



Josefina Méndez Jazz Tunes

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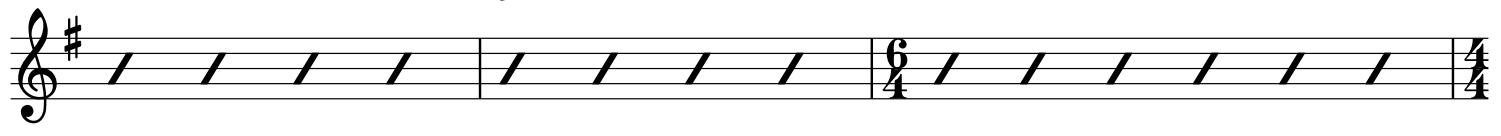
Across The Universe

for Josefina Mendez

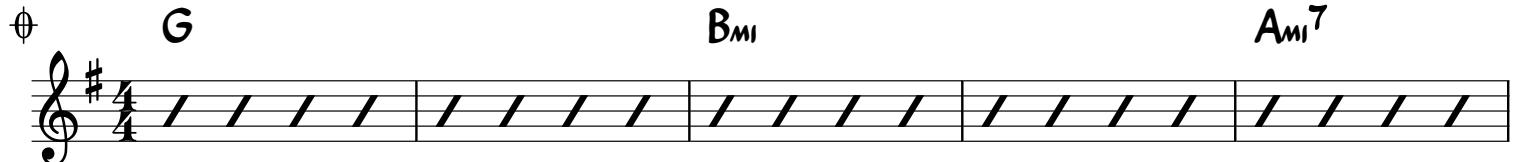
Lennon/McCartney

A hand-drawn musical score for a band, consisting of six staves of music. The first staff starts with a G major chord in 4/4 time. The second staff begins with a D7 chord in common time. The third staff starts with a BmI chord in 6/8 time. The fourth staff begins with a G major chord in 4/4 time. The fifth staff starts with a D7 chord, followed by another D7 chord labeled 'sus', and then a final D7 chord. Below this staff, two endings are indicated: 'to Coda 1' with a circle containing a dot, labeled '(2nd time)', and 'to Coda 2' with a circle containing a double-dot, labeled '(3rd time)'. The sixth staff starts with a C major chord, followed by a G major chord, and ends with a G major chord. The score concludes with a final section of music starting with a BmI chord, followed by an Ami7 chord, and then a D7 chord.

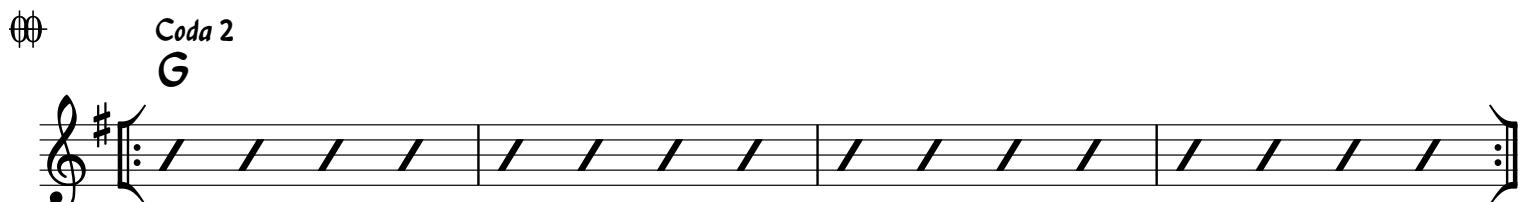
D7



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, and Bbm7.
- Staff 7:** Vocal line with chords Bb7, Bbm7, Fm7, and F7.
- 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.

Lyrics are present in some staves, such as "A Felicidade", "for Josefina Mendez", and "Jobim". Chord symbols are placed above the staff or below the vocal line.

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

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

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

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}
| B₋₆

| B_{○7}
| B₋₆

| F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The score consists of eight staves of music, each starting with a different chord. The chords are labeled above the notes:

- Staff 1: C-7, F-7, B^b7, E^bmaj7
- Staff 2: A^bmaj7, D7, G maj7
- Staff 3: G-7, C-7, F7, B^bmaj7
- Staff 4: E^bmaj7, A7, D maj7
- Staff 5: E7, A7, D maj7
- Staff 6: C[#]-7, F[#]7, B maj7, G7(#5)
- Staff 7: C-7, F-7, B^b7, E^bmaj7
- Staff 8: A^bmaj7, A^b-7, G-7, F[#]dim7
- Staff 9: A^b-7, B^b7, E^bmaj7, B7, G7

The score includes measure numbers 1 through 33 and various performance markings such as grace notes and dynamics.

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

Staff 1: Measures 1-2. Chords: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}. Performance: Measure 1 has a fermata over the first note and a 3 over the eighth-note pattern. Measure 2 has a fermata over the first note and a 3 over the eighth-note pattern.

Staff 2: Measures 3-4. Chords: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, Gsus, G7^{b9}, C_{MA}7. Performance: Measures 3-4 show eighth-note patterns with various slurs and grace notes.

Staff 3: Measures 5-6. 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, E7^{#5}, A_{MI}7, D7^{b9}, B_{9sus}, B7^{b9}, E_{MI}7. Performance: Measures 5-6 show eighth-note patterns with various slurs and grace notes.

Staff 4: Measures 7-8. Chords: C_{MI}7^{b5}, F[#]7^{#5}, B_{MI}7, E7^{#5}, A_{MI}7, D7^{b9}, B_{9sus}, B7^{b9}, E_{MI}7. Performance: Measures 7-8 show eighth-note patterns with various slurs and grace notes.

Staff 5: Measures 9-10. Chords: E^b6, G_{MA}7, E_{MI}7, A¹³, A7^{#5}, D^{9sus}, D7^{b9}, B¹³, E7^{b9}, A_{MI}7, D7^{b9}, G_{MA}7. Performance: Measures 9-10 show eighth-note patterns with various slurs and grace notes.

(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 $E\flat_7$ E \flat $A\flat_7$ |

| 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 |

| F $_{sus}$ F $_7$ E \flat $A\flat_7$ |

D.S. al Coda

⊕
{:| B \flat $_7$ F $_7$ | B \flat $_7$ E \flat $_7$:}
C 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 the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The score includes lyrics in parentheses above the notes. Measure numbers are indicated on the left side of each staff.

Measures 1-4:

- 1st ending: E m7, A7, D maj7, G maj7
- 2nd ending: C#m7(b5), F#7 1., B m

Measures 5-8:

- 2nd ending: F#7 2., B m

Measures 9-12:

- C#m7(b5), F#7(b9), B m

Measures 13-16:

- E m7, A7, D maj7

Measures 17-20:

- C#m7(b5), F#7(b9), B m7, B7(b13), A m7, A b7

Measures 21-24:

- G maj7, F#7(b9), B m

Berimbau

For Josefina Méndez

Jobim

Intro

A  $A\flat/B\flat$ $B\flat$ $A\flat/B\flat B\flat$ $A\flat/B\flat$ $B\flat$

$B\flat M1$ $F M1$ $B\flat M1$ $F M1$

$B\flat M1$ $F M1$ $B\flat M1$ $F M1$

$B\flat M1$ $F M1$ $A\flat/B\flat$ $B\flat$ $A\flat/B\flat B\flat$

$A\flat/B\flat$ $B\flat$ $E\flat M1 7$ $A\flat 7$

$D\flat m a j 7$ $A\flat M1 7$ $D\flat 7$ $C M1 7 \flat 5$ $F 7 a l t$ 1.
 $B\flat M1$

2. $A\flat/B\flat$ $B\flat$ $A\flat/B\flat B\flat$ $A\flat/B\flat$

$B\flat$ Fine

D.S. al Fine



Blackbird

for Josefina Mendez

Lennon/McCartney

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

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

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

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

C F/G C F/G C



Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

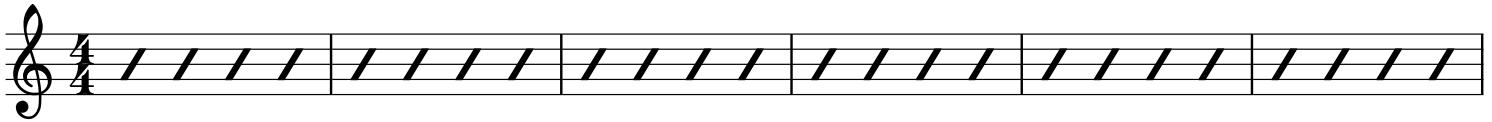
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

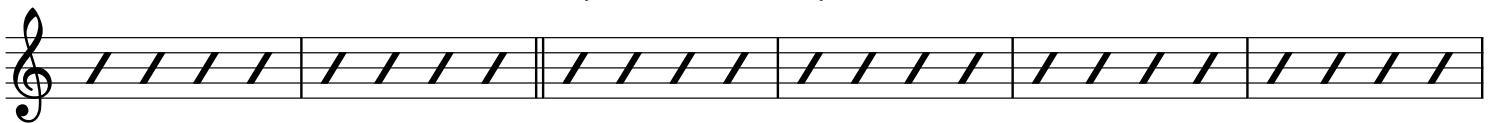
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

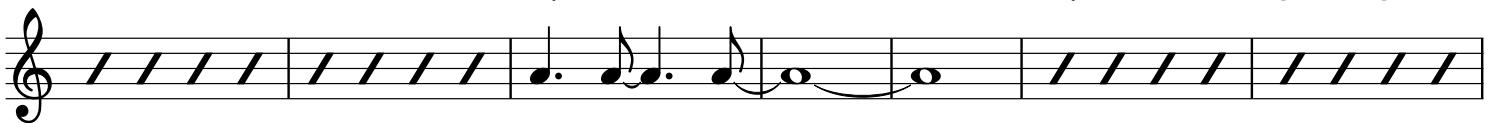
G

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



Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

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

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

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}

B_bMA⁷ F_{M1}⁷ B_b7 E_bMA⁷ D⁷_{sus} D⁷ D_{M1}⁷ G_{M1}⁷ /F E_bMA⁹

C_{M1}⁷ F⁹_{sus} B_bMA⁹ F_{M1}⁷ B_b13 **B** E_bMA⁷

D_{M1}⁷ G⁹_{sus} G⁹ A_bMA⁷ A_b6 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}

B_bMA⁹ F_{M1}⁷ B_b13

Tag E_bMA⁹ C_{M1}⁷ F⁹_{sus} B_bMA⁹ F_{M1}⁷ B_b13

Solo on ABC
After Solos, D.C
al Coda

Vamp & fade

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

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

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

F^{7alt}

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

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Cosas Como Tu

for Josefina Mendez

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

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

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

1. 2.

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

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

G7

⁰ C_{MA}7 A_{MI}7 D7 G^{7b9} C_{MA}7

Dale
For Josefina Méndez

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

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

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

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

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

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

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

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

Staff 8: To Solos (next page)

Solos

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

1.

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

2.

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

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

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

1.

2.

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

EB7

Continuation of the musical score. The top staff shows eighth-note patterns: EB7, Ab/E.

After Solos

D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

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

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

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 varies between common time (4/4) and 13/8.

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

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


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


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


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




Desvelo

for Josefina Méndez

Tim Fox

A

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

B

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

C

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

Reprise

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

Coda

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

Solo Form AABC

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

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

The musical score consists of eight staves of piano notation. Staff 1 (measures 1-5) starts with a 4/4 time signature, a key signature of one flat, and a tempo of Freely. It features chords: B_bM_A7, A_bM_A7, B_bM_A7, A_bM_A7, G_MA7. Staff 2 (measures 6-10) begins with E_MI7, A_MI7, D7, followed by a section labeled 'A' with chords B_bM_A7, A_bM_A7. Staff 3 (measures 11-15) includes chords B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}, B_b6, F_MI7. Staff 4 (measures 16-20) includes chords B_bM_A7, A_bM_A7, B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}. Staff 5 (measures 21-25) includes chords B_b6, E_MI7^{b5}, A7, B_bD_MI, B_b6, D_MI, B_b6. Staff 6 (measures 26-30) includes chords D_MI7, G7^{b9}, C_MI, A_bM_{I6}, C_MI, A_bM_{I6}, C_MI7, F7^{b9}, B_bM_A7. Staff 7 (measures 31-35) includes chords A_bM_A7, B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}, B_b6. Staff 8 (measures 36-40) concludes with a section labeled 'Ab13'.

Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

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

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

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

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

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

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

Chords: Fm7, Bb7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

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

- Staff 1: C_{MA}7, E_{MI}7, Eb^o, D_{MI}7, G7, G_{MI}7, F#¹³, C7^{b9}
- Staff 2: F_{MA}7, Bb¹³, 1. E_{MI}7, Eb^o, D_{MI}7, G7
- Staff 3: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7#5^{b9}, 2. E_{MI}7, Eb^o
- Staff 4: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7#5^{b9}, F_{MI}6/C, C_{MA}7

(Bossa Nova)

500 Miles High

Chick Corea

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

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

|

For Once In My Life

(Medium Swing)

Orlando Murden

A

$\frac{4}{4}$ | F F+ | F₆ G^b_{o7} | G- D₇ | G- D₇ |

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F | D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

Piano

Fotografia

for Josefina Méndez

Jobim

1 F_{MA}7 G_{MI}11 A_{MI}7b13 B_bM_I6 C¹³_{SUS} D⁹_{SUS} E_b13 A_bM_A7 A_{MI}7 G_{MI}11 F_{MI}9 E_{MI}7b13

7 E_b13 A_bM_A7 G_{MI}11 F[#]9b5 [A] B_bM_A7 B_bM_I6

13 B_bM_A7 E_bM_I6 D_{MI}7b5 G7b5 C_{MI}7 C_{MI}7/B_b A_{MI}7b5 A_b13

19 G_{MI}7 C7#11 F¹³_{SUS} C_{MI}7b5/F C_{MI}7b5/E_bD7#9 D_bM_A7 C_{MI}7 B13b5

25 B_bM_A7 E_bM_A7 D_{MI}7b13 D_bM_A7 E_b13 A7b9 B_bM_A7 E_bM_A7

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

37 F¹³_{SUS} F/E_b D_{MI}7b13 D_bM_A7 E_b13^{SUS} [B] A_bM_A7

Piano Solo

43 A_bM_I6 A_bM_A7 D_bM_I6 C_{MI}7b5 F7b5 F7

49 B_bM_I7 B_bM_A7/A_b G_{MI}7b5 F[#]13 F_{MI}7 B_b13#11 E_b13_{SUS} D_bM_I9/E_bD_bM_I6

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.

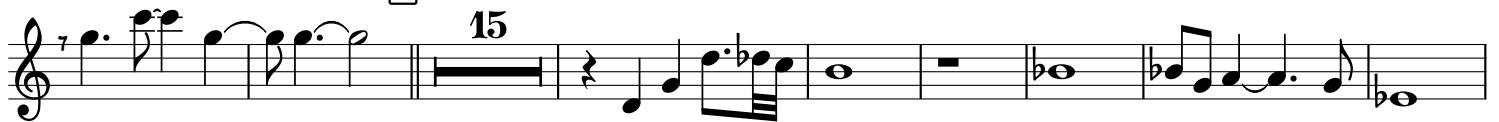
Trumpet

Fotografia
for Josefina Méndez

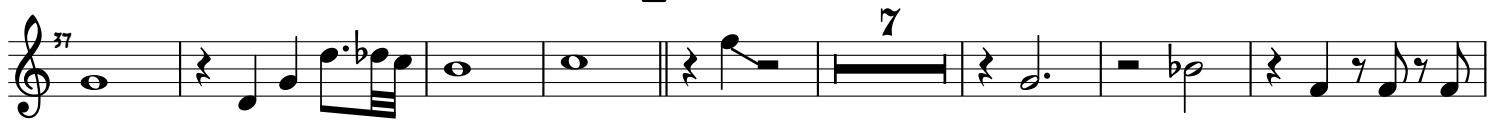
Jobim



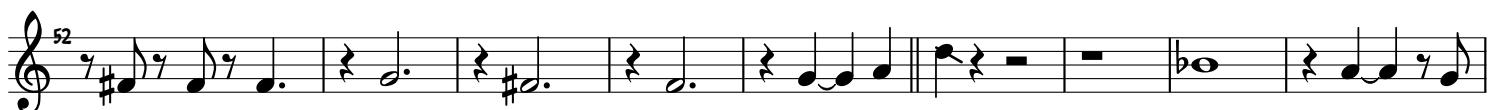
A



B



C



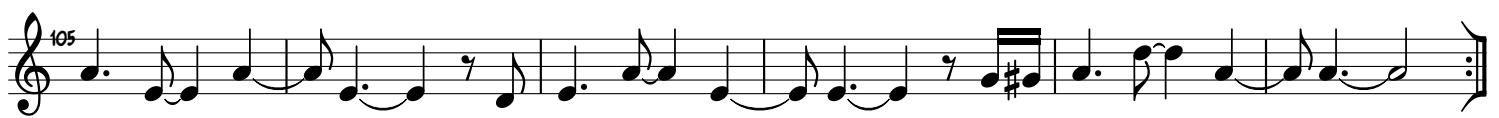
D



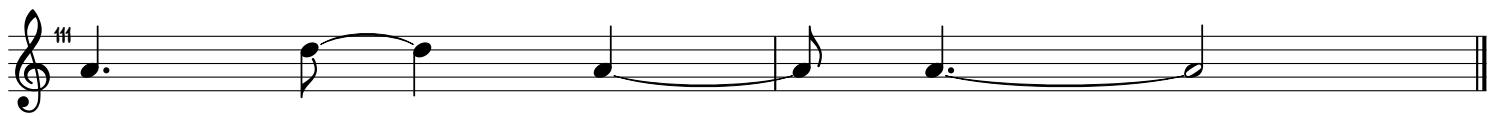
E



|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

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

- Measure 1: A (4:4 time), B_{Δ9}
- Measure 2: B_{Δ7}
- Measure 3: C₋₇, C₋₇ (with a B_b below the staff)
- Measure 4: A_{ø7}, D_{7_b13}, G₋₇
- Measure 5: E_{7sus}
- Measure 6: D_{ø7}
- Measure 7: G_{7_b13}
- Measure 8: C_{7#11}
- Measure 9: E_{13^b}
- Measure 10: F_{7_b9}
- Measure 11: B_{Δ9}
- Measure 12: E_{13^b}
- Measure 13: B_{Δ7}
- Measure 14: E_{13^b}

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

| D -7

⋮⋮

B \flat 7

⋮⋮

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

| F -7

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A
4/4 | F-7

| FΔ7

| F-7

| FΔ7

|

| BΔ7^b

| ∕

| B-7^b

| E7^b

||

| AΔ7^b

| C-7

| AΔ7^b C-7

| D^b E^b

|

1.
| FΔ7

| ∕

| } FΔ7

| C7sus

||

B
| FΔ7

| C7sus

| FΔ7

| C7sus

|

| FΔ7 G F

| G7 F G7

| FΔ7 G F

| FΔ7

||

C
| G
B

| B-6^b

| F
A

| A-6^b

|

| C

| D
C

| F-
C

| C7

||

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

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

Jimmy McHugh

A

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

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

B

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

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

A

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

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

C

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

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

Chords and Sections:

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

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

$\left| C_{-7} \ B_{-7} E_7 \right| \left| B_{-7}^b \ E_7^b \right. \left| \begin{array}{l} 1. \\ G_{7\#11}^b F_7 \end{array} \right. \left| B_{mi7}^b E_7^b \right| \left. \begin{array}{l} 2. \\ A_6^b \ D_{-6}^b \ A_6^b \end{array} \right|$

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

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

B

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

D.C. al 1st ending

I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

C_{MA}7

F_{#MI}7^{b5}

B7^{b9}

E_{MI}7

E_b07

D_{MI}7

D_b7/G

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

F_{#MI}7^{b5}

B7^{b9}

D7

D_{MI}7 G7

C_{MA}7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

The musical score consists of eight staves of piano sheet music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef. The seventh staff shows a treble clef. The eighth staff shows a bass clef. The music includes various chords and rests, with some chords labeled below the staff. The chords include Bm⁹, B, A⁹, E⁷/G♯, G⁶, CMaj⁷, C♯⁹⁵, F♯⁹⁵, Bm⁹, Bm⁷, B, D⁷/A, A⁹, G⁶, C♯⁹⁵, F♯⁹⁵, Bm⁷, B, D⁷/A, G⁹⁴, C♯⁹, G⁶⁹, F♯⁹⁵, Bm⁷, and F♯⁹⁵.

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



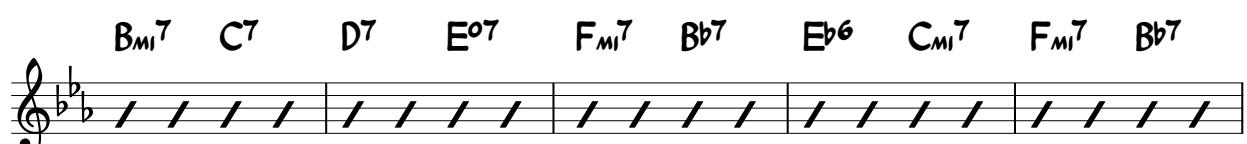
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



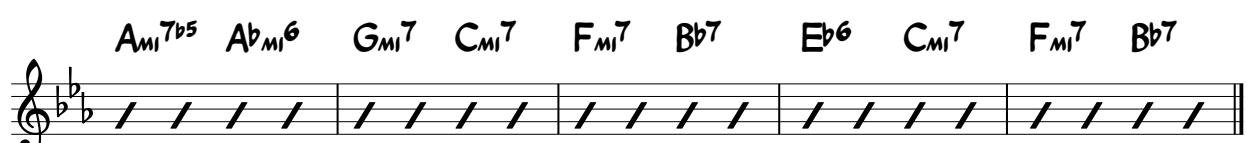
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B

| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7}

| D₇ | B-7 | B-7 E₇ |

C

| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

(Medium Swing)

It Could Happen To You

Jimmy Van-Heusen

A
4/4 C_{Δ7}

E_{∅7} A_{7♭9}
D_{♭07}

D₋₇

F_{♯07} B_{7♭9}
E_{♭07}

C_{Δ7}
B
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7}
E_{♭7} A_♭
D₋₇

A_{7♭9}
||

A₋₇
A
C_{Δ7}

D₇
E_{∅7} A_{7♭9}
D₀₇

D₋₇
D₋₇

B_{∅7} E_{7♭9}
D₋₇ G₇
F_{♯07} B_{7♭9}
E_{♭07}

C
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7} F₇
E_{∅7} A_{7♭9}

A_{7♭9}
||

D₋₇

G₇

C_{Δ7} A₋₇

D₋₇ G₇
||

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

I've Got You Under My Skin

(Medium Swing)

Cole Porter

A

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

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

B

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

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

C

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

D

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

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

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

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

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

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

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

Staff 4: Chord: C⁹. Lyric: C⁹

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

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

Just Friends

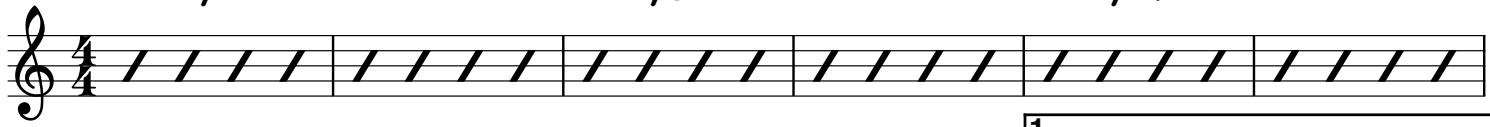
for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

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



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

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



D7

D_{M1}7

G7

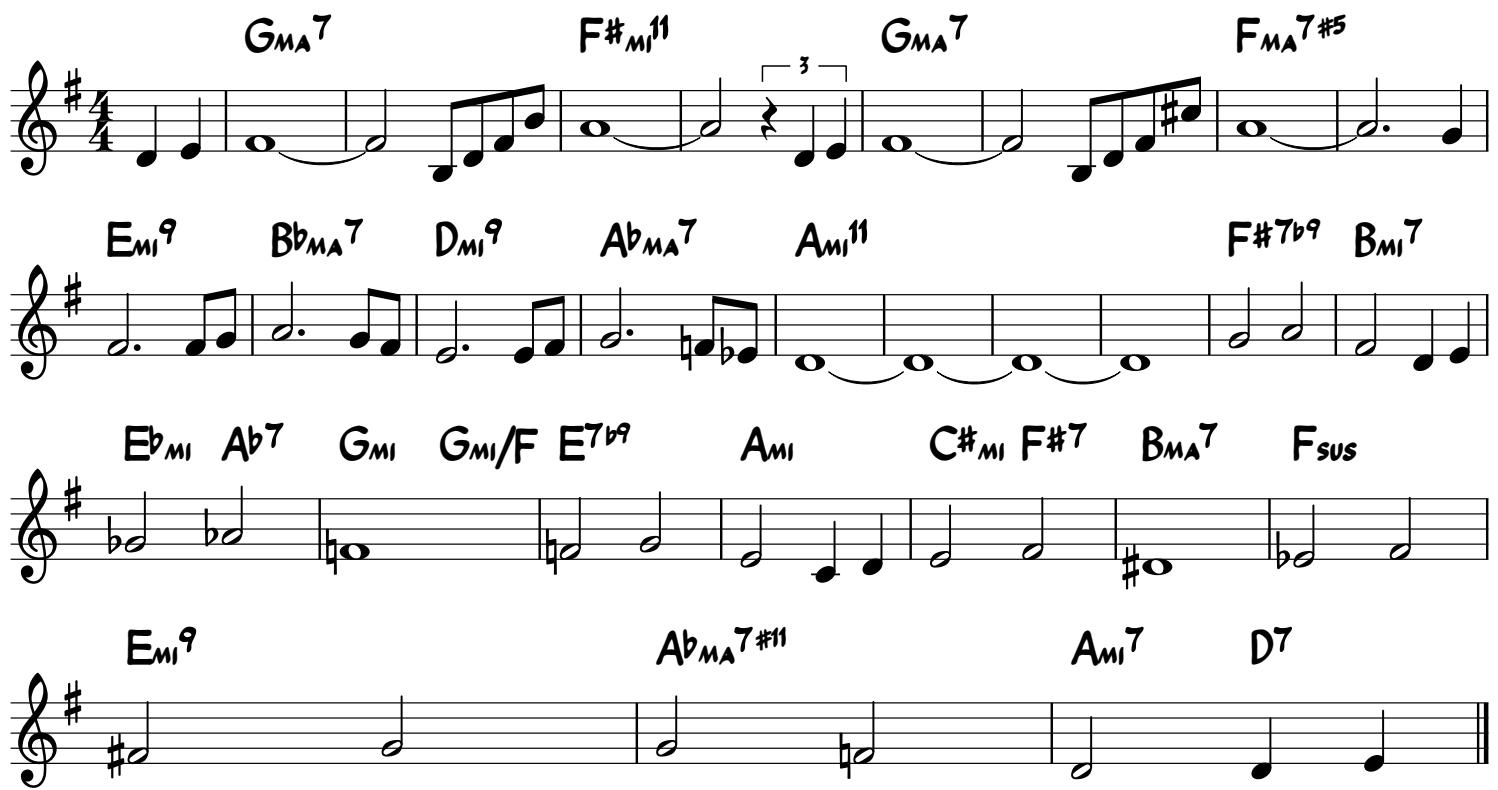
C_{MA}7

G_{M1}7 C7



Just Moments

Tim Fox



A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of four staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 4/4 throughout.

The first staff contains chords: G_{MA}7, F#_{M1}11, G_{MA}7, and F_{MA}7#5. A bracket above the last two chords indicates a three-measure repeat.

The second staff contains chords: E_{M1}9, Bb_{MA}7, D_{M1}9, Ab_{MA}7, A_{M1}11, F#7b9, and B_{M1}7.

The third staff contains chords: Eb_{M1}, Ab7, G_{M1}, G_{M1}/F, E7b9, Am1, C#_{M1}, F#7, B_{MA}7, and Fsus.

The fourth staff contains chords: E_{M1}9, Ab_{MA}7#11, Am17, and D7.

Accidentals are indicated by small symbols (b, #) placed near specific notes or measure lines. The score ends with a double bar line and repeat dots at the end of the fourth staff.

(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

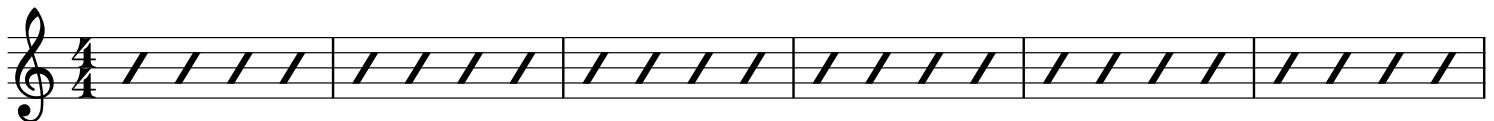
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

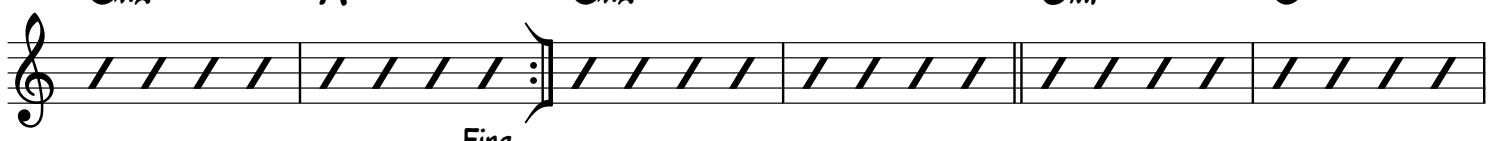
A⁷_{b9}

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

- Measure 1: G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7, G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G
- Measure 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
- Measure 3: G_{M1}7, D7, Eb⁷, A⁷, A_{M1}7, D7, B_{M1}7^{b5}
- Measure 4: E^{7^{b9}}, C⁶, F⁶, G⁶, Eb, B_b⁷, Eb
- Measure 5: B_b⁷, Eb, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7
- Measure 6: G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G, G_{M1}7, G7, C, C_{M1}⁶, G/B
- Measure 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 or inversions, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. The first two staves begin with a treble clef, a 6/4 time signature, and a key signature of one sharp. The subsequent staves switch to a bass clef and a common time signature. The notation is highly rhythmic, featuring sixteenth-note patterns and eighth-note pairs. The score concludes with a instruction at the bottom right: '(REPEAT LAST 22 BARS FOR SOLO)'.

(REPEAT LAST 22 BARS FOR SOLO)

Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

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

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

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

| F_{7sus} |

D.C. al Fine

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

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

The Look of Love

For Josefina Méndez

Burt Bacharach

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

Chords labeled above the staves:

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

Lullaby of Birdland

for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



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



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



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



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



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

Luiz Bonfa

A

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

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

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

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

B

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

| B_{ø7} | E_{7b9} | A- | \div |

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

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

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

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7

Eb_{MI}7

Ab_{MI}7

Db7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

Eb_{MI}7

Eb_{MI}7 Bb_{MI}7 Am₁7 Ab_{MI}7

Db7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7b5 Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_{b MA}7 B7

F_{MI}7b5 Bb7

Eb_{MI}7

Bb_{MI}7b5 Eb7

C Ab_{MI}7

Db7

G_{b MA}7

B7

F_{MI}7b5

Bb7

Eb_{MI}7

Bb7#9

Eb_{MI}7

F_{MI}7b5 Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_{b MA}7 B7

F_{MI}7b5

Bb7

Eb_{MI}7

Eb_{MI}7

D

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

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

MichAngel

for Jess

TF

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

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

The score uses a 4/4 time signature and includes various performance markings such as 3, 7, and b9 above certain chords.

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

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

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

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

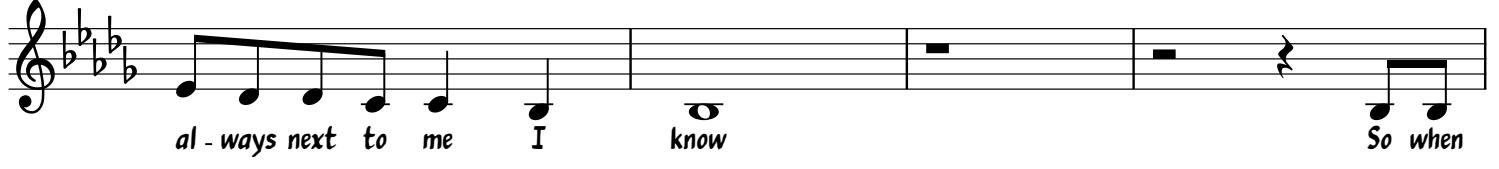
Staff 3: F7#9, B_{B_{MA}}7
ak - ened by a bright full moon and re - a - li - aing you're not there

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

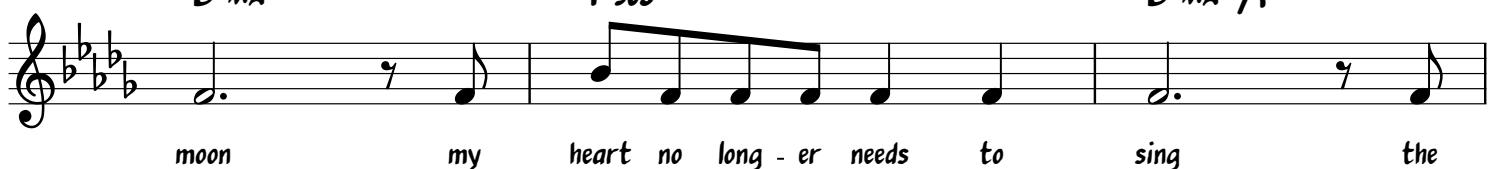
Staff 5: G_{B_{MA}}7#11, E_{B/G}
ease a - way the pain that grows with - in my heart that wants to

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

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

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


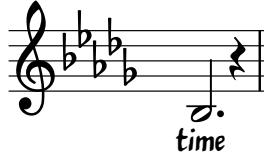
G_bMA7 **G_bMI13** **F7#9**


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


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


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


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


F_{MI}11


More

for Josefina Mendez

Handwritten musical score for "More" by Josefina Mendez. The score consists of seven staves of music for a single instrument, likely piano. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4) and half time (2/4). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and some chords have specific names written below them.

Measures 1-5: Eb MA 7, C Mi 7, F Mi 7, Bb 9, Eb MA 7.

Measures 6-7: C Mi 7, F Mi 7, 1. Bb 9, 2. D Mi 7, G 7b 9, C Mi.

Measures 8-12: C Mi (MA 7), C Mi 7, C Mi 6, F Mi 7, F 9.

Measures 13-17: F Mi 7/Bb, Bb 7b 9, Eb MA 7, C Mi 7, F Mi 7.

Measures 18-22: Bb 9, Eb MA 7, C Mi 7, F Mi 7, D Mi 7, G 7.

Measures 23-27: C Mi, C Mi (MA 7), C Mi 7, C Mi 6, F Mi 7, Bb 7.

Measures 28-31: Eb MA 7, F Mi 7, Bb 7b 9.

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
 $\frac{4}{4} \left[A^b \right]$

A^b_+

A^b_6

A^b_7

B^b_{-7}

$C_{\emptyset 7}$ $F_{7\flat 9}$
 $F_{7\flat 13}$

B^b_{-7}
1.
2.

E^b_7

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

B

F_{-7}

$F_{-\Delta 7}$
 E

F_{-} $D^b_{\Delta 7}$ C_{-7}

$C_{\emptyset 7}$

$F_{7\# 9}$

$E_{7\# 11}$

B^b_{-7}

E^b_7

A

A^b

A^b_+

A^b_6

A^b_7

$D^b_{\Delta 7}$

$C_{7\flat 9}$

F_{-7}

B^b_7

$B_{\emptyset 7}$

C_{-7} F_{-7}

B^b_{-7}

E^b_7

B^b_{-7}

E^b_7

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

The sheet music features eight staves of musical notation for a single instrument. The tempo is Adagio. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the fourth staff. The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Above each staff, the chords are written in a specific format: the first staff shows D7, G_{MI}⁹, C_{MI}⁷, F7, G_{MI}⁹, C_{MI}⁷, F7; the second staff shows G_{MI}⁹, E♭¹³, D7, G_{MI}⁹, A♭⁹, G_{MI}⁹, C_{MI}⁷, F7; the third staff shows G_{MI}⁹, C_{MI}⁷, F⁹, B♭_{MA}⁷, A♭_{MA}⁷, E♭_{MA}⁷, F_{MA}⁷; the fourth staff shows G_{MA}¹³, C¹³, G_{MA}¹³, C¹³, G_{MA}⁷, C_{MA}⁷; the fifth staff shows B_{MI}⁷, B♭_{MI}⁷, A_{MI}⁷, D7, B♭⁷, A_{MI}⁷, D⁹; the sixth staff shows A_{MI}⁷, D⁹, A♭⁹, G_{MA}⁷, C¹³, A♭⁷♯¹¹, G_{MA}¹³; the seventh staff shows C¹³, G_{MA}⁷, D_{MI}¹¹, G⁹, C, F⁹; and the eighth staff shows C_{MA}¹³, A_{MI}⁷, C_{MI}⁷, F⁹, B_{MI}¹¹, E⁹.



(Up Tempo Swing)

On Green Dolphin Street

Bronislau Kaper

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

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

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

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

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

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 |

Playing with Instantly

Sheet music for a solo instrument (likely piano) featuring a series of chords and corresponding melodic patterns. The music is in common time (indicated by '4') and uses a treble clef.

The chords listed are:

- E♭_{MA}7
- D7#9
- E♭_{MA}7
- D7#9
- A♭_{MA}
- A♭_{M1}6
- G_{M1}
- C7
- C_{M1}/F
- F¹³_{sus}
- B_{MA}
- B♭_{MA}7
- E♭_{MA}7
- D7#9
- E♭_{MA}7
- D7#9
- D7#9
- A♭_{MA}
- A♭_{M1}6
- G_{M1}
- C7
- C_{M1}/F
- F¹³_{sus}
- B_{MA}
- B♭_{MA}7
- A♭7#11
- C7
- C_{M1}/F
- F¹³_{sus}
- B_{MA}
- B♭_{MA}7
- A♭7#11
- E♭_{MA}7
- A♭7#11
- G_{M1}
- C7
- F_{M1}
- B♭7
- E♭_{MA}7
- D7#9
- E♭_{MA}7
- D7#9
- A♭_{MA}
- A♭_{M1}6
- G_{M1}
- C7
- C_{M1}/F
- F¹³_{sus}
- B_{MA}
- B♭_{MA}7

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Rio Que Mora no Mar

(Medium Swing)

$\frac{2}{4}$	F_{-7}	B_7^b	F_{-7}	B_7^b
Intro				
G_{-7}	B_7	G_{-7}^b	B_7	
F_{-7}	B_7^b	F_{-7}	B_{7b9}^b	
A	F_{-7}	B_{13}^b	F_{-7}	B_{7b9}^b
			$\overline{G_{-7}}$	
$E_{\Delta 7}^b$	A_9^b	G_{-7}	C_{7b9}	
2.			B	
$G_{\Delta 7}$	C_{7sus}	$F_{\Delta 7}$		\therefore
F_{-9}	$E_{7\#11}^b$	$E_{\Delta 7}^b$		\therefore
E_{-7}^b	D_{7b9}	D_{-7}	G_{13}	
D_{-9}^b	G_{13}^b	F_{-9}	B_9^b	
A_{-9}^b	D_7^b	G_{-7}	C_{7b9}	
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}7Ab7

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

$C_{MI}7^{b5}$ $F7^{#9}$ $F_{MI} Bb7$ $Eb_{MI} Ab7$ $D_{b MI} Gb7$ $C_{MI}7^{b5}$ $F7^{#9}$ A/Bb

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A

D-9

G-9

B

G-9

Fine

D.S. al Fine

Piano

Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

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

Chords and markings include:

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

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

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

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

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

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

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

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

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

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

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

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

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7

E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

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

A♭/G G/E♭ G/F F/D♭ E₉ E♭º D₉⁷

A⁷♭⁹ D₉ F₉ A♭º Bº B♭⁷♯¹¹

A⁷ alt A♭⁷♯¹¹ Gsus

Softly, as in a Morning Sunrise

for Josefina Mendez

The musical score consists of four staves of handwritten notation. The first staff starts with a G_{M1}7 chord. The second staff begins with an E♭7^{#11} D7^{#9} chord, followed by a G_{M1}7 chord, then a section starting with A_{M1}7^{b5} D7^{#9}, which is bracketed and labeled '1.' above the first occurrence and '2.' above the second. This section continues with G_{M1}7, C_{M1}7, F7, and B♭_{MA}. The third staff starts with a B° chord. The fourth staff starts with a C_{M1}7 chord, followed by a C_{M1}7/B♭ chord, and then an A_{M1}7^{b5} chord. The fifth staff ends with a D7^{#9} chord.

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#}

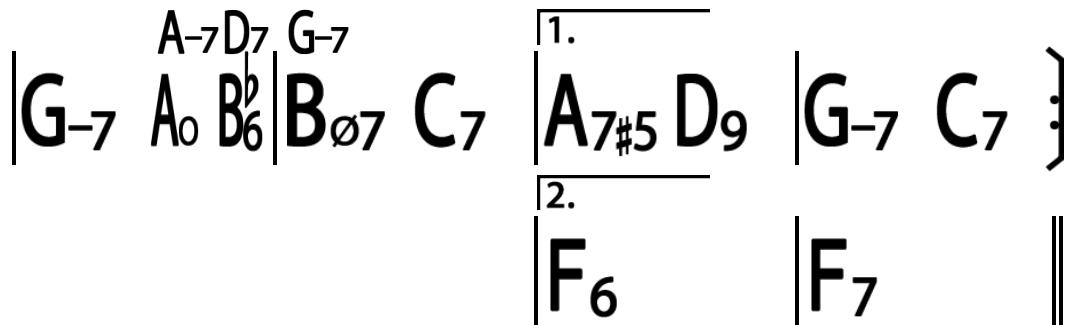
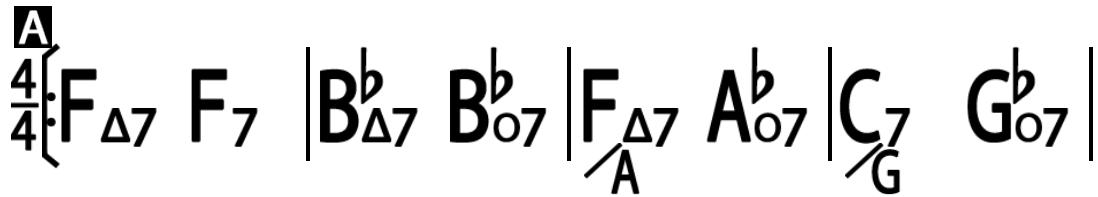
D_{M1}^{7/C} G^{9/B} B^b A^b C⁷ D B^b A^b C⁷ F

Someone To Watch Over Me

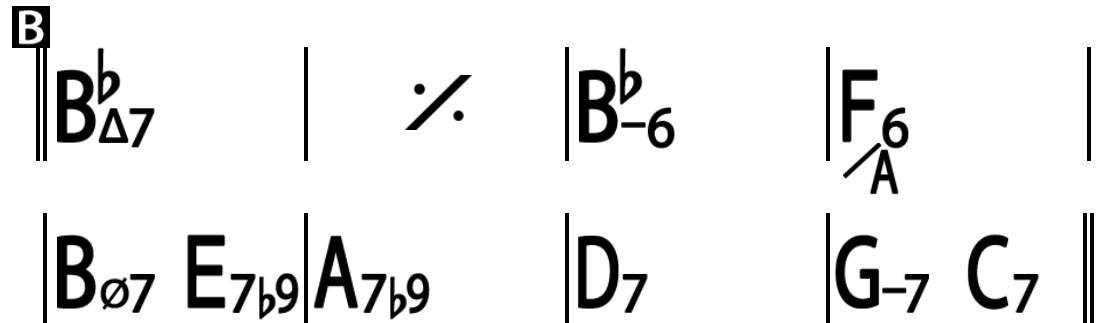
(Ballad)

George Gershwin

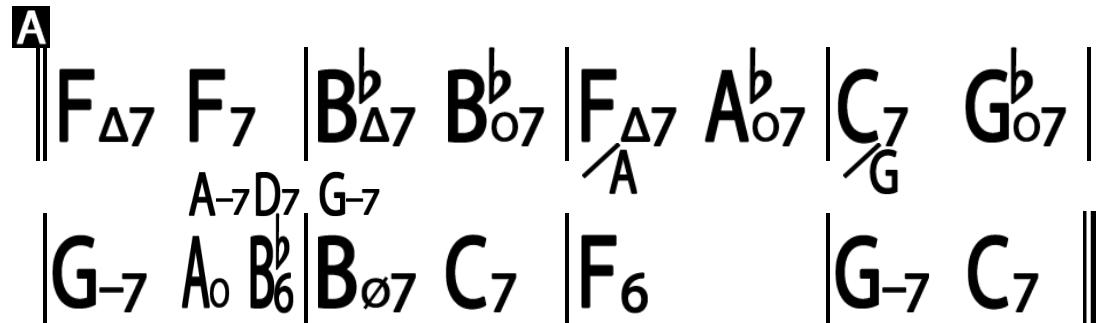
A



B



A



(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Stella By Starlight

Victor Young

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

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

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

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

B

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

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

A

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

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

(Slow Swing)

Teach Me Tonight

Gene DePaul

A

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

$\frac{4}{4} : F_{\Delta 7} \ G_{-7} | A_{-7} \ G_{-7} C_7 | F_{\Delta 7} \ B^b_7 | A_{-7} \ D_7 |$

$| B_{\emptyset 7} \ B^b_{-7} | F_{\Delta 7} \ D_7 \# 9 | G_{-7} \ C_7 | \overline{A_{-7} D_7 \ G_{-7} C_7} |$

$\overline{\overline{F_6}} |$

B

$| C_{-7} \ F_7 | D_{-7} \ G_{-7} | C_{-7} \ F_7 | B^b_{\Delta 7} |$

$| D_{-7} \ G_7 | E_{-7} \ A_{-7} | D_{-7} \ G_7 | G_{-7} \ C_7 |$

A

$| F_{\Delta 7} \ G_{-7} | A_{-7} \ G_{-7} C_7 | F_{\Delta 7} \ B^b_7 | A_{-7} \ D_7 |$

$| B_{\emptyset 7} \ B^b_{-7} | F_{\Delta 7} \ D_7 \# 9 | G_{-7} \ C_7 | F_6 \ C_7 |$

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A
4/4 | B^b_{Δ7} | ∴ | A_{ø7} | D_{7b9} |

| G₋₇ | ∴ | F₋₇ | B^b₇ |

B
| E^b_{Δ7} | A^b_{7#11} | B^b_{Δ7} | G₋₇ |

| C₇ | ∴ | C₋₇ | F₇ |

A
| B^b_{Δ7} | ∴ | A_{ø7} | D_{7b9} |

| G₋₇ | ∴ | F₋₇ | B^b₇ |

C
| E^b_{Δ7} | A^b_{7#11} | B^b_{Δ7} | E_{ø7} A₇ |

| B^b_{Δ7} E^b₇ | D₋₇ G₇ | C₋₇ F₇ | B^b₆ F₇ |

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

A

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

B

$D_{-7} A_{7b9} | D_{-7} A_{7b9} | D_{-7} B_{\emptyset 7} | E_{\emptyset 7} A_{7b9} |$
 $D_{-7} A_{7b9} | D_{-7} G_7 | C_7 | F_{7sus} |$
A

A

$B_{\Delta 7}^b C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |$
 $F_{-7} | B_7^b | E_{\Delta 7}^b | F_7 | B_6^b | E_{-6}^b |$
 $D_7 | G_7 | C_7 | F_7 | B_6^b | F_{7sus} |$

(Bossa)

Triste

Tom Jobim

A

G_{Maj}⁷ ∕ E_b_{Maj}⁷ A_b¹³

G_{Maj}⁷ ∕ B_m⁷ E^{7b9}

Am⁷ B^{7\#5} Em⁷ Em^(\Delta7) 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

$\frac{4}{4} \parallel$ | 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 | \asymp | D _{$\Delta 7$} | \asymp |

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

| B₋₇ | E_{-7**5**} | G₋₇ | A₇ | ||

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

| A₇ | \asymp | F_{-7**5**}[#] | B_{7**9**} |

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

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

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

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

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

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

Você E Eu

for Josefina Méndez

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

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

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

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

B

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

G_b13sus C_b6 B_B_{MI}11 E_b13sus

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

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

(Bossa Nova)

Voce Vai Ver JM

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

Sheet music for "The Way You Look Tonight" featuring six staves of musical notation. The music is in G major (one sharp) and common time.

Chords:

- Staff 1: G⁶ Eₙ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ F¹³
- Staff 2: E⁷ Aₙ₇ D⁷ Dₙ₇ G⁷ Cₘ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷
- Staff 3: G⁶ Eₙ₇ Aₙ₇ D⁷ [1. Cₙ₇ F⁷] [2. B♭ₘ₇] B⁰ Cₙ₇ F⁷ B♭ₘ₇
- Staff 4: Dₙ₇ D⁰ Cₙ₇ F⁷ B♭ₘ₇ G⁷ Cₙ₇ F⁷ B♭ₘ₇ E♭ₘ₇
- Staff 5: Aₙ₇ D⁷ Gₘ₇ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ F⁷ E⁷ Aₙ₇
- Staff 6: D⁷ Dₙ₇ G⁷ Cₘ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷

Lyrics:

- Staff 1: I'm in love with you, baby, I'm in love with you, baby.
- Staff 2: I'm in love with you, baby, I'm in love with you, baby.
- Staff 3: I'm in love with you, baby, I'm in love with you, baby.
- Staff 4: I'm in love with you, baby, I'm in love with you, baby.
- Staff 5: I'm in love with you, baby, I'm in love with you, baby.
- Staff 6: I'm in love with you, baby, I'm in love with you, baby.

(Bossa Nova)

Wave

Antonio-Carlos Jobim

A	$\frac{4}{4} \boxed{D_{\Delta 7}}$	B_{o7}^b	A_{-7}	D_{7b9}	
	$G_{\Delta 7}$	G_{-6}	$F_{13}^{\#} \quad F_{7b13}^{\#}$	$B_9 \quad B_{7b9}$	
	E_9	$B_7^b \quad A_7$	$D_{-7} \quad G_7$	$D_{-7} \quad G_7$	}
B	$\boxed{G_{-7}}$	C_7	$F_{A}^{\Delta 7}$		\therefore
	$F_{-7}^{\#}$	B_7^b	$E_{\Delta 7}^b$	A_{7b9}	
A	$\boxed{D_{\Delta 7}}$	B_{o7}^b	A_{-7}	D_{7b9}	
	$G_{\Delta 7}$	G_{-6}	$F_{13}^{\#} \quad F_{7b13}^{\#}$	$B_9 \quad B_{7b9}$	
	E_9	$B_7^b \quad A_7$	$D_{-7} \quad G_7$	$D_{-7} \quad G_7$	

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. Staff 3 shows a bass line and chords D¹³_{SUS}, D¹³, and A_{MI}⁹. Staff 4 includes D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷. Staff 6 begins with C_{MI}⁹, followed by two measures of C_{MI}⁹ and a measure of D¹³_{SUS}. Staff 7 concludes with a bass line and a final measure of C. The score includes a section labeled "D.S. (no Repeat) Vamp & fade on C".

You And The Night And The Music

(Medium Up Swing)

Arthur Schwartz

A

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

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

B

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

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

A

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

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

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

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

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

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

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

D_b7^{#9} G_b_{M1}7

fine

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

C_{MA}7 E_{M1}7 F_{M1}7 B_b7_{b9} E_b_{MA}7 A_b7_{#11} D_{M1}7_{b5} G7_{b9} C_{M1}9 A_{M1}7_{b5} D_{M1}7_{b5} G7_{b9}



1.

C_{MA}7 A7_{#5#9} D_{M1}7 G7_{b9}

2.

C_{MA}7

G_{M1}7 C7

B

F⁶

F#^o



C_{MA}7/G G⁹_{sus} C⁶

F#_{M1}7 B⁹

A_b_{M1}7 D_b7_{b9} F#_{M1}7 F7_{#11}



C

E_{M1}7 E_b9_{#11} D_{M1}7 G7_{b9} C_{MA}7 E_{M1}7 F_{M1}7 B_b7_{b9} E_b_{MA}7 A_b7_{#11}



D_{M1}7_{b5} G7_{b9}

C_{MA}7 A_{M1}7_{b5} D_{M1}7_{b5} G7_{b9}

C_{MA}7

G_{M1}7 C7_{b9} F_{MA}7



B_b9

C_{MA}7

G⁶/B

A_{M1}7

A_{M1}/G F#_{M1}7_{b5} B_b7_{b9}

E_{M1}7

A7_{b9}



D_{M1}7

G7_{b9}

C_{MA}7

A_{M1}7

D_{M1}7

G7_{b9}



You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

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

R6C+R4 A1 + A2 + B

You Don't Know Me

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

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

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

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

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