</sup>      A<sup>b</sup>      C<sup>7</sup>

Double Tempo (♩=♩)

D      D      D<sub>M1</sub><sup>7</sup>      B<sub>M1</sub>      D/A      G

C      D      D<sub>M1</sub><sup>7</sup>      B<sub>M1</sub>      D/A      G

Temp 1 (♩=♩)

C      F      F      D<sub>M1</sub><sup>7</sup>      F<sup>7</sup>

B<sup>b</sup>      G      G<sup>7</sup>      C      D<sub>M1</sub>      D<sub>M1/C#</sub>

D<sub>M1</sub><sup>7/C</sup>      G<sup>9/B</sup>      B<sup>b</sup>      A<sup>b</sup>      C<sup>7</sup>      D      B<sup>b</sup>      A<sup>b</sup>      C<sup>7</sup>      F

(Bossa Nova)

## So Nice (Summer Samba) 1

Marco Valles

A 4: DΔ7	∴   G#-7	C#7b13	
GΔ7	G6	C7	∴
B 1.    F#-7	B7b9	E-7	C#ø7 F#7b13
B-7	E7	E-7	B7b A7 }
C 2.    F#-7	B7b9	E-7	A7b9
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**

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

$|C_{-7} \quad | F_7 \quad | \overline{B_6^b \quad G_{-7}} \quad | C_{-7} \quad F_7 \quad |$

$\overline{|B_6^b \quad | E_{-7} \quad A_{7b9}|}$

**B**

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

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

**A**

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

$|C_{-7} \quad | F_7 \quad | B_6^b \quad G_{-7} \quad | C_{-7} \quad F_7 \quad |$

# Teach Me Tonight

Gene DePaul

(Slow Swing)

$$\begin{array}{c} \textbf{A} \\ \frac{4}{4} \left\{ \textbf{G}_{\Delta 7} \; \textbf{C}_7 \; \left| \textbf{B}_{-7} \; \textbf{E}_{7b13} \right| \textbf{A}_{-7} \; \textbf{D}_7 \; \left| \textbf{B}_{\emptyset 7} \; \textbf{E}_{7b9} \right| \right\} \end{array}$$

$$\begin{array}{c} \text{A}_{-7} \quad \text{D}_7 \\ | \qquad | \\ \text{B}_{-7} \quad \text{E}_{7\flat 9} \quad \left| \begin{array}{cc} \text{A}_{-7} & \text{D}_7 \end{array} \right. \end{array}$$

$$\boxed{2.} \quad \boxed{\mathbf{G}_6 \quad \mathbf{C}_7 \quad \mathbf{G}_6 \quad \mathbf{B}_{-7} \mathbf{B}_{-7}^b}$$

**B** A-<sub>7</sub> D<sub>7</sub> | B-<sub>7</sub> E<sub>7\flat 9</sub> | A-<sub>7</sub> D<sub>7</sub> | G<sub>\Delta 7</sub>

| C<sup>#</sup><sub>ø7</sub> F<sup>#</sup><sub>7b9</sub> | B<sub>-7</sub> E<sub>7</sub> | E<sub>-7</sub> A<sub>7</sub> | A<sub>-7</sub> D<sub>7</sub> ||

**A** | G<sub>Δ7</sub> C<sub>7</sub> | B<sub>-7</sub> E<sub>7,13</sub> | A<sub>-7</sub> D<sub>7</sub> | B<sub>∅7</sub> E<sub>7,9</sub> |

$$\left| \begin{matrix} A_{-7} & D_7 \end{matrix} \right| \left| \begin{matrix} G_6 & E_{-7} \end{matrix} \right| \left| \begin{matrix} A_{-7} & D_7 \end{matrix} \right| \equiv$$

(Ballad)

Tenderly

Walter Gross

A  
4/4 | B<sup>b</sup><sub>Δ7</sub>

| E<sup>b</sup><sub>7</sub>

| B<sup>b</sup><sub>-7</sub>

| E<sup>b</sup><sub>7</sub>

|

| C<sub>-7</sub>

| A<sup>b</sup><sub>7#11</sub>

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

B  
| C<sub>ø7</sub>

| F<sub>7#9</sub>

| C<sub>ø7</sub>

| F<sub>7#9</sub> G<sup>b</sup><sub>ø7</sub>

| G<sub>-7</sub>

| C<sub>7</sub>

| C<sub>-7</sub>

| F<sub>7</sub>

||

A  
| B<sup>b</sup><sub>Δ7</sub>

| E<sup>b</sup><sub>7</sub>

| B<sup>b</sup><sub>-7</sub>

| E<sup>b</sup><sub>7</sub>

|

| C<sub>-7</sub>

| A<sup>b</sup><sub>7#11</sub>

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

C  
| C<sub>ø7</sub>

| F<sub>7</sub> G<sup>b</sup><sub>ø7</sub> | G<sub>-7</sub>

| C<sub>7</sub> D<sup>b</sup><sub>ø7</sub>

| D<sub>-7</sub> G<sub>7</sub> | C<sub>-7</sub> F<sub>7</sub> | B<sup>b</sup><sub>6</sub>

| C<sub>-7</sub> F<sub>7</sub> ||

## That's All

(Medium Swing)

Haymes-Brandt

**A**

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

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

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

**B**

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

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

**A**

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

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

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

**A**  
4/4 | B<sup>b</sup><sub>Δ7</sub> | ∴ | A<sub>ø7</sub> | D<sub>7b9</sub> |

| G<sub>-7</sub> | ∴ | F<sub>-7</sub> | B<sup>b</sup><sub>7</sub> |

**B**  
| E<sup>b</sup><sub>Δ7</sub> | A<sup>b</sup><sub>7#11</sub> | B<sup>b</sup><sub>Δ7</sub> | G<sub>-7</sub> |

| C<sub>7</sub> | ∴ | C<sub>-7</sub> | F<sub>7</sub> |

**A**  
| B<sup>b</sup><sub>Δ7</sub> | ∴ | A<sub>ø7</sub> | D<sub>7b9</sub> |

| G<sub>-7</sub> | ∴ | F<sub>-7</sub> | B<sup>b</sup><sub>7</sub> |

**C**  
| E<sup>b</sup><sub>Δ7</sub> | A<sup>b</sup><sub>7#11</sub> | B<sup>b</sup><sub>Δ7</sub> | E<sub>ø7</sub> A<sub>7</sub> |

| B<sup>b</sup><sub>Δ7</sub> E<sup>b</sup><sub>7</sub> | D<sub>-7</sub> G<sub>7</sub> | C<sub>-7</sub> F<sub>7</sub> | B<sup>b</sup><sub>6</sub> F<sub>7</sub> |

**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<sub>Maj</sub><sup>7</sup> ∕ E<sub>b</sub><sub>Maj</sub><sup>7</sup> A<sub>b</sub><sup>13</sup>

G<sub>Maj</sub><sup>7</sup> ∕ B<sub>m</sub><sup>7</sup> E<sup>7b9</sup>

Am<sup>7</sup> B<sup>7\#5</sup> Em<sup>7</sup> Em<sup>(\Delta7)</sup> F<sup>\#7\#5</sup>

B<sub>Maj</sub><sup>7</sup> F<sup>\#13</sup> B<sub>m</sub><sup>7</sup> E<sup>9</sup> Am<sup>7</sup> D<sup>7\#5</sup>

G<sub>Maj</sub><sup>7</sup> ∕ G<sub>m</sub><sup>7</sup> C<sup>9</sup>

G<sub>Maj</sub><sup>7</sup> ∕ D<sub>m</sub><sup>9</sup> G<sub>6</sub><sup>7</sup> D<sub>b</sub><sup>7\#11</sup>

C<sub>Maj</sub><sup>7</sup> C<sub>m</sub><sup>6</sup> B<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>07</sup>

Am<sup>7</sup> D<sup>7b9</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

(Medium Swing)

**Tu Mi Delirio**

Unknown Composer

$\frac{4}{4} \parallel$  | E<sub>-7</sub> | E <sub>$\Delta 9$</sub> <sup>b</sup> | E<sub>-7</sub> | E <sub>$\Delta 9$</sub> <sup>b</sup> |

Intro

**A**  
| D <sub>$\Delta 9$</sub>  | F<sub>13</sub> | B <sub>$\Delta 7$</sub> <sup>b</sup> | B<sub>6</sub><sup>b</sup> |

| A<sub>7</sub> |  $\asymp$  | D <sub>$\Delta 7$</sub>  |  $\asymp$  |

| A<sub>-7</sub> | D<sub>7</sub> | G <sub>$\Delta 7$</sub>  |  $\asymp$  |

| B<sub>-7</sub> | E<sub>-7**5**</sub> | G<sub>-7</sub> | A<sub>7</sub> | ||

**B**  
| D <sub>$\Delta 7$</sub>  | F<sub>13</sub> | B <sub>$\Delta 7$</sub> <sup>b</sup> | B<sub>6</sub><sup>b</sup> |

| A<sub>7</sub> |  $\asymp$  | F<sub>-7**5**</sub><sup>#</sup> | B<sub>7**9**</sub> |

| G <sub>$\Delta 7$</sub>  | C<sub>7#11</sub> | F<sub>-7</sub><sup>#</sup> | F<sub>o</sub> |

| E<sub>-7</sub> | A<sub>7</sub> | F<sub>-7**5**</sub><sup>#</sup> | B<sub>7**9**</sub> |

| G <sub>$\Delta 7$</sub>  | C<sub>7#11</sub> | F<sub>-7</sub><sup>#</sup> | F<sub>o</sub> |

| E<sub>-7</sub> | A<sub>7</sub> | D <sub>$\Delta 7$</sub>  | F <sub>$\Delta 7$</sub>  | B <sub>$\Delta 7$</sub> <sup>b</sup> | E <sub>$\Delta 7$</sub> <sup>b</sup> |

# 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<sub>MA</sub>7 | A<sub>b</sub><sub>MI</sub>7<sup>b5</sup> | D<sub>b</sub>7alt | G<sub>MA</sub>7

**Staff 2:** B<sub>MI</sub>7 | E7 | C<sub>MA</sub>7 | F7<sup>#11</sup> | B<sub>MI</sub>7

**Staff 3:** E7 | A7 | D<sub>MA</sub>7

**Staff 4:** A<sub>b</sub><sub>MI</sub>7<sup>b5</sup> | D<sub>b</sub>7 | G<sub>MA</sub>7 | B<sub>MI</sub>7

**Staff 5:** E7 | C<sub>MA</sub>7 | F7<sup>#11</sup> | B<sub>MI</sub>7 | E7 | A7

**Staff 6:** D7 | G<sub>MA</sub>7 | E<sub>MI</sub>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 Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The next two staves are also for piano, showing the same chords. The fifth staff begins with a treble clef and a measure of eighth-note patterns, followed by G Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The sixth staff continues with eighth-note patterns, followed by A m<sup>7</sup>, C m<sup>7</sup>, C m<sup>6</sup>, B m<sup>7</sup>, and E 7 b9. The seventh staff starts with A m<sup>7</sup>, followed by D 7 b9, G Maj<sup>7</sup>, G m<sup>7</sup>, and ends with a repeat sign. The eighth staff begins with a bass clef and shows C m<sup>9</sup>, C m<sup>6</sup>, B m<sup>7</sup>, E 7 b9, A 6<sup>7</sup>, and A 7 #5. The ninth staff starts with A m<sup>7</sup>, followed by D 9, G 6, and E♭ Maj<sup>7</sup>/G.

1.

2.

# Você E Eu

for Josefina Méndez

The sheet music consists of ten staves of musical notation, likely for piano, arranged vertically. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4 throughout.

- Staff 1:** Labeled **B<sup>b</sup>⁹**. The melody starts with eighth-note pairs followed by quarter notes.
- Staff 2:** Labeled **A<sup>7alt</sup>**. The melody continues with eighth-note pairs and quarter notes.
- Staff 3:** Labeled **B<sup>b</sup>⁹**, **dm⁷b⁵**, **G⁷alt**, and **C<sub>Mi</sub>¹¹**. The melody includes eighth-note pairs and quarter notes, with a fermata over the last note of the G⁷alt section.
- Staff 4:** Labeled **E<sup>b</sup><sub>Mi</sub>⁶**, **E<sup>b</sup><sub>Mi</sub>**, **B<sup>b</sup>⁹/D**, and **D<sup>b</sup>⁰**. The melody features eighth-note pairs and quarter notes.
- Staff 5:** Labeled **C<sub>Mi</sub>¹¹**, **F¹³**, and **B<sup>b</sup>⁹**. The melody includes eighth-note pairs and quarter notes.
- Staff 6:** Labeled **A<sup>7alt</sup>**, **B<sup>b</sup>⁹**, **D<sub>Mi</sub>⁷b⁵**, and **G⁷alt**. The melody features eighth-note pairs and quarter notes.
- Staff 7:** Labeled **D<sub>Mi</sub>¹¹**, **D<sub>Mi</sub>⁹**, **E<sup>b</sup><sub>Mi</sub>⁶**, and **E<sup>b</sup><sub>Mi</sub>**. The melody includes eighth-note pairs and quarter notes.
- Staff 8:** Labeled **B<sup>b</sup>⁹/D**, **G⁷b⁹**, **C¹³**, **D<sup>b</sup>⁰**, **D<sub>Mi</sub>⁷b⁵**, **G⁷b⁹**, **C⁹**, and **E<sup>b</sup>¹³**. The melody features eighth-note pairs and quarter notes.
- Staff 9:** Labeled **B<sup>b</sup>**. The melody concludes with eighth-note pairs.

# Voce È Linda

for Josefina Mendez

Caetano Veloso

**A**

F<sub>MI</sub>11 C<sub>MI</sub>11 D<sub>B</sub><sub>MA</sub>9 G<sub>MI</sub>7<sub>b</sub>5 C<sub>7</sub><sub>b</sub>9 D<sub>B</sub><sub>MA</sub>9

D<sub>MI</sub>7<sub>b</sub>5 G7<sub>b</sub>9 C<sub>MI</sub>9 F7<sub>b</sub>9 [1] B<sub>B</sub><sub>MI</sub>11 E<sub>b</sub>13sus [2] B<sub>B</sub><sub>MI</sub>11 E<sub>b</sub>13sus

**B**

A<sub>B</sub><sub>MA</sub>7 C<sub>M</sub>11 D<sub>B</sub><sub>MA</sub>9 C<sub>MI</sub>7 B<sub>B</sub><sub>MI</sub>9 C<sub>MI</sub>7 D<sub>B</sub><sub>MI</sub>9

G<sub>b</sub>13sus C<sub>b</sub>6 B<sub>B</sub><sub>MI</sub>11 E<sub>b</sub>13sus

[2.] D<sub>B</sub><sub>MI</sub>9 G<sub>b</sub>13sus G<sub>b</sub>13 C<sub>B</sub><sub>MA</sub>9 E<sub>b</sub>13sus

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

# The Way You Look Tonight

for Josefina Mendez

Jerome Kern

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

(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	$G_{-7}$	$C_7$	$F_{A\Delta 7}^{\#}$		$\therefore$
	$F_{-7}$	$B_7^{\flat}$	$E_{G\Delta 7}^{\flat}$	$A_{7\flat 9}$	
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<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | E<sub>Δ7</sub><sup>b</sup> A<sub>7</sub><sup>b</sup> | G<sub>-7</sub> C<sub>7b9</sub> |

| F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | E<sub>Δ7</sub><sup>b</sup> B<sub>7</sub><sup>b</sup> | E<sub>Δ7</sub><sup>b</sup> |

| D<sub>07</sub> | G<sub>7b9</sub> | C- | ∕ |

| C<sub>-7</sub> F<sub>7</sub> | C<sub>-7</sub> F<sub>7</sub> | F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> |

**B**

| F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | E<sub>Δ7</sub><sup>b</sup> A<sub>7</sub><sup>b</sup> | G<sub>-7</sub> C<sub>7b9</sub> |

| F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | E<sub>7</sub><sup>b</sup> | B<sub>-7</sub><sup>b</sup> E<sub>7</sub><sup>b</sup> |

| A<sub>Δ7</sub><sup>b</sup> | D<sub>7</sub><sup>b</sup> | E<sub>Δ7</sub><sup>b</sup> | G<sub>07</sub><sup>b</sup> |

| F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | E<sub>6</sub><sup>b</sup> | G<sub>-7</sub> C<sub>7</sub> |

(Ballad)

## What Are You Doing The Rest Of Your Life?

Michel Legrand

**A**

$\frac{4}{4}$  | F- F- | F-7 D<sub>ø7</sub> | D<sub>Δ7</sub>  
1. | E- | E<sub>b</sub> |

| B<sub>b</sub>-7 | B<sub>b</sub>-7 | G-7 | C<sub>7b13</sub> |  
2. | A<sub>b</sub> |

| B<sub>b</sub>-7 | G<sub>ø7</sub> C<sub>7b9</sub> | F<sub>Δ7</sub> | ∕ |

**B**

| G-7 C<sub>7</sub> | F<sub>Δ7</sub> D-7 | G-7 C<sub>7</sub> | F<sub>Δ7</sub> |

| E-7 A<sub>7</sub> | D<sub>Δ7</sub> | E<sub>b</sub>-7 A<sub>7</sub> | D<sub>Δ7</sub> C<sub>7b13</sub> |

**A**

| F- F- | F-7 D<sub>ø7</sub> | D<sub>Δ7</sub>  
| E- | E<sub>b</sub> |

| B<sub>b</sub>-7 | B<sub>b</sub>-7 | G-7 | C<sub>7b13</sub> |

| D<sub>Δ7</sub> | G<sub>ø7</sub> C<sub>7</sub> | D<sub>Δ7</sub> | D<sub>7#11</sub> |

| F-7 | G<sub>ø7</sub> C<sub>7b13</sub> | F- | G<sub>ø7</sub> C<sub>7b9</sub> |

# 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<sub>MA</sub>⁷, E<sub>MI</sub>⁷, and G<sub>MA</sub>⁷. Staff 2 continues with E<sub>MI</sub>⁷ and A<sub>MI</sub>⁷. Staff 3 shows a bass line and chords D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, and A<sub>MI</sub>⁹. Staff 4 includes D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, and D<sup>13</sup><sub>SUS</sub> followed by D<sup>13</sup>. Staff 5 contains G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, and E<sub>MI</sub>⁷. Staff 6 begins with C<sub>MI</sub>⁹, followed by two measures of C<sub>MI</sub>⁹ and a measure of D<sup>13</sup><sub>SUS</sub>. 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".

# You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A E<sub>b</sub><sub>M1</sub> F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>#9</sup> E<sub>b</sub><sub>M1</sub>6 C<sub>#M1</sub>7 F<sub>#7</sub> B<sub>M1</sub>7

B F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7 F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>#9</sup> E<sub>b</sub><sub>M1</sub>6 C<sub>M1</sub>7<sup>b5</sup> F7<sup>b9</sup>

F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>b9</sup> C E<sub>b</sub><sub>M1</sub> F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>#9</sup> E<sub>b</sub><sub>M1</sub>6 C<sub>#M1</sub>7

F<sub>#7</sub> B<sub>M1</sub>7 D C<sup>7</sup> G<sub>b</sub><sup>6</sup>/D<sub>b</sub> D<sup>7</sup> E<sub>b</sub><sub>M1</sub>6 A<sub>b</sub>7

D<sub>b</sub>7<sup>#9</sup> G<sub>b</sub><sub>M1</sub>7

fine

Haven Gillespie

# You Go To My Head

for Josefina Mendez

Fred Coots

A

C<sub>MA</sub>7 E<sub>MI</sub>7 F<sub>MI</sub>7 B<sub>b</sub>7<sub>b9</sub> E<sub>b</sub><sub>MA</sub>7 A<sub>b</sub>7<sub>#11</sub> D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>MI</sub>9 A<sub>MI</sub>7<sub>b5</sub> D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub>



1.

C<sub>MA</sub>7 A7<sub>#5#9</sub> D<sub>MI</sub>7 G7<sub>b9</sub>

2.

C<sub>MA</sub>7

G<sub>MI</sub>7 C7

B

F<sup>6</sup>

F#<sup>o</sup>



C<sub>MA</sub>7/G G<sup>9</sup><sub>sus</sub> C<sup>6</sup>

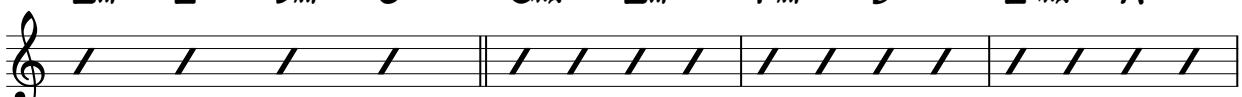
F#<sub>MI</sub>7 B<sup>9</sup>

A<sub>b</sub><sub>MI</sub>7 D<sub>b</sub>7<sub>b9</sub> F#<sub>MI</sub>7 F7<sub>#11</sub>



C

E<sub>MI</sub>7 E<sub>b</sub>9<sub>#11</sub> D<sub>MI</sub>7 G7<sub>b9</sub> C<sub>MA</sub>7 E<sub>MI</sub>7 F<sub>MI</sub>7 B<sub>b</sub>7<sub>b9</sub> E<sub>b</sub><sub>MA</sub>7 A<sub>b</sub>7<sub>#11</sub>



D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MI</sub>9 A<sub>MI</sub>7<sub>b5</sub> D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MA</sub>7

G<sub>MI</sub>7 C7<sub>b9</sub> F<sub>MA</sub>7



B<sub>b</sub>9

C<sub>MA</sub>7

G<sup>6</sup>/B

A<sub>MI</sub>7

A<sub>MI</sub>/G F#<sub>MI</sub>7<sub>b5</sub> B<sub>b</sub>7<sub>b9</sub>

E<sub>MI</sub>7

A7<sub>b9</sub>



D<sub>MI</sub>7

G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>MI</sub>7

D<sub>MI</sub>7

G7<sub>b9</sub>



# 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, G<sup>7</sup>, C
- Staff 2: C<sup>#</sup><sup>o</sup>, F<sup>#</sup>7, B<sub>M1</sub>7, E<sup>7</sup>, <sup>1.</sup>A<sub>M1</sub>7, D<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sub>M1</sub>7D<sup>7</sup>
- Staff 3: <sup>2.</sup>A<sub>M1</sub>7, D<sup>7</sup>, G, C, G, G<sup>7</sup>, C, G, G<sup>#</sup><sup>o</sup>
- Staff 4: A<sub>M1</sub>7, D<sup>7</sup>, G, E<sub>M1</sub>7, B<sub>M1</sub>7
- Staff 5: A<sup>7</sup>, D<sup>7</sup>
- Staff 6: (empty)

R6C+R4 A1 + A2 + B

## You Don't Know Me

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

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

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

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

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