



Josefina Méndez Jazz Tunes

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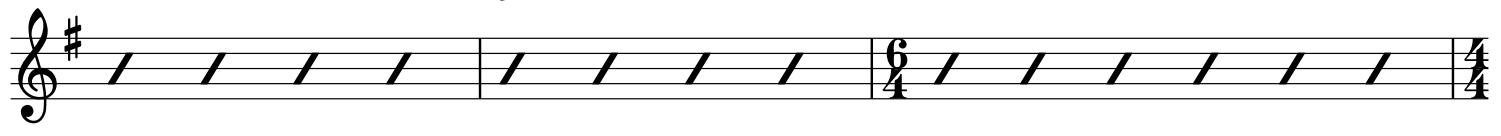
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Across The Universe

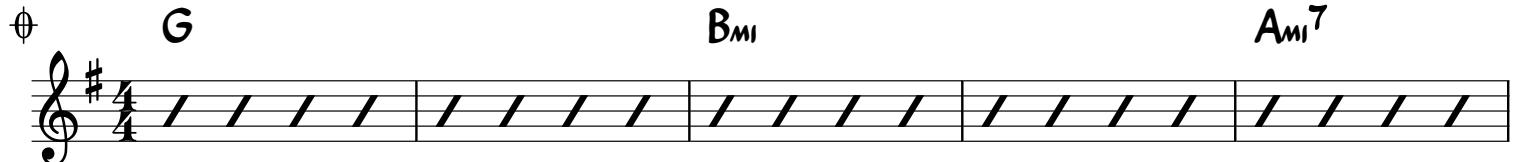
for Josefina Mendez

Lennon/McCartney

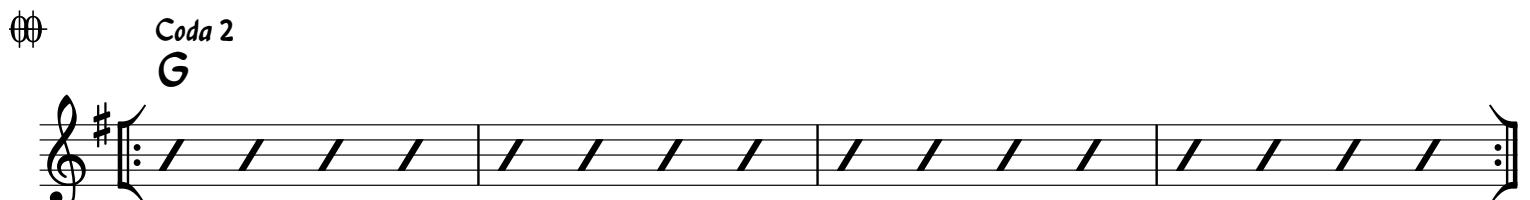
D7



D.S. al Coda 1



D.S. al Coda 2



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.

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

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

Aguas De Marco (Waters Of March)
 (Bossa Nova) Jobim Antonio-Carlos Jobim

A

$\frac{4}{4} \text{ A}_G$	$\text{A}_E^{6/9}$	$F\#_{-6}$	D_F^{-6}	
	$D_7^{\#}_{\#11}$	$D_{\Delta 7}$	D_{-6}	
$\left\{ \text{A}_E^{6/9}$	$\text{A}_7^{\text{sus}} \text{ A}_7$	$D_{-7b5}^{\#}$	D_{-6}	$\dots \quad 4x \quad \right\}$

B

$\left\{ \text{A}_E^{6/9}$	A_G	$F\#_{-6}$	D_F^{-6}	
$\text{A}_E^{6/9}$	$\text{A}_7^{\text{sus}} \text{ A}_7$	$D_{\emptyset 7}^{\#}$	D_{-6}	
$\left\{ \text{A}_E^{6/9}$	$\text{A}_7^{\text{sus}} \text{ A}_7$	$D_{-7b5}^{\#}$	D_{-6}	$\dots \quad \right\}$

2.

$\left\{ D_{-7b5}^{\#}$	D_{-6}	$\text{A}_E^{6/9}$	$\text{A}_7^{\text{sus}} \text{ A}_7$	$\dots \quad \right\}$
$D_{-7b5}^{\#}$	D_{-6}	$\text{A}_E^{6/9}$	A_G	
$F\#_{-6}$	D_{-6}	$\text{A}_{\Delta 9}$	$E_{-7} \text{ A}_7$	$\dots \quad 4x \quad \right\}$

C

$\left\{ D_{-7b5}^{\#}$	D_{-6}	$\text{A}_E^{6/9}$	$\text{A}_7^{\text{sus}} \text{ A}_7$	$\dots \quad \right\}$
$\left\{ \text{B}_A^{\oplus}$	D_A^{-6}	$\text{A}_{\Delta 7}$	$\text{A}_{9^{\text{sus}}} \text{ A}_9$	$\dots \quad \right\}$
B_A	B_A^{\flat}	A_6	A_6^{\cdot}	

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}

B_{○7}
| B₋₆

F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All Or Nothing At All

(Medium Up Swing)

Arthur Altman

A

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

B

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

\emptyset

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

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The lyrics are written below the staff, corresponding to the notes. The score includes measure numbers (4, 5, 9, 13, 17, 21, 25, 29, 33) and various chord names (C-7, F-7, B♭7, E♭maj7, A♭maj7, D7, G maj7, G-7, C-7, F7, B♭maj7, E♭maj7, A7, D maj7, E-7, D maj7, C♯-7, F♯7, B maj7, G7(#5), C-7, F-7, B♭7, E♭maj7, A♭maj7, A♭-7, G-7, F♯dim7, B♭7, E♭maj7, B7, G7). Measure 13 features a three-note grace note (3) above the A7 chord. Measure 21 features a grace note (3) above the D maj7 chord. Measure 29 features a grace note (3) above the F♯dim7 chord.

4 C-7 F-7 B♭7 E♭maj7
A♭maj7 D7 G maj7
5
9 G-7 C-7 F7 B♭maj7
13 E♭maj7 A7 D maj7
17 E-7 A7 D maj7
21 C♯-7 F♯7 B maj7 G7(#5)
25 C-7 F-7 B♭7 E♭maj7
29 A♭maj7 A♭-7 G-7 F♯dim7
33 A♭-7 B♭7 E♭maj7 B7 G7

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

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

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

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

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

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

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

(Rock Pop)

As

Stevie Wonder

in
4/4 | D \flat Δ_7 D \flat $_7$ | G \flat Δ_7 |

||:

||

A
|: D \flat Δ_7 D \flat $_7$ | G \flat Δ_7 |

| D \flat Δ_7 |

| C \flat Δ_7 |

| D \flat Δ_7 D \flat $_7$ | G \flat Δ_7 |

| 1. B \flat $_7$ C-F | B \flat $_7$ E \flat $_7$ E \flat $_7$ A \flat $_7$ |

| 2. B \flat $_7$ C-F |

B
| B \flat $_7$ F $_7$ | B \flat $_7$ E \flat $_7$ |

||:

||

|: ||

| B \flat $_7$ F $_7$ |

| B \flat $_7$ G $7\#11$ |

C
| G \flat Δ_7 | D \flat Δ_7 |

| G \flat Δ_7 |

| E Δ_7 |

| G \flat Δ_7 | D \flat Δ_7 |

| E \flat $_7$ |

| F $_{sus}$ F $_7$ E \flat $_7$ A \flat $_7$ |

D.S. al Coda

| B \flat $_7$ F $_7$ | B \flat $_7$ E \flat $_7$ |

Open

As Time Goes By 1

(Ballad)

Herman Hupfeld

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

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

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

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

Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

Believe You Me

Tim Fox

Straight 8th

$\text{J} = 118$

$\frac{8}{G_{MA}7}$

$F\#_{MI}11$

$G_{MA}7$

$F_{MA}7\#5$



$E_{MI}9$ $Bb_{MA}7$ $D_{MI}9$ $Ab_{MA}7$ $A_{MI}11$ To Coda



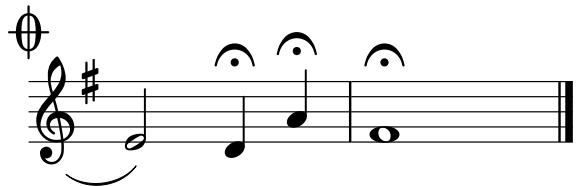
$F\#7b9$ $B_{MI}7$ Eb_{MI} $Ab7$ G_{MI} G_{MI}/F $E7b9$ A_{MI}



$C\#_{MI}$ $F\#7$ $B_{MA}7$ F_{sus} $E_{MI}9$ $Ab_{MA}7\#11$ $A_{MI}7$ $D7$



D.S. al Coda



Berimbau

For Josefina Méndez

Jobim

D \flat /B \flat

E \flat /B \flat

D \flat /B \flat

E \flat /B \flat

D \flat /B \flat

E \flat /B \flat

A musical staff in common time (indicated by a 'C') and G clef. It features a key signature of one flat. The staff consists of five horizontal lines. There are several eighth and sixteenth note patterns, some with stems pointing up and some down, separated by vertical bar lines.

A

Intro

This section contains four measures of rhythmic patterns. The first measure is labeled 'B \flat _{M1}'. The second measure is labeled 'F_{M1}'. The third measure is labeled 'B \flat _{M1}'. The fourth measure is labeled 'F_{M1}'.

B \flat _{M1} C⁷/B \flat B⁷/B \flat B \flat _{M1} C⁷/B \flat B⁷/B \flat

This section contains five measures of rhythmic patterns. The first measure is labeled 'B \flat _{M1}'. The second measure is labeled 'C⁷/B \flat '. The third measure is labeled 'B⁷/B \flat B \flat _{M1}'. The fourth measure is labeled 'C⁷/B \flat '. The fifth measure is labeled 'B⁷/B \flat '.

B \flat _{M1} F_{M1}

This section contains two measures of rhythmic patterns. The first measure is labeled 'B \flat _{M1}'. The second measure is labeled 'F_{M1}'.

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

This section contains six measures of rhythmic patterns. The first measure is labeled 'D \flat /B \flat '. The second measure is labeled 'E \flat /B \flat '. The third measure is labeled 'D \flat /B \flat '. The fourth measure is labeled 'E \flat /B \flat '. The fifth measure is labeled 'D \flat /B \flat '. The sixth measure is labeled 'E \flat /B \flat '.

B

E \flat _{M1}⁷ A \flat ⁷ D \flat _{M1}⁷ A \flat _{M1}⁷ D \flat ⁷ C_{M1}⁷ \flat ⁵

2nd X break

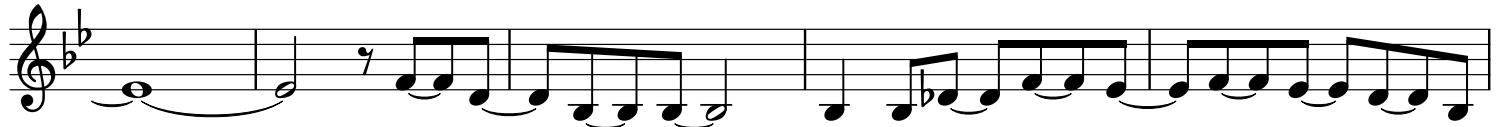
This section starts with a measure labeled 'E \flat _{M1}⁷'. It then has a '2nd X break' indicated by a bracket and 'X' marks. Following the break, it has three measures labeled 'A \flat ⁷', 'D \flat _{M1}⁷', and 'A \flat _{M1}⁷ D \flat ⁷'. The final measure is labeled 'C_{M1}⁷ \flat ⁵'.

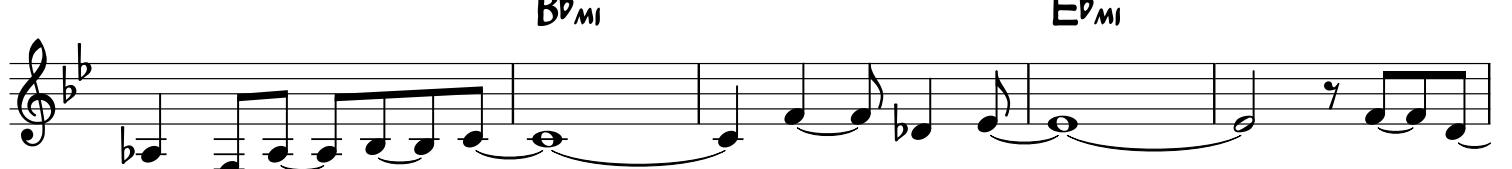
F⁷alt 1. B \flat _{M1} B \flat ⁷ \flat ⁹ \flat ¹³

This section starts with a measure labeled 'F⁷alt'. It then has a measure labeled '1. B \flat _{M1}'. The final measure is labeled 'B \flat ⁷ \flat ⁹ \flat ¹³'.

2. D \flat /B \flat E \flat /B \flat D \flat /B \flat E \flat /B \flat D \flat /B \flat

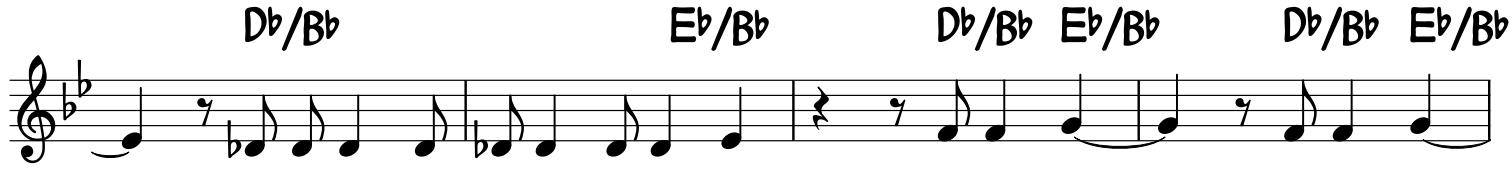
This section contains five measures of rhythmic patterns. The first measure is labeled '2. D \flat /B \flat '. The second measure is labeled 'E \flat /B \flat '. The third measure is labeled 'D \flat /B \flat '. The fourth measure is labeled 'E \flat /B \flat '. The fifth measure is labeled 'D \flat /B \flat '.

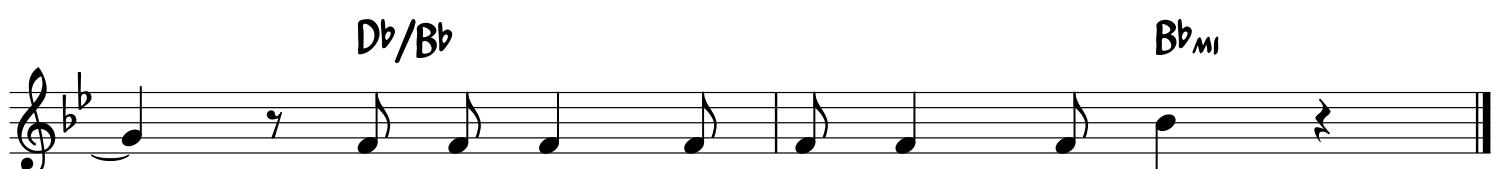
E_b M1


B_b M1


E_b M1


B_b M1
E_b M1


F⁷ sus
B_b M1
D_b/B_b **E_b/B_b**
D_b/B_b **E_b/B_b**


D_b/B_b
E_b/B_b
D_b/B_b **E_b/B_b**
D_b/B_b **E_b/B_b**


Blackbird

for Josefina Mendez

Lennon/McCartney

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

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

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

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

C F/G C F/G C

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

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

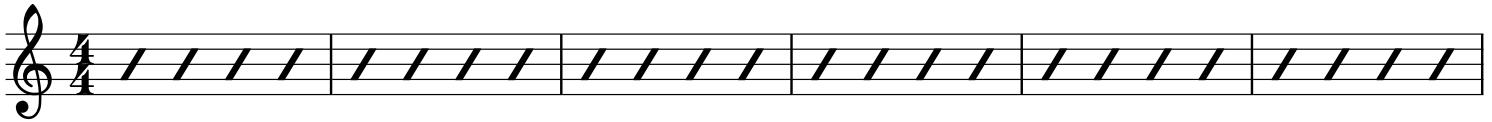
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

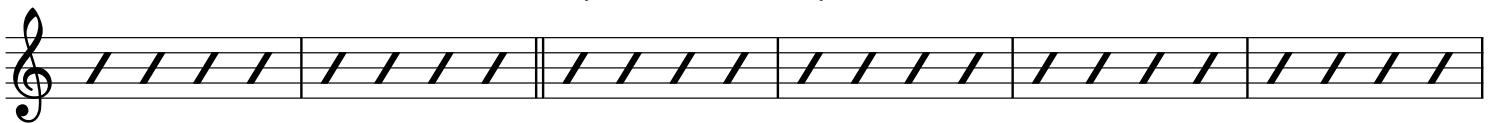
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

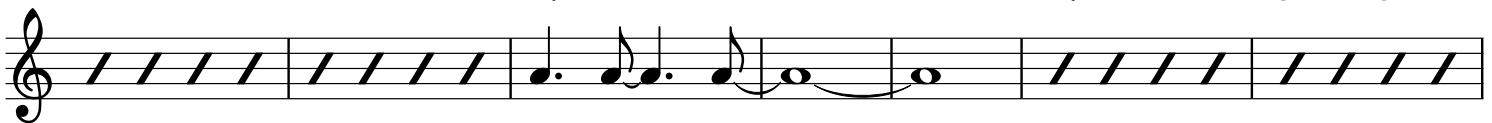
G

F

F

A_{MA}

Bb_{MI}⁶ Bb₉



G_{MA}^{7#5}

C#_{MI}/F# F#¹³

C_{MI}/F

B_{MI}⁹/E

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



B

D_{MI}

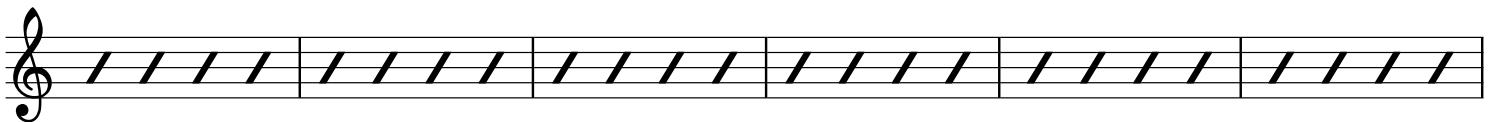
G⁷

F#_{MI}

C_{MI}⁶

F_{MA}⁷

E_{SUS}^{b9}



C_{MI}⁶ F⁷

E_{SUS}

E⁷

C A^{7sus}

A^{13b9}

D_{MA}⁷

G^{7#11}



D_{MI}

D_{MI}

E^{7b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

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

F#^{7#9}



B_{MI}

B_{MI}/A Ab_{MI}^{7b5}Db⁷

C^{7sus}

E^{7sus}

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



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

C_{MI}⁶ F⁷ A_{MA}⁷

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

D.S.
Then repeat letter
like forever.

Body And Soul

(Ballad)

Johnny Green

A

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

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

B

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

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

A

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

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

Brigas Nunca Mais

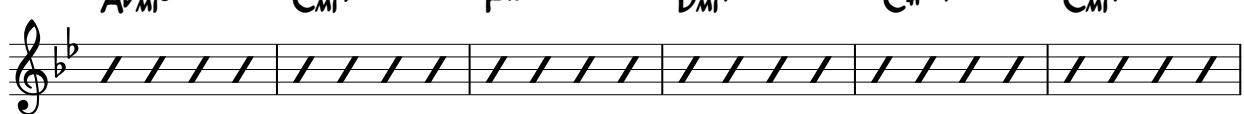
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B_bM_A7 A7#5 B_bM_A7 G7#5 C_MI9



A_bM_I6 C_MI9 F13 1. D_MI7 C#07 C_MI7



F#0 G_MI7 C9 C_MI7 F7#5



2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Butterfly

(Funk)

in
4
4
A half x feel throughout

F-11

B

N.C. B^b

A^b_{Δ7}
B^b

E^b_{13sus}

A^b_{13sus}

F-7

/ A-7

half x feel throughout

/ A-11

B

N.C.

A^b_{Δ7#5}
B^b

/ **/. .**

/ /

/ A-7

F-7

(4xs)

F-11

B

N.C.

A^b_{Δ7}
B^b

E^b_{#5}

C^Φ
E
Fine

N.C.

F-7

/ A-7

3x

Herbie Hancock

/ A-7

/ D-11

N.C. A_{7#5}

B^b₁₃

/. .

/ A-7

F-11

open

B^b₁₃

open

/. .

/. .

/. .

/. .

/. .

/. .

/. .

/. .

/. .

A_{Δ7#11}

D.C. al Fine

Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D7 C D7

Eighth-note patterns for the D7 chords.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

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

| ∕ | ∕ | ∕ | ∕ | |.

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

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

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

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

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

Close To You

For Josefina Méndez

Burt Bacharach

A

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

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

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

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

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

Bb_{MA}⁹ F_{M1}⁷ Bb¹³

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

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

Vamp & fade

Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

A

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

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

∴

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

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

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

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

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

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

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

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

F $_{\emptyset 7}$

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

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

D $_{\emptyset 7}$

G $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

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

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

B

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

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

∴

D $_{-7}$

G $_{7}$

C $_{7}$

∴

F $_{7}$

∴

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

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

F- D $_{\emptyset 7}$

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

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

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

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

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

F^{7alt}

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

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Cosas Como Tu

for Josefina Mendez

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

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

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

1. 2.

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

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

G7

⁰ C_{MA}7 A_{MI}7 D7 G^{7b9} C_{MA}7

Crazy He Calls Me

(Ballad)

Carl Sigman

A

$\frac{4}{4} \frac{4}{4}$: C $_{\Delta 7}$ D $_{-7}$ | E $_{-7}$ D $_{-7}$ | C $_{\Delta 7}$ F $_{7\#11}$ | E $_{-7}$ A $_7$ |

| D $_{-7}$ G $_7$ | E $_{-7}$ A $_7$ | D $_{-7}$ A $_{9\#5}$ | D $_{-7}$ G $_{7b9}$:

1.

| D $_{-7}$ G $_7$ | C $_6$ G $_{-7}$ C $_7$ ||

B

| F $_{-7}$ B b_7 | E $^b_{\Delta 7}$ C $_{-7}$ | A $_{-7}$ D $_7$ | G $_6$ E $_7$ |

| A $_{-7}$ D $_7$ | G $_6$ E $_{-7}$ | A $_{-7}$ D $_7$ | D $_{-7}$ G $_7$ ||

A

| C $_{\Delta 7}$ D $_{-7}$ | E $_{-7}$ D $_{-7}$ | C $_{\Delta 7}$ F $_{7\#11}$ | E $_{-7}$ A $_7$ |

| D $_{-7}$ G $_7$ | E $_{-7}$ A $_7$ | D $_{-7}$ G $_7$ | C $_6$ G $_{7sus}$ ||

Dale
For Josefina Méndez

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

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

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

Staff 3: F_{#MA}7, F_{MI}7, E_b_{SUS}

Staff 4: (After Solos to ①) 1. E_b_{MI}, E_{MA}7#11, E_b_{MI}, E_{MA}7#11, E_b_{MI}, E_{MA}7#11, E_b_{MI}

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

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

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

Staff 8: To Solos (next page)

Solos

Handwritten musical score for solos. The top staff consists of six measures of eighth-note patterns. The first measure is C_{MI}, followed by C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}, and C_{#MA}7#11. The bottom staff consists of seven measures of eighth-note patterns. The first six measures are labeled C_{#MA}7#11, Ab_{MA}7, Baug, C_{MI}, F7#11, Ab_{MA}7, and G_{MI}7. The seventh measure is a continuation of the eighth-note pattern.

1.

Handwritten musical score for solo section 1. The staff consists of eight measures of eighth-note patterns. The first three measures are F_{#MA}7, F_{MI}7, and Eb_{SUS}. The remaining five measures are mostly rests.

2.

Handwritten musical score for solo section 2. The staff consists of eight measures of eighth-note patterns. The measures are labeled Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, and Eb_{MI}.

Handwritten musical score for solo section 3. The staff consists of seven measures of eighth-note patterns. The measures are labeled D_{MI}, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11, G_{MI}, and Ab_{MA}7#11.

Handwritten musical score for solo section 4. The staff consists of four measures of eighth-note patterns. The first measure is G_{MI}, followed by three measures of Ab_{MA}7#11.

1.

2.

Handwritten musical score for solo section 5. The staff consists of six measures of eighth-note patterns. The measures are labeled C_{MI}, Ab_{MA}7#11, F7#11, Bb7B°, F7#11, and Ab_{MA}7 A#7 Baug.

Handwritten musical score for solo section 6. The staff consists of six measures of eighth-note patterns. The first measure is Eb7, followed by five measures of Ab/E.

After Solos

D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

$\frac{4}{4} \left| D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| B_{-} \underset{A}{B}_{-} \underset{G\#}{E}_7 \ G_{-7} \right| F_{\emptyset 7}^{\#} \ B_7 \right|$

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

1.

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

B

$\left| B_{\Delta 7}^{\flat} \ G_{-7} \right| C_{-7} \ F_7 \ | D_{-7} \ C_{-7}^{\#} F_7^{\#} \right| C_{-7} \ F_7 \right|$

$| B_{\Delta 7}^{\flat} \ G_{-7} \ | D_{-} \underset{E\emptyset A_7 D-}{-} \ | E_{-7} \ A_7 \ | F_{-7} B_7^{\flat} \ E_{-7} A_7 \right| \right.$

A

$\left| D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| B_{-} \underset{A}{B}_{-} \underset{G\#}{E}_7 \ G_{-7} \right| F_{\emptyset 7}^{\#} \ B_7 \right|$

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C



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



A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹



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



C_{MA}7 D_{MI}7 G⁷



Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

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

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


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


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


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




Desvelo

for Josefina Méndez

Tim Fox

A

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

B

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

C

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

Chorus

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

Bridge

$G7^{b9}$ $F\sharp_{MI}7$

Last x To Coda

Solo Form AABC

Outro

\emptyset G_{sus} $F\sharp_{MI}7$

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

B_bM_A7

A_bM_A7

B_bM_A7

A_bM_A7

G_MA7



E_MI7

A_MI7

D7

A

Slow Bossa
B_bM_A7

A_bM_A7



B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6

F_MI7



B_bM_A7

A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7



B_b6

E_MI7^{b5}

A7

B D_MI

B_b6

D_MI B_b6



D_MI7

G7^{b9}

C_MI

A_bM_I6

C_MI

A_bM_I6

C_MI7

F7^{b9}

C B_bM_A7



A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6



A_b13



Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The first staff contains chords E♭_{MA}7, A♭7, G_{MI}7, C7, and F_{MI}7. The second staff contains A♭_{MI}7, D♭7, F_{MI}7, B♭7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, B♭7, and E♭_{MA}7. The fourth staff contains A♭7, G_{MI}7, C7, F_{MI}7, and A♭_{MI}7. The fifth staff contains D♭7, F_{MI}7, F_{MI}7/E_D, D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains B♭7, B♭7/A♭G_{MI}7, F♯_{MI}7, F_{MI}7, F_{MI}7/B♭7, and E♭_{MA}7. The seventh staff contains F_{MI}7 and B♭7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

(Bossa Nova)

Estate

Bruno Martino

A
4/4 | B-7

⋮

E-7

F#7b9

| B-7

⋮

E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

}

Fine

B

| BΔ7

⋮

| Fø7

Bb7b9

| E-7

| A7b9

| E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

||

D.C. al Fine

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

C_{MA}7

E_{MI}7

E^bo

D_{MI}7

G7

G_{MI}7

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



1.

F_{MA}7

B^b13

E_{MI}7

E^bo

D_{MI}7

G7



2.

E_{MI}7^{b5}

A7^{b9}

D_{MI}7

G7^{#5b9}

E_{MI}7

E^bo



E_{MI}7^{b5}

A7^{b9}

D_{MI}7

G7^{#5b9}

F_{MI}6/C

C_{MI}



(Bossa Nova)

500 Miles High

Chick Corea

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

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

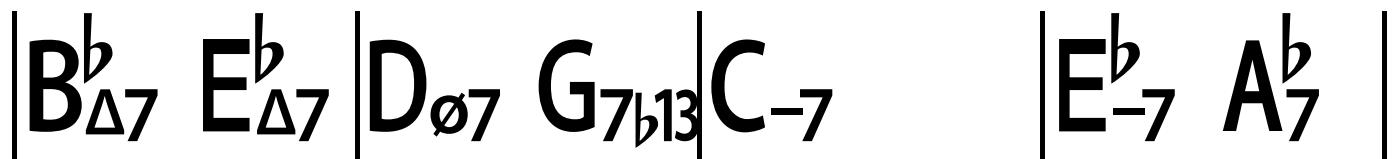
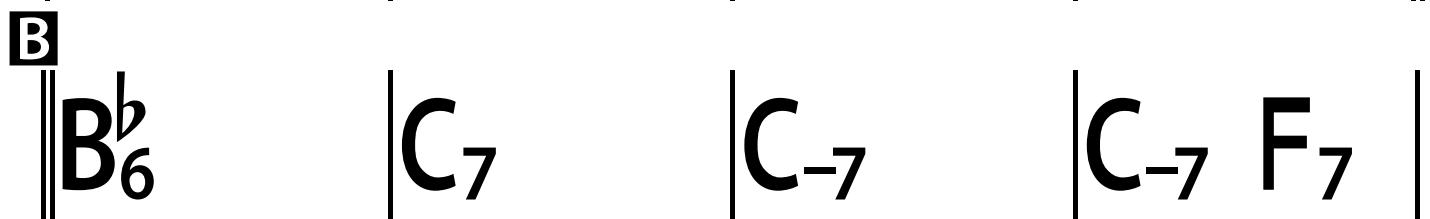
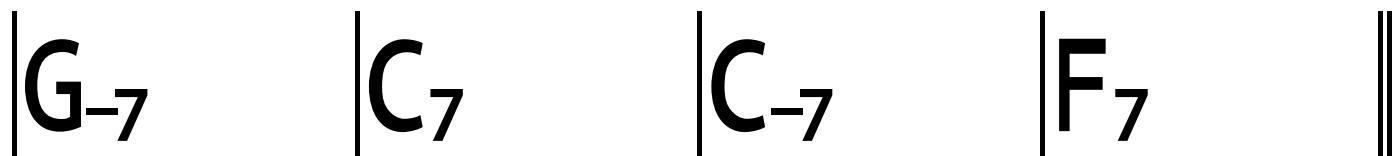
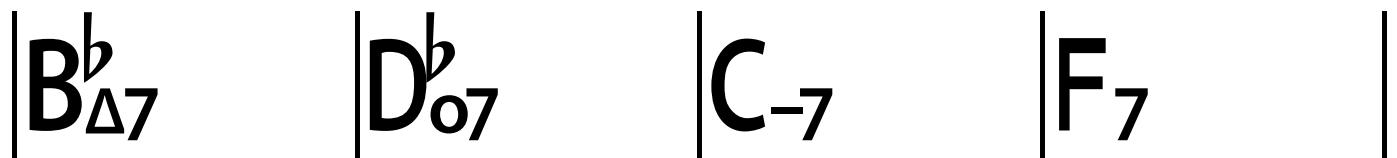
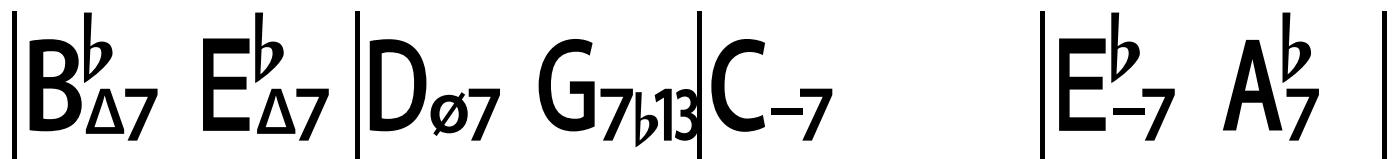
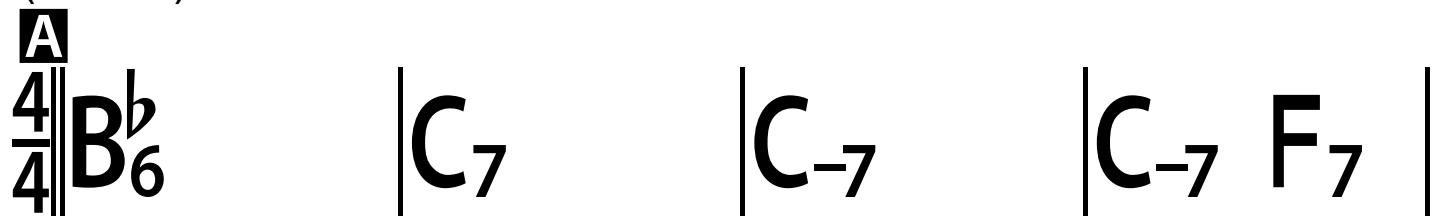
| F♯_{∅7} B7♭9

|

For All We Know

(Ballad)

Fred Coots



For Once In My Life

(Medium Swing)

Orlando Murden

A

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

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

Piano

Fotografia

for Josefina Méndez

Jobim

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

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

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

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

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

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

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

Piano Solo

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

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

55 C_{M1}7 F⁹_{sus} F^{9b5} C B_{bM1}7 E_{bM1}7 D_{M1}7b13 D_{bM1}7 E_b13
Guitar Solo

61 A7b9 B_{bM1}7 E_{bM1}7 D_{M1}7b5 G7#9 C_{M1}7 C_{M1}7/B_b A_{M1}7b5 D7#9

67 F[#]_{M1}7b5 G_{M1}7 C13 F¹³_{sus} A_b13_{sus} D_{bM1}9 E_{bM1}9 F_{M1}7 G7#5 D C_{M1}7
Vocal

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

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

86 D_{M1}7b5/G D_{M1}7b5/F E7#9 E_{bM1}9 D_{M1}7 D_b13b5 C_{M1}7 F_{M1}7 E_{M1}7b13 E_{bM1}7

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

98 B_{M1}7b5 E7#9 G#o A_{M1}7 D13 G13_{sus} G13sus G13 E C_{M1}7 D_{M1}11 E_{M1}7b13

104 F_{M1}6 G13_{sus} A⁹_{sus} B_b13 E_{bM1}7 E_{M1}7 D_{M1}11 C_{M1}9 B_{M1}7b13 B_b13 E_{bM1}7 D_{M1}11

1.

110 D_b9b5 B_b13 E_{bM1}7 D_{M1}11 D_b9

2.

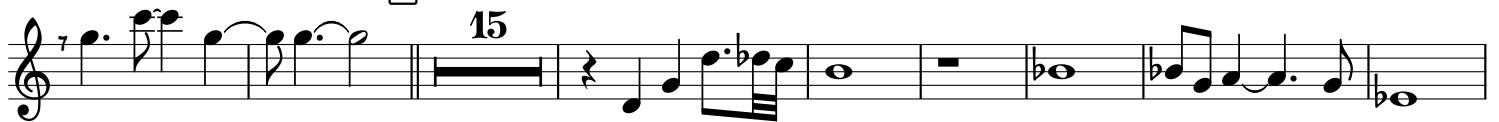
Trumpet

Fotografia
for Josefina Méndez

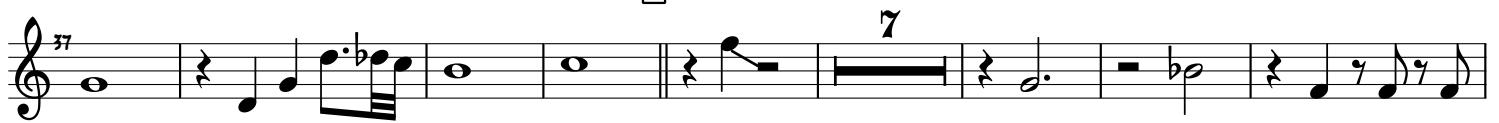
Jobim



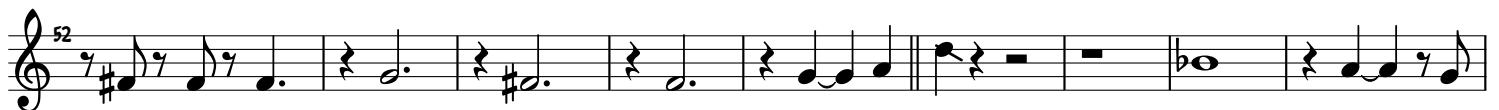
A



B



C



D



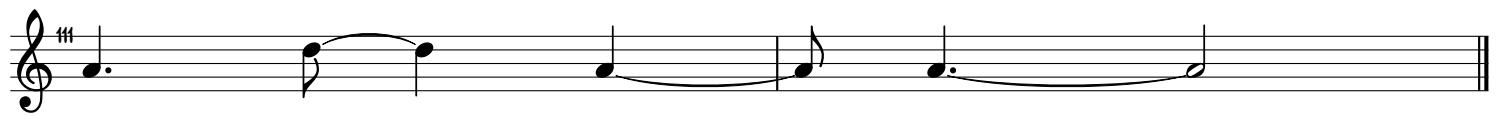
E



|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of eight measures. Measure 1: A 4/4 time signature, a key signature of one flat, and a measure containing a single chord symbol. Measure 2: A measure separator (|) followed by a measure containing a single chord symbol. Measure 3: A measure separator (|) followed by a measure containing a single chord symbol. Measure 4: A measure separator (|) followed by a measure containing a single chord symbol. Measure 5: A measure separator (|) followed by a measure containing a single chord symbol. Measure 6: A measure separator (|) followed by a measure containing a single chord symbol. Measure 7: A measure separator (|) followed by a measure containing a single chord symbol. Measure 8: A measure separator (|) followed by a measure containing a single chord symbol.

1. | | | | | | | |

2. | | | | | | | |

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

| D -7

⋮⋮

B \flat 7

⋮⋮

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

| F -7

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A

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

| B_{Δ7}^b | × | B₋₇^b | E₇^b | |

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

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

B

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

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

C

| G_B | B₋₆^b | F_A | A₋₆^b | |

| C | D_C | F_C | C₇ | |

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

A C_{Δ7}
4/4 C - C - Δ7 | B_{Δ7} - 6 E_{Δ7} | A_{Δ7} | D_{Δ7} |
D-7	G7	C_{Δ7}	G-7 C7
F-7	B_{Δ7}	E_{Δ7}	A_{Δ7}
D-7	G7	C_{Δ7} A-7	D-7 G7
B C_{Δ7}			
C - C - Δ7	B_{Δ7} - 6 E_{Δ7}	A_{Δ7}	D_{Δ7}
D-7	G7	C_{Δ7}	G-7 C7
F_{Δ7}	D-7 G7	E-7 A-7	D7
D-7	G7	C₆ A-7	D-7 G7

How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

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

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

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

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

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

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

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

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

I Can't Give You Anything But Love

Jimmy McHugh

A

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

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

B

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

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

A

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

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

C

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

Handwritten musical score for "I Concentrate On You" by Cole Porter. The score consists of eight staves of music for a single instrument, likely piano, in common time (indicated by a '4'). The key signature is one flat (B-flat). The music is divided into sections by measure numbers and includes various chords and rests. Chords labeled include BbMA7, Eb9#11, Bbm17, Abm17 Db7 Gb6, Cm17b5, F7b9, Bbm17, Abm17 Db7 Cm17b5 Gb13 F7#5 F7 Bb6, Cm17 F7, BbMA7, Eb9#11, Bbm17, Abm17 Db7 Gb6, Ebm17, Ab7, Dbm17, Cm17b5 F7#5 F7 Bb6, Em17b5 Ebm17 Gb/Bb Bbm17 Gm17, Cm17 F7b9 Bbm17 Bb9sus, Ebm17 Ab9sus, Gb/Db Dbm17 Dbm17 Gm17b5 C7b9 Fm17 F7b9, Bb6 Dm17 Em17b5 Ebm17 Cm17 F7 Dm17 Gm17 Am17 D7, Dm17b5 G7#5b9 Cm17 Gb7#11 F7#5 F7b9 Bb6 Cm17 F7.

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

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

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

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

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

B

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

D.C. al 1st ending

I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

C_{MA}7

F_{#MI}7^{b5}

B7^{b9}

E_{MI}7

E_b07

D_{MI}7

D_b7/G

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

F_{#MI}7^{b5}

B7^{b9}

D7

D_{MI}7 G7

C_{MA}7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

(Bossá) Tom Jobim & Vinícius de Moraes

Bm⁹ B⁹ A⁹ E⁹/G[#] G⁶ C⁹/Maj⁷ C⁹/m⁷₅ F⁹/₅ B⁹/⁷ B⁹ D⁹/A A⁹ G⁹/Maj⁷ C⁹/m⁷₅ F⁹/₅ B⁹ B⁹/₇ D⁹/A G⁹/₄ C⁹/₉ G⁹/₅ B⁹ F⁹/₅ (Fim)

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



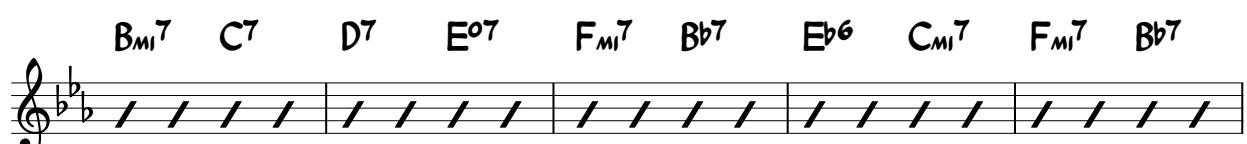
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



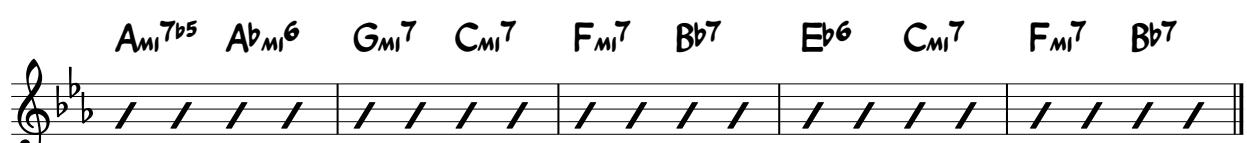
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B

| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7}

| D₇ | B-7 | B-7 E₇ |

C

| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

(Medium Swing)

It Could Happen To You

Jimmy Van-Heusen

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

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

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

A | A₋₇ D₇ | D₋₇ | D₋₇ | G₇ |

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

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

D | D₋₇ G₇ | C_{Δ7} A₋₇ | D₋₇ G₇ |

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

I've Got The World On A String

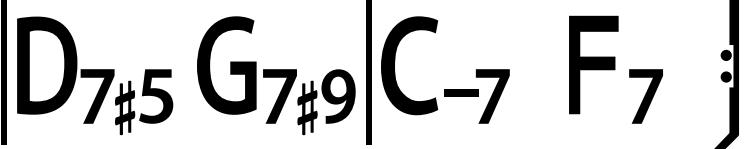
(Medium Swing)

Harold Arlen

A



1.



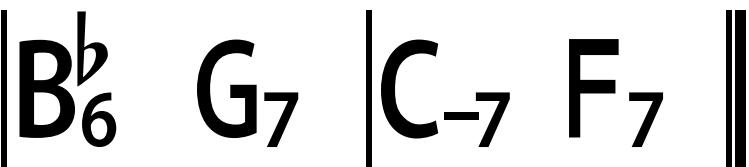
2.



B



A



(Medium Swing)

I've Got You Under My Skin

Cole Porter

A

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

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

B

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

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

C

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

D

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

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

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

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

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

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

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

Staff 4: Chord: C⁹. Lyric: C⁹

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

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

I Wish You Love

(Medium Swing)

Charles Trenet

V

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

Intro

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

2.

| B^b-Δ7 | G_ø7 C₇ | C₋₇ | F₇ ||

A

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

Tune

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

2. | F₋₇ | B^b₇ ||

B

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

| C₋₇ | G₋₇ C₇ | C₋₇ | F₇ G₇ ||

A

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

| C₋₇ | F₇ | B^b₆ E^b₇ | D₋₇ G₇ ||

Just Friends

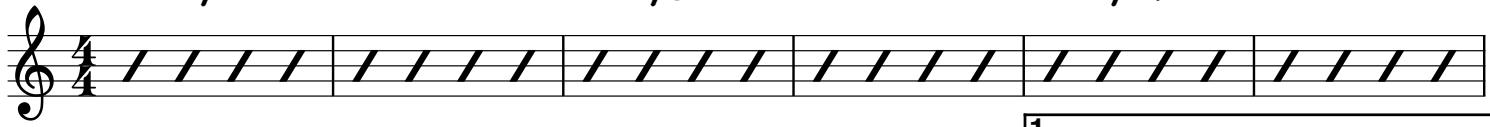
for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

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



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

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



D7

D_{M1}7

G7

C_{MA}7

G_{M1}7 C7



(Up Tempo Swing)

Just One Of Those Things

Cole Porter

A

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

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

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

1. | C_6 | A_7 | $D_{-7} D_{-7}^{\overline{|}} C$ | $B_{\emptyset 7} E_{7b9} \left. \right\}$

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

B

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

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

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

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

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

D.C. al 3rd ending

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

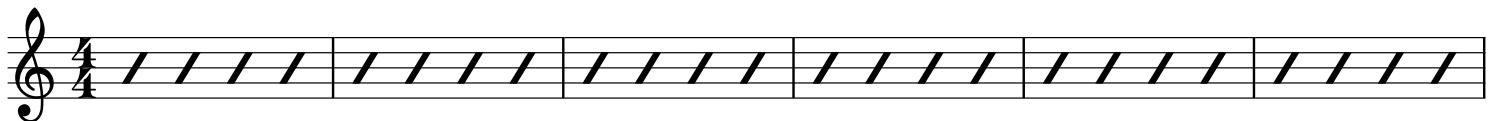
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

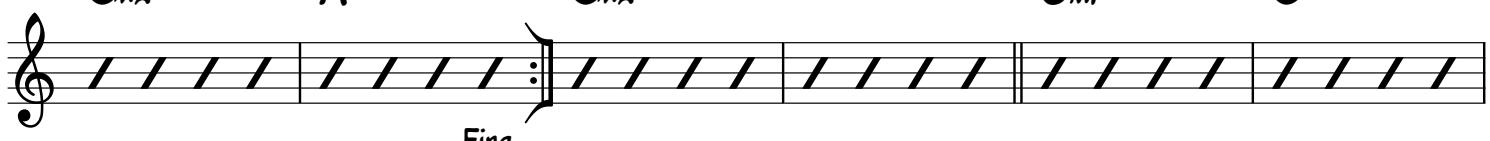
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

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

Chord progressions visible in the score include:

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

Let's Fall In Love

(Medium Swing)

Harold Arlen

A

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

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

B

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

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

A

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

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

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

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

Chord 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)

(Bossa Nova)

Like A Lover

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

Fine

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

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

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

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

D.C. al Fine

Like Someone In Love

(Medium Swing)

Jimmy Van-Heusen

A

B 1.

C 2.

4/4 | F_{Δ7} A₇ | D₋₇ D₋₇ | B_{∅7} B₇^b | A₋₇ D₇ |
| G₋₇ | C₇ | E₋₇ E₇ | A₋₇ | C₋₇ F₇ ||

4/4 | B₇^b | E₋₇ A₇ | D_{Δ7} | ∵ |

| D₋₇ | G₇ | G₋₇ | C_{7#5} |)

4/4 | B_{Δ7}^b | E₋₇ A₇ | D_{Δ7} | A₀₇^b |

| A₋₇ D₇ | G₋₇ C₇ | F₆ | G₋₇ C₇ |

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

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

The Look of Love

For Josefina Méndez

Burt Bacharach

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat (F#). The first staff begins with a Bb_{MI} chord. The second staff begins with an F⁷_{SUS} chord. The third staff begins with a Gb_{MI} chord. The fourth staff begins with a Gb⁶ chord. The fifth staff begins with an Eb_{MI}⁷ chord. The sixth staff begins with an Eb_{MI} chord.

Chords labeled above the staves include:

- Staff 1: Bb_{MI}, F_{MI}⁷, Gb_{MA}⁷
- Staff 2: F⁷_{SUS}, F⁷, Bb_{MI}, Bb⁷, Gb_{MA}⁷
- Staff 3: Gb_{MI}, Db_{MA}⁷, Db⁷, Gb_{MA}⁷
- Staff 4: Gb⁶, F⁷_{SUS}, Eb_{MI}⁷ Ab⁷, Db⁶
- Staff 5: Eb_{MI}⁷, Db⁶
- Staff 6: Eb_{MI}⁷, Bb_{MI}, Bb_{MI}

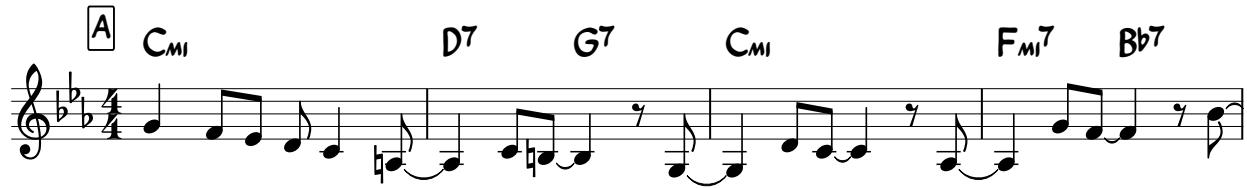
Measure numbers 1 and 2 are indicated above the fifth staff.

Lullaby of Birdland

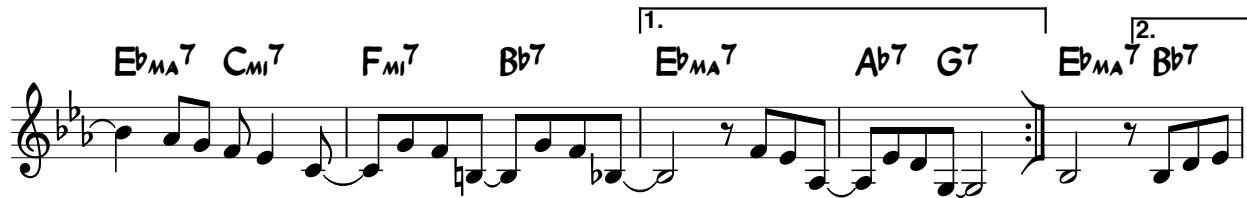
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



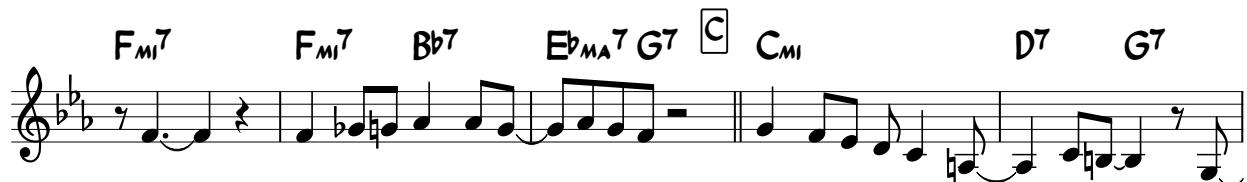
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



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



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



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



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

Luiz Bonfa

A

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

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

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

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

B

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

| B_{ø7} | E_{7b9} | A- | \div |

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

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

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

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7

4/4 time signature. The first section consists of four measures of Eb_{MI}7 followed by four measures of Ab7. This is followed by a repeat sign and another measure of Eb_{MI}7.

Eb_{MI}7

Ab_{MI}7

D_b7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

The second section consists of a repeating pattern of Eb_{MI}7, Ab7, D_b7, Eb_{MI}7, Ab7, and Eb_{MI}7 chords.

Eb_{MI}7 Bb7#9

Eb_{MI}7

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

D_b7

Eb_{MI}7

The third section consists of a repeating pattern of Eb_{MI}7, Ab7, Eb_{MI}7, Bb7#9, Eb_{MI}7, D_b7, and Eb_{MI}7 chords.

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

The fourth section consists of a repeating pattern of Eb_{MI}7, Ab7, Eb_{MI}7, Bb7#9, Eb_{MI}7, F_{MI}7^{b5}, Bb7, and Eb_{MI}7 chords.

Ab_{MI}7 D_b7

G_b_{MA}7 B7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Bb_{MI}7^{b5} Eb7

C Ab_{MI}7

The fifth section consists of a repeating pattern of Ab_{MI}7, D_b7, G_b_{MA}7, B7, F_{MI}7^{b5}, Bb7, Eb_{MI}7, Bb_{MI}7^{b5}, Eb7, Ab_{MI}7^{b5}, C, and Ab_{MI}7 chords.

D_b7

G_b_{MA}7

B7

F_{MI}7^{b5}

Bb7

Eb_{MI}7

The sixth section consists of a repeating pattern of D_b7, G_b_{MA}7, B7, F_{MI}7^{b5}, Eb_{MI}7, Ab_{MI}7, D_b7, and G_b_{MA}7, B7 chords.

Bb7#9

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Ab_{MI}7 D_b7

G_b_{MA}7 B7

The seventh section consists of a repeating pattern of Bb7#9, Eb_{MI}7, F_{MI}7^{b5}, Bb7, Eb_{MI}7, Ab_{MI}7, D_b7, and G_b_{MA}7, B7 chords.

F_{MI}7^{b5}

Bb7

Eb_{MI}7

Eb_{MI}7

The eighth section consists of a repeating pattern of F_{MI}7^{b5}, Bb7, Eb_{MI}7, and Eb_{MI}7 chords.

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

Fine

Solo AABC
then D.S. al Fine
or Tag

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

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

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

MichAngel

for Jess

TF

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

- Staff 1: D_{M1}, E_{M1}⁷, B_{B_{MA}}7, F#_{M1}9, G_{M1}, D_{M1}, F_{M1}, B_B7
- Staff 2: C_{M1}7, D_{M1}, E_{M1}, B_{B_{MA}}7, F#_{M1}9, G_{M1}, D_{M1}
- Staff 3: F_{M1}, B_B7, C_{M1}7, C#_{M1}7, D/F#[#], F_{M1}, E^{7b9}, E_{B_{MA}}
- Staff 4: G^{7sus}, F, D#_{M1}7, G#7, D_{M1}, E_{M1}7, B_{B_{MA}}
- Staff 5: F#_{M1}9, G_{M1}, D_{M1}, F_{M1}, B_B7, C_{M1}7
- Staff 6: (empty)

Performance markings include 3/4 time signature, key signatures (F major), and various dynamic and articulation marks.

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

The musical score consists of eight staves of music for voice and piano. The vocal line is written in black on a treble clef staff. The piano accompaniment is written in blue on a bass clef staff. Chords are indicated above the vocal line, and specific notes or harmonies are highlighted in blue. The lyrics are written below the vocal line.

Chords:

- F_{M1}7
- D_{b MA}7#11
- C7#9
- F_{M1}11
- G_{b MA}7
- G_{b M1}13
- F7#9
- B_{b MA}7
- G_{b MA}7#11
- F_{M1}9
- B_{b M1}11
- B_{b M1}/A_b
- G_{b MA}7#11
- E_{b/G}
- A_bsus
- F_{M1}7
- D_{b MA}7#11
- C7#9
- F_{M1}7

Lyrics:

Fra - gile as a butt - er fly wing this heart of mine be - gins to

sing when ear - ly mor - ning comes too soon aw -

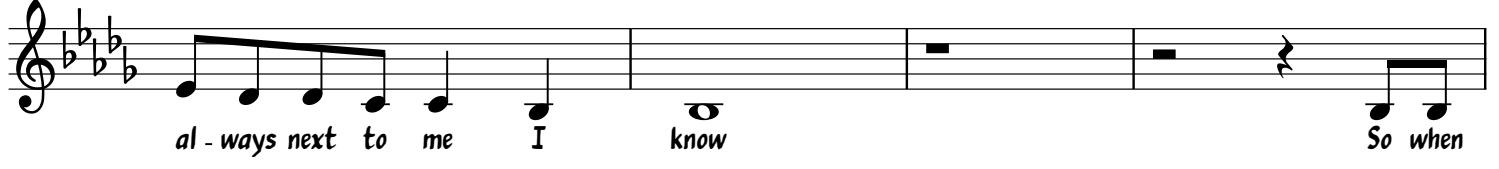
ak - ened by a bright full moon and re - a - li - aing you're not there

I won - der if you care to

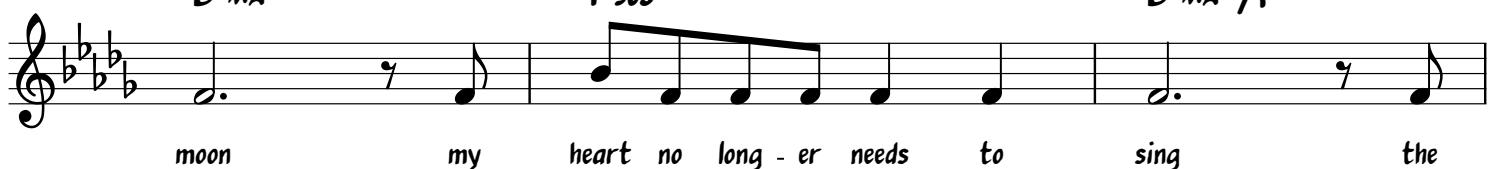
ease a - way the pain that grows with - in my heart that wants to

know to qui - et down each flu - tter one

spi - rals in an - oth - er fear and won - der why it's so you're

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


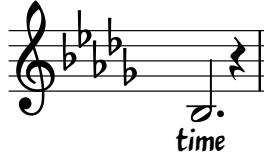
G_bMA7 **G_bMI13** **F7#9**


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


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


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


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


F_{MI}11


Moonlight In Vermont

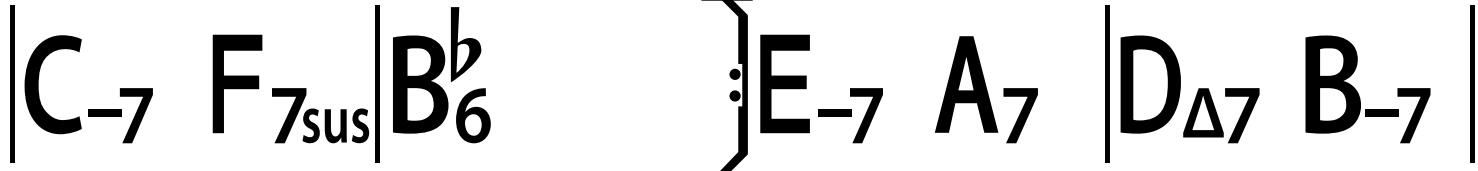
(Ballad)

Karl Suessdorf

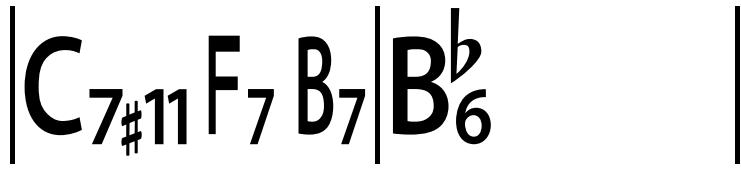
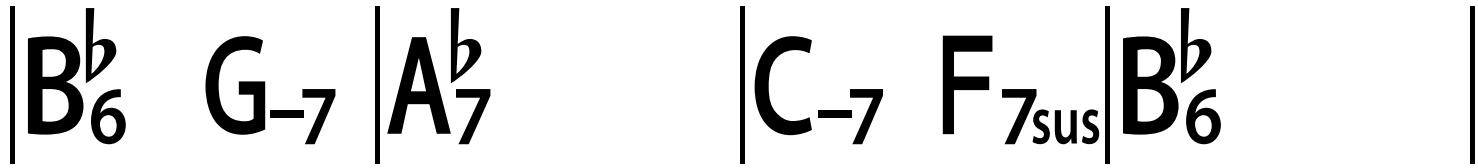
A



B



A



(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A
4||E Δ 7

C-7

F-7

B \flat 9

|

G-7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

||

B
C-

C-
B

C-
B \flat

A \emptyset 7

|

A \flat 7 G7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

|

C-

C- Δ 7

C-7

F9

|

F-7

B \flat 7

E \flat 6

F-7 B \flat 7

||

My Foolish Heart

(Ballad)

A $\frac{4}{4}$ | F_{Δ7} B_{Δ7}[♭] | A₋₇ D₇ | G₋₇ | C₇ | B₋₇ E_{7b9} |

| F_{Δ7} A_{7#9} | D₋₇ | G₋₇ | G₋₇ C_{7b9} |

B | F_{Δ7} | C₋₇ F₇ | B₆[♭] | E_{∅7} A_{7b9} |

| D₋₇ A_{7b13} | D₋₇ G₇ | G₋₇ D₇ | G₋₇ C₇ |

A | F_{Δ7} B_{Δ7}[♭] | A₋₇ D₇ | G₋₇ | B₋₇ E_{7b9} | C₇

| F_{Δ7} A_{7b9} | D₋₇ | G₋₇ G₋₇/F | E_{∅7} A_{7b9} |

C | D₋₇ | B₋₇[♭] E₇[♭] | F_{Δ7} B_{Δ7}[♭] | E₇[♭] D₇ |

| G₋₇ D₇ | G₇ C₇ | F_{Δ7} D₇ | G₋₇ C_{7sus} |

Victor Young

My Shining Hour 1

(Medium Swing)

Harold Arlen

A

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

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

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

G_7 | C_7 | C_7 | F_7 ||

B

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

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

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

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

The Nearness of You

Washington/Carmichael

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

(Ballad)

Never Let Me Go

Jay Livingston

A
 $\frac{4}{4}$ | D₋₇

| G_{7sus} G₇ | C₋₇ | F_{7sus} F₇ |

B₆^b

| E₋₇ A₇ | A_{Δ7}^b | D₋₇ G₇ |

G₋₇

| C_{7b9} | F_{-Δ7} | B₇^b |

E_{Δ7}^b

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

B
| D₋₇

| G_{7sus} G₇ | C₋₇ | F_{7sus} F₇ |

B₆^b

| E₋₇ A₇ | D₋ D_{-Δ7} | G₇ |

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

(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

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

A_+

$C_\circ 7$

$F_{7\sharp 9}$

B^\flat_7

$F_{7\flat 13}$

A_6^\flat

B^\flat_7

B^\flat_7

A_7^\flat

E_7^\flat

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

B

F_{-7}

$F_{-\Delta 7}$

F_{-}

$D^\flat_{\Delta 7} \ C_{-7}$

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

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

$B_\circ 7$

$C_{-7} \ F_{-7} \ B^\flat_7 \ E_7^\flat \ A_6^\flat$

$B^\flat_7 \ E_7^\flat$

Night And Day

(Medium Swing)

Cole Porter

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

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

D7

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

G_{M1}9

E_b13

D7

G_{M1}9

A_b9

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

B_b_{M1}7

A_b_{M1}7

E_b_{M1}7

F_{M1}7

G_{M1}13

C13

G_{M1}13

C13

G_{M1}7

C_{M1}7

B_{M1}7

B_b_{M1}7

A_{M1}7

D7 B_b7

A_{M1}7

D9

A_{M1}7

D9

A_b9 G_{M1}7

C13 A_b7#11

G_{M1}13

C13

G_{M1}7

D_{M1}11

G9

C F9 C_{M1}13

A_{M1}7

C_{M1}7

F9

B_{M1}11

E9

A_{M1}9

D7

C13

G_{M1}13

(Up Tempo Swing)

On Green Dolphin Street

Bronislau Kaper

The musical score consists of six staves, each representing a different section (A, B, C) of the piece. The sections are separated by vertical bar lines. The first staff (A) starts with a 4/4 time signature, followed by a 2/4 time signature. The second staff (B) starts with a 2/4 time signature. The third staff (C) starts with a 2/4 time signature. The fourth staff (A) starts with a 4/4 time signature. The fifth staff (B) starts with a 2/4 time signature. The sixth staff (C) starts with a 2/4 time signature. The harmonic progression includes chords such as A Δ 7, A \flat 7, B \flat 7, B \flat -7, E \flat 7_{alt}, D \flat -7, G \flat 7_{alt}, B Δ 7, A Δ 7, A \flat 7, B \flat 7, A Δ 7, B \flat -7, B \flat -7, G \emptyset 7, C $7\flat$ 9, F \rightarrow 7, F \emptyset -7, D \emptyset 7, G $7\flat$ 9, C \rightarrow 7, F \rightarrow 7, B \flat -7, E \flat 7, and A \flat 6.

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

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

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

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

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

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

Staff 6: A_MI⁷, D⁷, G⁶

(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

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

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

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

B

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

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

A

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

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

C

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

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

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇ | D₋₇ G₇ | C_{Δ7} F_{Δ7} | B_{∅7} E₇ |

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇ | D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇ | D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇ | D₋₇ G₇ | C₆ | A₇ |

(Rock Pop)

Overjoyed

Stevie Wonder

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

A | E_{Δ7}^b | C₋₇ | F₋₇ | B₇^b |

| E_{Δ7}^b | C₋₇ | F_A | G_B |

B | C_{Δ7} | G_B | C₋₇ F₇ | B₇^b |

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

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

D.C. al Coda

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

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

| C_{sus} | C₇ | B_{Δ7}^b | F_A |

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

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

| E_{Δ7} | F₋₇ B₇^b | E_{Δ7}^b |

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Rio Que Mora no Mar

(Medium Swing)

2 **4** | **F₋₇** | **B₇^b** | **F₋₇** | **B₇^b** |

Intro

| **G₋₇^b** | **B₇** | **G₋₇^b** | **B₇** |

| **F₋₇** | **B₇^b** | **F₋₇** | **B_{7^b9}^b** |

A { **F₋₇** | **B₁₃^b** | **F₋₇** | **B_{7^b9}^b** |

E_{Δ7}^b | **A₉^b** | **G₋₇** | **C_{7^b9}^b** | :|

2. | **G_{Δ7}** | **C_{7sus}** | **F_{Δ7}** | ∕ |

| **F₋₉** | **E_{7#11}** | **E_{Δ7}^b** | ∕ |

E₋₇^b | **D_{7^b9}** | **D₋₇** | **G₁₃** |

| **D₋₉^b** | **G₁₃^b** | **F₋₉** | **B_{9^b}** |

| **A₋₉^b** | **D_{7^b}** | **G₋₇** | **C_{7^b9}^b** |

| **F₋₇** | **B_{7^b}** | **F₋₇** | **B_{7^b}** |

D.C. with Repeats

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

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

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

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

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

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

To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

Piano

Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

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

Chords and markings include:

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

55 D_{\flat}^6 D_{\flat}^6 E_{\flat}^6 $B_{\flat}^9 M_{11}^7$ E^7 $B_{\flat}^9 M_{11}^7$ E^7 $A_{\flat} M_{11}^7$

Piano Solo

61 C_{M11}^7 F^7 C_{M11}^7 $F^{\#13}$ F_{M11}^7 $E^b/G A^b$ A^o $B_{\flat}^9 M_{11}^7$ $E^b M_{11}^7$ $A_{\flat} M_{11}^7$

66 D_{\flat}^9 G_{M11}^7 C_{M11}^7 $F^{\#7} F^9$ B^7 $B_{\flat}^9 M_{11}^7$ $E/B^b D_{\flat}^9$ D^9 $E^b M_{11}^7$ B^9

73 $B_{\flat}^9 M_{11}^7$ E^b $B_{\flat}^9 M_{11}^7$ E^b $A_{\flat} M_{11}^7$ C_{M11}^7 F^7 C_{M11}^7 $F^{\#13}$

79 F_{M11}^7 $E^b/G A^b$ A^o $B_{\flat}^9 M_{11}^7$ $E^b M_{11}^7$ $A_{M11}^7 b^5$ $A_{\flat} M_{11}^6$ G_{M11}^7

84 C_{M11}^7 $F^{\#9}$ F^9 $B_{\flat}^9 M_{11}^7$ $E^b/B^b G_{M11}^7$ $E^b D^7$ $D^7 C^7 \#5$

88 $F^{\#9 b5}$ F_{M11}^7 F_{M11}^7 $E^b/G A^b$ A^o $B_{\flat}^9 M_{11}^7$ E^b C^7 F_{M11}^7 $B_{\flat}^9 M_{11}^7$

93 F^9 $B_{\flat}^9 M_{11}^7$ $E/G^{\#}$ G_{M11}^7 $F^{\#o}$ $B_{\flat}^9 M_{11}^7$ $B_{\flat}^9 M_{11}^7$ $C^9 M_{11}^7$

99 D_{\flat}^9 D^9 D^9 E^b E^b E^b $E^b 7^{\#5 \#9}$

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

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

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7

E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

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

Softly, as in a Morning Sunrise

for Josefina Mendez

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

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

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

B° C_{M1}7 C_{M1}7/Bb A_{M1}7b5

D7#9

Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

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

Double Tempo (♩=♩)

D D D_{M1}⁷ B_{M1} D/A G

C D D_{M1}⁷ B_{M1} D/A G

Temp 1 (♩=♩)

C F F D_{M1}⁷ F⁷

B^b G G⁷ C D_{M1} D_{M1/C#}

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

Someone To Watch Over Me

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

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

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

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

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

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

B_{MI}^{7b5} C_{SUS}⁷ F⁶ G_{MI}⁷ C⁷

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Stella By Starlight

Victor Young

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

Street Samba

Mark Johnson

Cmaj⁹

B7#⁹b1³

Cmaj⁹

A7b⁹b1³/C♯

Dm⁷

G7#⁹b1³

C/A♭

B♭/A♭

C/A♭

B♭/A♭

Gm⁷

F#⁰⁷

Fm⁷

E♭maj⁹¹¹

Dm⁵

G7b⁹

Dm⁷b⁵

G7b⁹

B/C

CMA⁹

Last 4 bars 3x's for ending

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

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

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

B

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

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

A

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

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

(Slow Swing)

Teach Me Tonight

Gene DePaul

A

$\frac{4}{4}$ { G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{ø7} E_{7b9} |

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

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

2.

B

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

C[#]

| C_{ø7}[#] F_{7b9}[#] | B₋₇ E₇ | E₋₇ A₇ | A₋₇ D₇ |

A

| G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{ø7} E_{7b9} |

| A₋₇ | D₇ | G₆ E₋₇ | A₋₇ D₇ |

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

| G₋₇

| C₇

| C₋₇

| F₇

||

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

| D₋₇ G₇

| C₋₇ F₇ | B^b₆

| C₋₇ F₇ ||

That's All

(Medium Swing)

Haymes-Brandt

A

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

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

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

B

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

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

A

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

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

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

$\frac{4}{4}$ | B $^b_{\Delta 7}$ | \div | A $_{\emptyset 7}$ | D $_{7b9}$ |

| G $_{-7}$ | \div | F $_{-7}$ | B b_7 |

B

| E $^b_{\Delta 7}$ | A $^b_{7\#11}$ | B $^b_{\Delta 7}$ | G $_{-7}$ |

| C $_7$ | \div | C $_{-7}$ | F $_7$ |

A

| B $^b_{\Delta 7}$ | \div | A $_{\emptyset 7}$ | D $_{7b9}$ |

| G $_{-7}$ | \div | F $_{-7}$ | B b_7 |

C

| E $^b_{\Delta 7}$ | A $^b_{7\#11}$ | B $^b_{\Delta 7}$ | E $_{\emptyset 7}$ A $_7$ |

| B $^b_{\Delta 7}$ E b_7 | D $_{-7}$ G $_7$ | C $_{-7}$ F $_7$ | B b_6 F $_7$ ||

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

A

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

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

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

B

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

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

A

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

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

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

(Bossa)

Triste

Tom Jobim

A

G_{Maj}⁷ ∕ E_b_{Maj}⁷ A_b¹³

G_{Maj}⁷ ∕ B_m⁷ E^{7b9}

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

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

G_{Maj}⁷ ∕ G_m⁷ C⁹

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

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

Intro

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

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

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

B₋₇ | E_{-7 \flat 5} | G₋₇ | A₇ |

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

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

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

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

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

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

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

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

Você E Eu

for Josefina Méndez

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

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

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

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

B

A_B_{MA}7 C_M11 D_B_{MA}9 C_{MI}7 B_B_{MI}9 C_{MI}7 D_B_{MI}9

G_b13sus C_b6 B_B_{MI}11 E_b13sus

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

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

(Bossa Nova)

Voce Vai Ver JM

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

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

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

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

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

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

B

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

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

A

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

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

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

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

What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G_{MA}⁷, E_{MI}⁷, and G_{MA}⁷. Staff 2 continues with E_{MI}⁷ and A_{MI}⁷ chords. Staff 3 shows a bass line and chords D¹³_{SUS}, D¹³, and A_{MI}⁹. Staff 4 includes D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by a D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷ chords. Staff 6 begins with a bass line and chords C_{MI}⁹, C_{MI}⁹, and D¹³_{SUS}. Staff 7 shows a bass line with a final chord of C. Staff 8 concludes with a bass line and a final chord of C.

Chords labeled: A, G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, E_{MI}⁷, A_{MI}⁷, D¹³_{SUS}, D¹³, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, D¹³, G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, E_{MI}⁷, C_{MI}⁹, C_{MI}⁹, D¹³_{SUS}.

D.S. (no Repeat)
Vamp & fade
on C

What's New

For Josefina Méndez

Johnny Burke-Robert Haggert

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

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

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

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

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

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

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

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

You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged in six staves:

- Staff 1: Starts with a rest followed by eighth notes. Chords: A, G, G⁷, C.
- Staff 2: Chords: C[#]^o, F[#]7, B_{M1}7, E⁷, ¹A_{M1}7, D⁷, B⁷, E⁷, A_{M1}7D⁷.
- Staff 3: Chords: ²A_{M1}7, D⁷, G, C, G, G⁷, C, G, G[#]^o.
- Staff 4: Chords: A_{M1}7, D⁷, G, E_{M1}7, B_{M1}7.
- Staff 5: Chords: A⁷, D⁷.
- Staff 6: Chords: (empty staff).

You Don't Know What Love Is

(Ballad)

Raye-DePaul

A

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

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

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

B

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

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

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

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

C_{MA}7

G_{MI}7 C7

B

F⁶

F#^o



C_{MA}7/G G⁹_{sus} C⁶

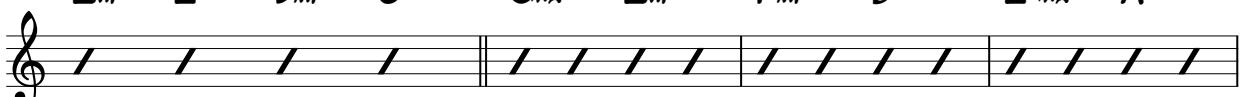
F#_{MI}7 B⁹

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



C

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



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

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

C_{MA}7

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



B_b9

C_{MA}7

G⁶/B

A_{MI}7

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

E_{MI}7

A7_{b9}



D_{MI}7

G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}

