

Across The Universe

for Josefina Mendez

Lennon/McCartney

G B_{mI} A_{mI}7

D7 G

B_{mI} A_{mI}7 C_{mI} G %

D7 D7 D7_{sus} D7

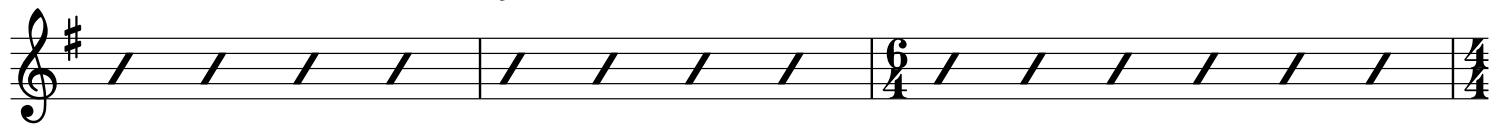
C G G

B_{mI} A_{mI}7 D7

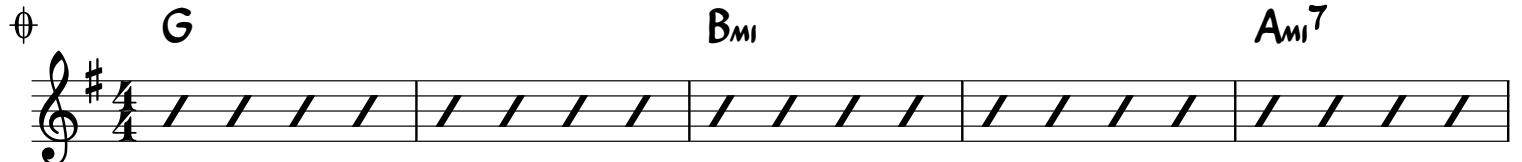
G B_{mI} A_{mI}7

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

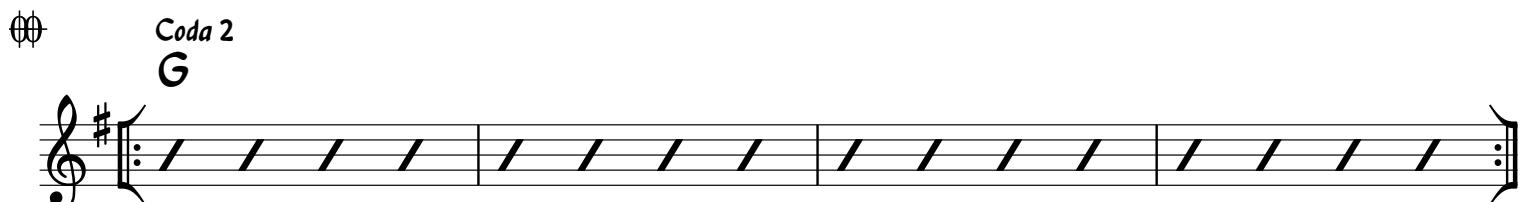
D7



D.S. al Coda 1



D.S. al Coda 2



Repeat and Fade

A Felicidade
for Josefina Mendez

Jobim

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

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

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

Chords listed above the first staff:

- D_{MI}7 G7^{#5}
- C_{MI}7 F7^{b9}
- G_{MI}7
- G_{MI}7/F

Chords listed above the second staff:

- C7/E
- C_{MI}/E^b
- G_{MI}7
- A_{MI}7^{b5}
- D7^{#5}
- G_{MI}7

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

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

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
			∴
			

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: 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, A7, 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, B7, E♭maj7, B7, G7.

1
5
9
13
17
21
25
29
33

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

The musical score consists of five staves of handwritten notation on a staff system. The key signature is one sharp (F#). The time signature varies between 4/4 and 3/4.

Chords and Progressions:

- Staff 1: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}
- Staff 2: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, Gsus, G7^{b9}, C_{MA}7
- Staff 3: 1. C_{MI}7^{b5}, F^{#7#5}, B_{MI}7, C_{MI}7, F^{#7#5}, B_{MI}, B_{MI}7
- Staff 4: C_{MI}7^{b5}, F^{#7#5}, B_{MI}7, E7^{#5}, A_{MI}7, D7^{b9}, 2. B9_{SUS}, B7^{b9}, E_{MI}7
- Staff 5: 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:

- Staff 1: Measure 3 has a 3 over a bracket under the notes.
- Staff 2: Measures 4-5 have a 3 over a bracket under the notes.
- Staff 3: Measures 2-3 have a 3 over a bracket under the notes.
- Staff 4: Measures 4-5 have a 3 over a bracket under the notes.
- Staff 5: Measures 2-3 have a 3 over a bracket under the notes.

Ending:

Staff 6: A single measure consisting of a sharp sign and a dash, indicating the end of the piece.

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

Blackbird

for Josefina Mendez

Lennon/McCartney

The sheet music consists of five staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '4') throughout. The first staff begins with a C chord, followed by D_{M1} and C/E. The second staff begins with F_{M1}, followed by C/E, A_{M1}7, D_{M1}, G7, C, C, D_{M1}, and C/E. The third staff begins with F, followed by D7/F# G7, G#o A_{M1}, C+/A♭ C/G, D7/F#, F, F_{M1}, C/E, A_{M1}, C_{M1}, G7, and C. The fourth staff begins with B♭, followed by A_{M1}, G_{M1}F, E♭, F, B♭, A_{M1}, G_{M1}F, E♭, D, and G_{M1}7. The fifth staff begins with C, followed by F/G, C, F/G, and C.

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

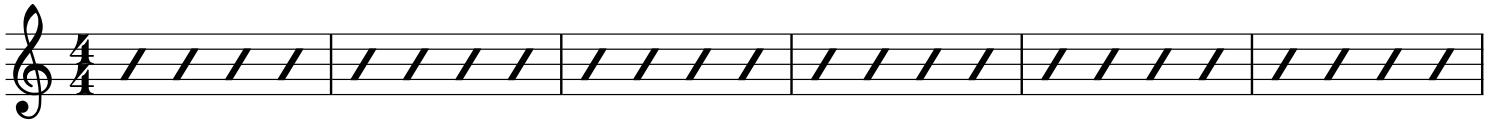
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

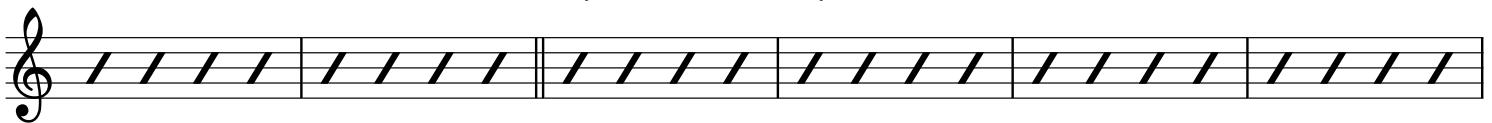
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

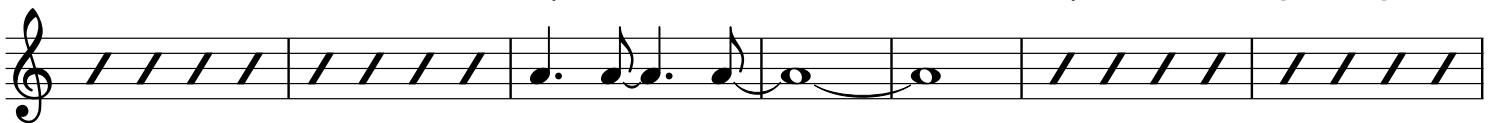
G

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}

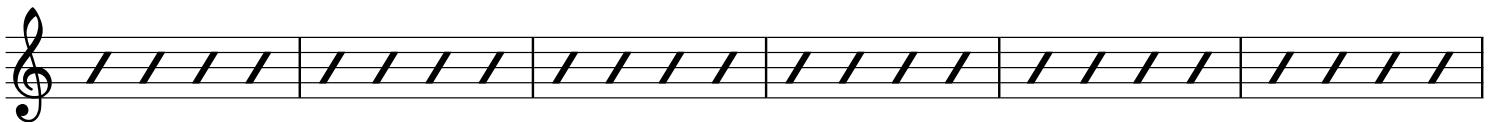
G⁷

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}

G^{7#11}



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

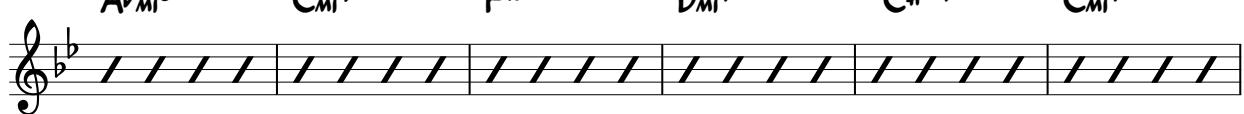
For Josefina Mendez

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



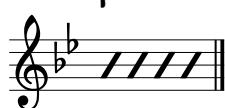
2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



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 and C chords.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues) 1

António-Carlos Jobim

I $\frac{4}{4}$ | G-9 | C | F $_{\Delta 9}$ | B $^b_{\Delta 7}$ | B $_{o7}$ | E- A $_7$ | D $_{-7}$ | A $_7$ ||

A $\frac{4}{4}$ | D- | D $_{-7}$ | E $_{7b9}$ | \asymp | E $_{\emptyset 7}$ | A $_{7b9}$ | D- | E $_{\emptyset} A_7$ |

| C | D- | B $_{\emptyset}$ E $_7$ | A- | \asymp | B $^b_{\Delta 7}$ | \asymp | E $_{\emptyset 7}$ | A $_{7b9}$ ||

B | D- | D $_{-7}$ | E $_{7b9}$ | \asymp | E $_{\emptyset 7}$ | A $_{7b9}$ | D $_{\Delta 9}$ | D $_{7b9}$ |

| G- | A $_{7b9}$ | D- | D $_{-7}$ | E $_{7b9}$ | A $_{7b9}$ | D- | E $_{-7} A_7$ ||

C | D $_{\Delta 7}$ | B b_7 | E $_{-7}$ | \asymp | A $_{7sus}$ | A $_7$ | D $_{o7}$ | D $_{\Delta 7}$ |

| F $^{\#}_{-7}$ | F $_{o7}$ | E $_{-7}$ | \asymp | E $_7$ | \asymp | E $_{\emptyset 7}$ | A $_7$ ||

D | D $_{\Delta 7}$ | B $_{-7}$ | E $_7$ | \asymp | F $^{\#}_7$ | \asymp | B $_{-7} B^b_{-7}$ | A $_{-7} D_7$ |

| G $_{\Delta 7}$ | G $_{-7}$ | F $^{\#}_{-7}$ | B b_7 | E $_7$ | A $_7$ | F $^{\#}_{-7}$ | B b_7 |

| E $_7$ | A $_7$ | D $_6$ | A $_7$ ||

Chega De Saudade

Intro-2x, 1st chords, 2nd melody, then record rest of song for solo

G-7 E7/B	A7 Eb/Bb A7	D- D-7	D-/C Eb9
D- Bb-6 D-7 Bb6	D-/C A7b13 E7	E7/B D-7 A-7 A7	Eb9
D- Bb-6 G-7 E7/B	D-/C A7b13 A7b13 Bb-6	E7/B Dmaj7 D- D-7	D7b9 A-/C E-7 A13
D(6/9) G/A D6/F# E9	B7b9 A9 Fdim7	E9 Fdim7 E-7 G/A	E7 D6/F# A7b9
D(6/9) F#7 Gmaj7 E9 E13 E7b13 E9 E9	B-7 F7 G-6 G/A G/A G/A	E9 B-7 Bb-7 F#-6 F#13 F#7b13 D(6/9) C9 D(6/9) C9 D(6/9)	A-7 D9 B13 B7b13 B9 B7b9 B9 B7b9 B9 B7b9

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_bG⁷ 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_bG⁷ 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

rit...

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

rit...

A Tempo

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

∅ Interlude

D_b G⁷ G_b_{MA} C_{M1}7_{b5} F^{7alt} B_b_{M1} A_b G_b F^{7alt} B_b_{M1} C_{M1}

rit...

F^{7alt} D.C. al Coda

∅

B_b_{M1} A_b 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#o Bb-7 G7 C_{MA}7 D#o G_{MI}7

C7 F_{MA}7 B_{b7#11} C_{MA}7 A^{7b9} D7

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

G7

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

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

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



A musical score for a vocal performance. It consists of four staves of music in common time (indicated by a '4' in the top right corner). The first staff starts with a C major 7 chord (CMA7) followed by a B flat 7 chord (Bb7). The second staff begins with an E minor 7 chord (EMI7), followed by an A7#9 chord (A7#9) and a D minor 7 chord (DMI7). The third staff starts with a D minor 7 chord (DMI7), followed by an F major (FMI), a B flat 7 chord (Bb7), and an E minor 7 chord (EMI7). The fourth staff starts with an A7#9 chord (A7#9), followed by a D minor 7 chord (Dmi7), a D minor 7/C chord (DMI7/C), a B minor 7 flat 5 chord (Bm17b5), and an E7b9 chord (E7b9). The fifth staff starts with an A minor 7 chord (AM17), followed by a D7#11 chord (D7#11), a D minor 7 chord (DMI7), and a G7 chord (G7).

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

8

C_{MA}7 B_B7 E_{MI}7 A7^{#9} D_{MI}7

D_{MI}7 F_{MI} B_B7 E_{MI}7

A7^{#9} D_{MI}7 D_{MI}7/C B_{MI}7^{b5} E7^{b9}

A_{MI}7 D7^{#11} D_{MI}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**




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 Eb_{MA}7, Ab7, G_{MI}7, C7, and F_{MI}7. The second staff contains Ab_{MI}7, Db7, F_{MI}7, Bb7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, Bb7, and Eb_{MA}7. The fourth staff contains Ab7, G_{MI}7, C7, F_{MI}7, and Ab_{MI}7. The fifth staff contains Db7, F_{MI}7, F_{MI}7/Eb D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains Bb7, Bb7/Ab G_{MI}7, F#_{MI}7, F_{MI}7, F_{MI}7/Bb7, and Eb_{MA}7. The seventh staff contains F_{MI}7 and 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

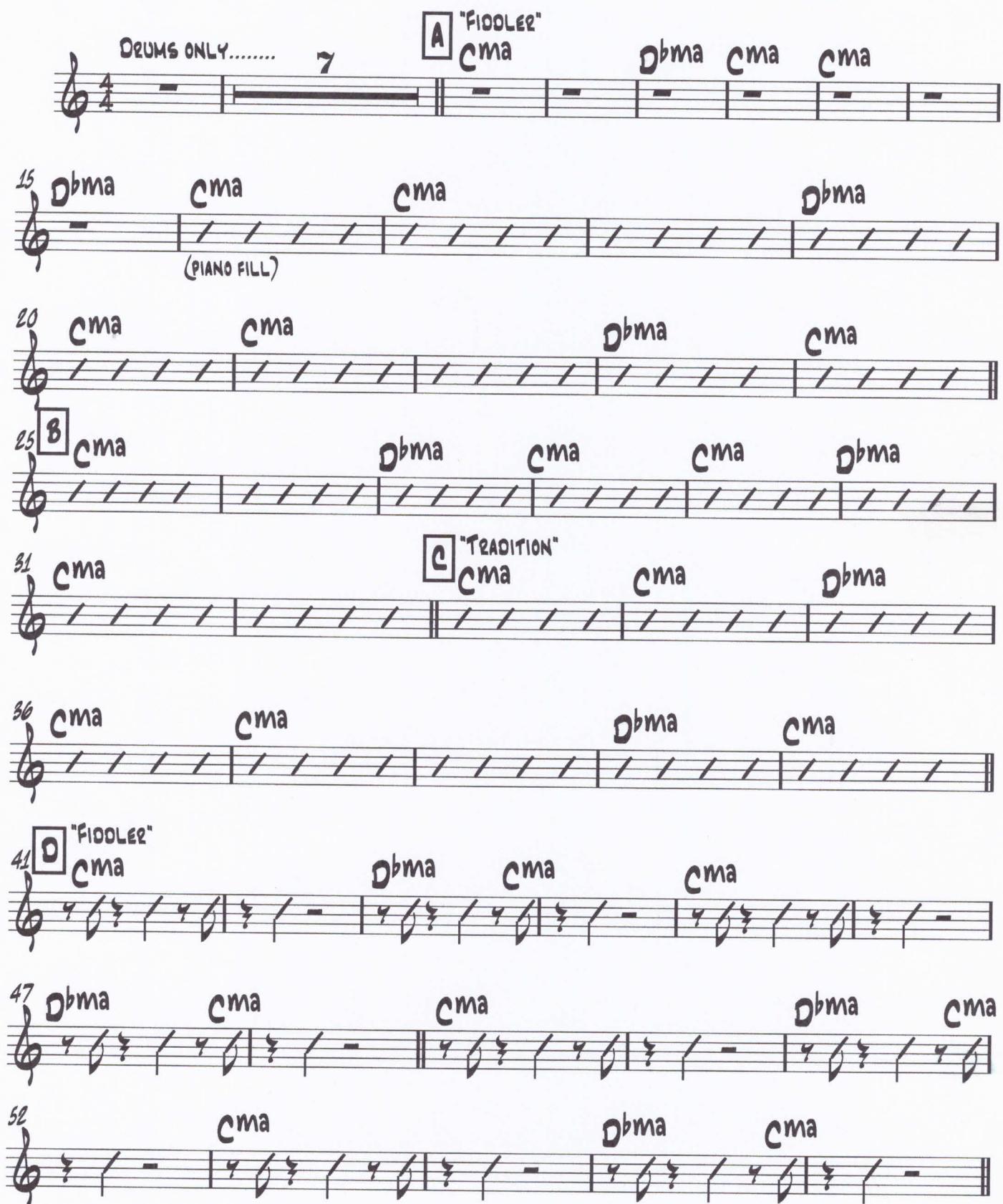
The musical score consists of four staves of chords in 4/4 time. The chords are:

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

FIDDLER ON THE ROOF

SHELDON HARNIK

JERRY BOCK

DRUMS ONLY..... 7 A "FIDDLER"


15 Dbma Cma Cma Dbma
 (PIANO FILL)

20 Cma Cma Dbma Cma

25 8 Cma Dbma Cma Cma Dbma

31 Cma C "TRADITION" Cma Cma Dbma

36 Cma Cma Dbma Cma

41 0 "FIDDLER" Dbma Cma Cma

47 Dbma Cma Cma Dbma Cma

52 Cma Dbma Cma

(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 Δ 7#11

1.
| D Δ 7

| D Δ 7

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G Δ 7

⋮⋮

||

| D Δ 7

⋮⋮

B \flat 7

⋮⋮

||

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

||

| F Δ 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 Δ 7#11

| D Δ 7

| D Δ 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)

Hot House

Up Tempo, Bebop

Tadd Dameron

(G_{M1} 7^{b5}) A C 7^{b5} C 7^{b5} F_{M1} (MA7)

(G 7^{b5}) D_{M1} 7^{b5} G 7^{b5} C_{MA} 7

(G_{M1} 7^{b5}) C 7^{b5} F_{M1} (MA7)

B C 7^{b5} F_{M1} (MA7)

(G 7^{b5}) D_{M1} 7^{b5} G 7^{b5} C_{MA} 7

C C_{M1} 7 F 7^{b5} B_B_{MA} 7

Ab 13^{b5} G 13^{b5}

(G_{M1} 7^{b5}) C 7^{b5} F_{M1} (MA7)

D C 7^{b5} F_{M1} (MA7)

(G 7^{b5}) D_{M1} 7^{b5} G 7^{b5} C_{MA} 7

(all rhythm)

Bars 1-4 of **A** and **D** are often played:

Based on the chords of "What Is This Thing Called Love?"

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I Concentrate On You

for Josefina Mendez

Cole Porter

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

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

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

E_bM_I7 A_b7 D_bM_A7 C_MI7_b5 F7#5 F7 B_b6

E_m7_b5 E_bM_I7 G_b/B_b B_bM_A7 G_MI7 C_MI7 F7_b9 B_bM_A7 B_b9sus

E_bM_A7 A_b9sus G_b/D_b D_bM_A7 D_bM_A7 G_MI7_b5 C7_b9 F_MA7 F7_b9

B_b6 D_MI7 E_m7_b5 E_bM_A7 C_MI7 F7 D_MI7 G_MI7 A_MI7 D7

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

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

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

Chords indicated:

- Bm⁹
- Am⁶
- G⁶
- C#m⁷⁺⁵
- D7/A
- G Maj⁷
- D7/A
- G#m⁷
- F#⁷⁺⁵
- (Fim)
- Bm⁷
- F#⁷⁺⁵

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



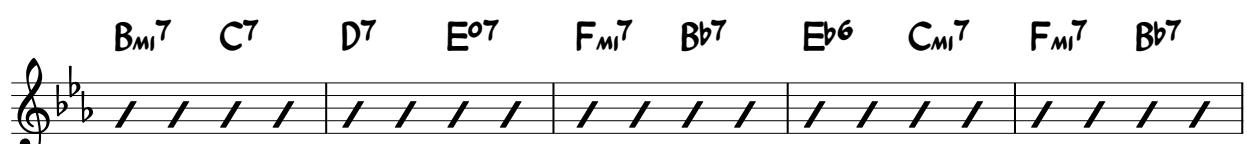
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



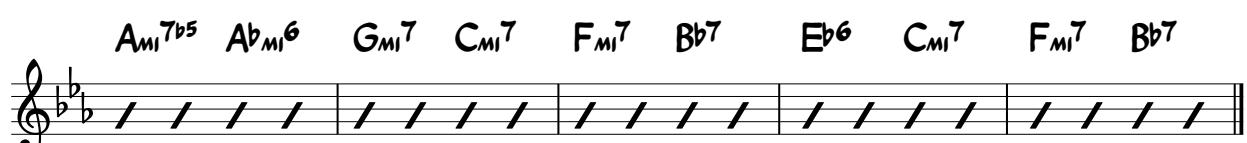
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



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} |

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.

Just Friends

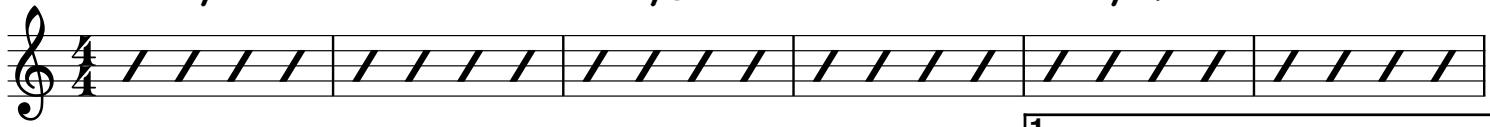
for Josefina Mendez

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



La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

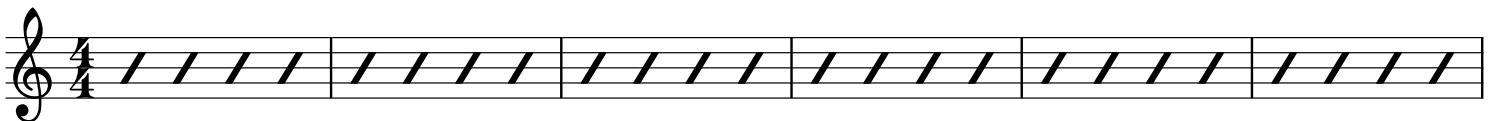
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

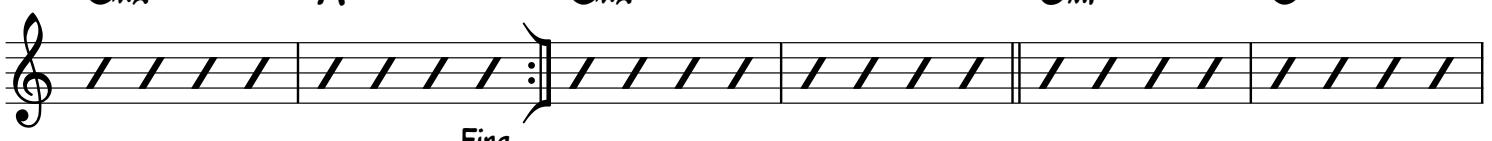
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

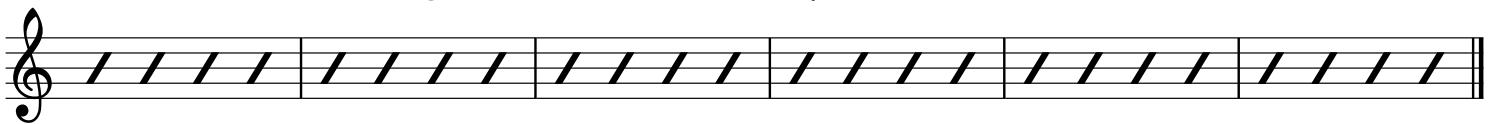
F_{MI}

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 hand. Chords are indicated above the staff, and specific notes are marked with dots or dashes. The vocal line includes several sustained notes and rests.

The chords and notes are as follows:

- 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

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 | ∕ |

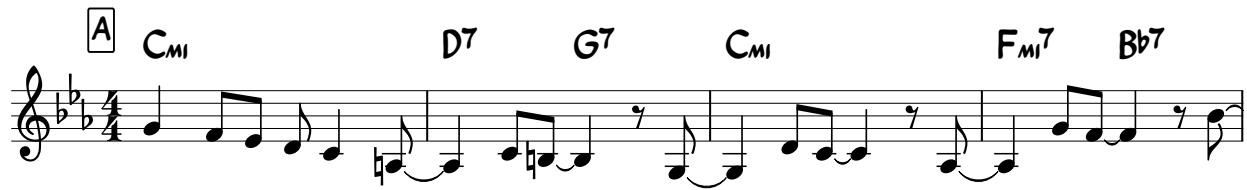
| F[#]_{_7} | B_{7b9} | E_{_7} | A_{7b9} | ||

Lullaby of Birdland

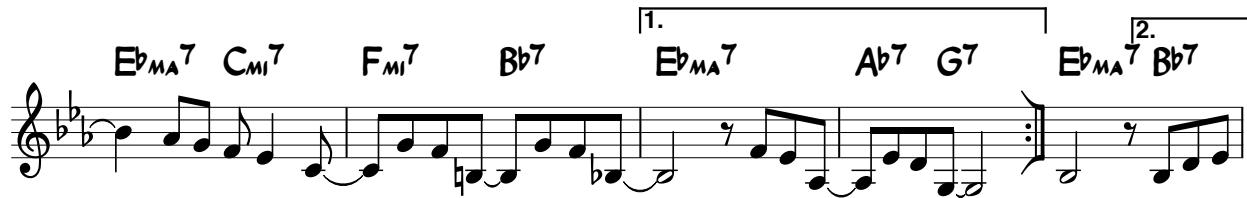
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



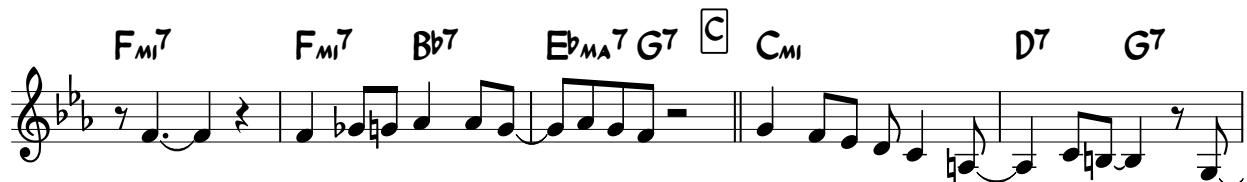
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



B 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 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- |

Manha de Carnaval

Record xx

E-(add9)	F#-7b5	B7b9	E-(add9)	E-(b6/9)	E-(6/9)	E-(b6/9)
E-(add9) E-add9/D	A-6/C	D7#5	G6/9	B7/F#	D-6/F	E7

A-7	C-6	D/C	B-7	E-(add9)	E-add9/D	
A-6/C	B7		E-(add9)	E-add9/D	A-6/C	B7b13

E-(add9)	F#-7b5	B7b9	E-(add9)	E-add9/D	A-6/C	B7b13
D-6	E/D		A-/C			

F#-7b5	B7b9	E-(add9) A-7 E-7 B7	E-(add9) E-add9/D Cmaj7	B7sus4
B7		A-7 E-7 A-7 B7b9 E-(add9) E-(add9)	(F#-7 ^b B7 ^{b9})	

↑ ↑ ↓ ↑ ↓

repeat F#-7^b B7^{b9} 3x

E-(add9)

time:

A-7 E- A-7 E-

A- E- B7 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

D_b7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7



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



Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7



Ab_{MI}7 D_b7

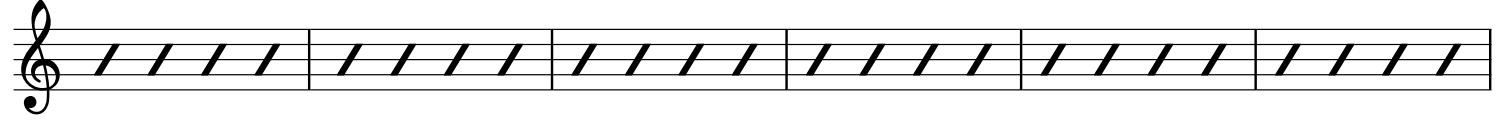
G^b_{MA}7 B7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Bb_{MI}7^{b5} Eb7

C Ab_{MI}7



D_b7

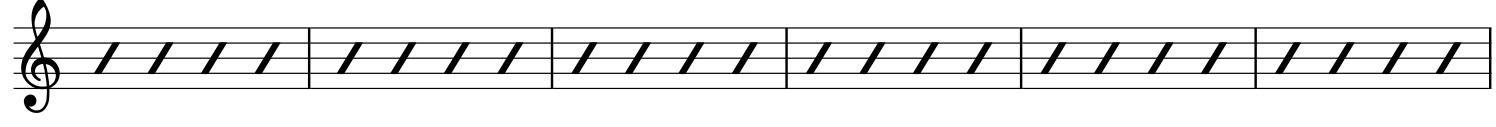
G^b_{MA}7

B7

F_{MI}7^{b5}

Bb7

Eb_{MI}7



Bb7#9

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Ab_{MI}7 D_b7

G^b_{MA}7 B7

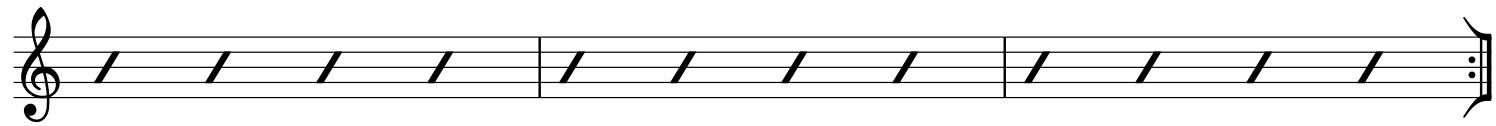


F_{MI}7^{b5}

Bb7

Eb_{MI}7

Eb_{MI}7



Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

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

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

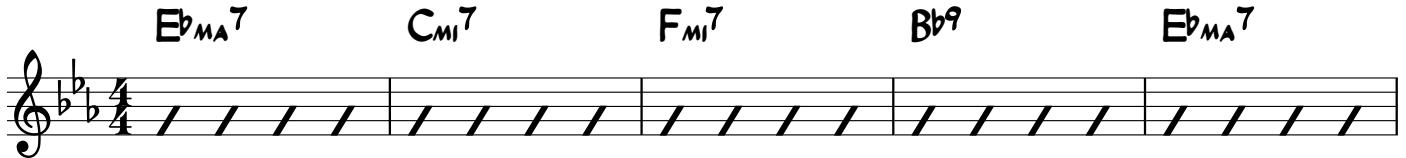
Eb_{MA}7 Eb_{M1}7 Ab7#11 G_{MA}7 EM17

A_{M1}7 D7

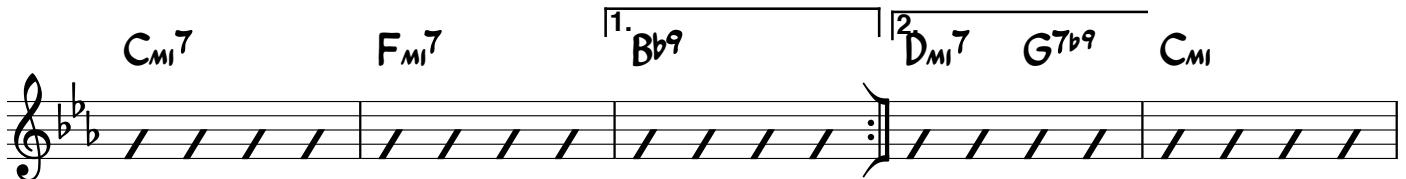
More

for Josefina Mendez

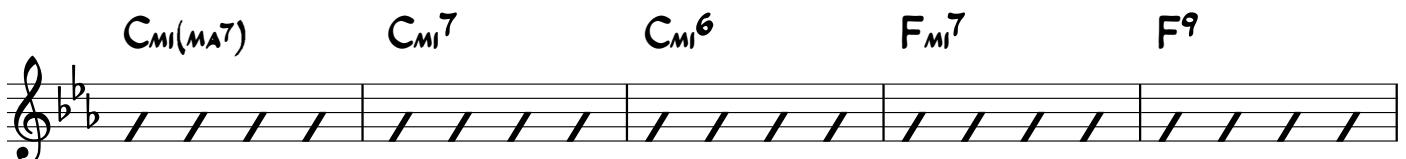
E_{flat} M_A7 C_MI7 F_MI7 B_b9 E_{flat} M_A7



C_MI7 F_MI7 1. B_b9 2. D_MI7 G7_b9 C_MI



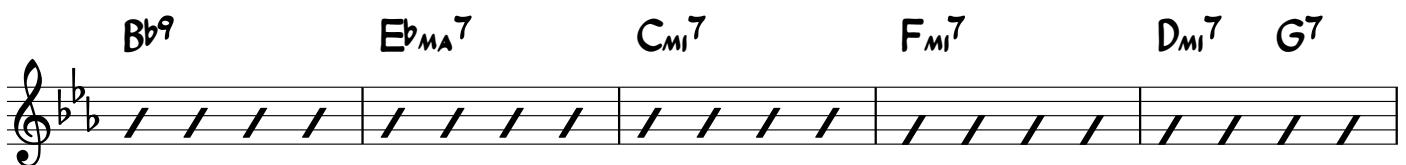
C_MI(MA7) C_MI7 C_MI6 F_MI7 F9



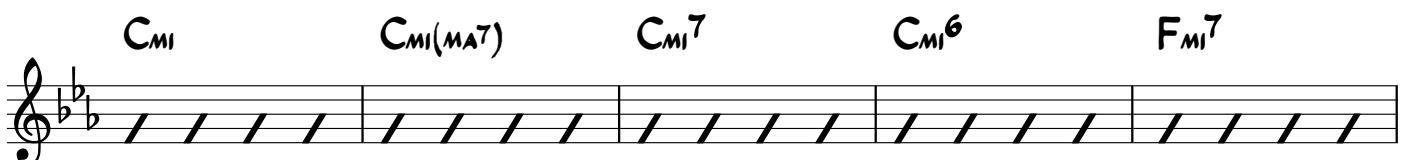
F_MI7/B_b B_b7_b9 E_{flat} M_A7 C_MI7 F_MI7



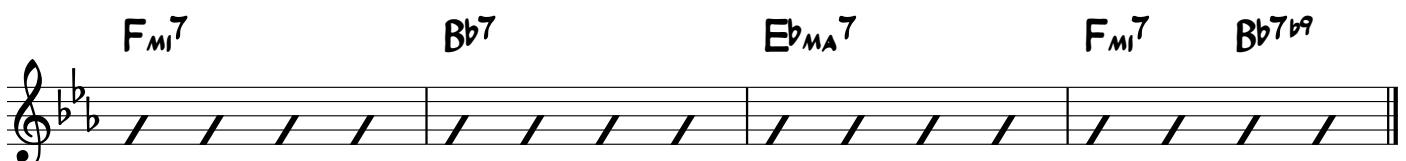
B_b9 E_{flat} M_A7 C_MI7 F_MI7 D_MI7 G7



C_MI C_MI(MA7) C_MI7 C_MI6 F_MI7



F_MI7 B_b7 E_{flat} M_A7 F_MI7 B_b7_b9



My Shining Hour 1

(Medium Swing)

Harold Arlen

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

The Nearness of You

Washington/Carmichael

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

Night And Day 1

(Medium Swing)

Cole Porter

A	B^bø7				
$\frac{4}{4}$	$\{\text{E}_{\Delta 7}$	E^b₇	A^b_{Δ7}	\asymp	
	$\text{B}^b_{\emptyset 7}$				
	E_{Δ7}	E^b₇	A^b_{Δ7}	\asymp	
	D_{ø7}	D^b₋₇	C₋₇	B_{ø7}	
	B^b₋₇	E^b₇	<u>A^b_{Δ7}</u>	\asymp	\vdots
			<u>A^b_{Δ7}</u>	G^b₇	\parallel
B					
	B_{Δ7}	\asymp	A^b_{Δ7}	\asymp	
	B_{Δ7}	\asymp	A^b_{Δ7}	\asymp	
	D_{ø7}	D^b₋₇	C₋₇	B_{ø7}	
	B^b₋₇	E^b₇	A^b₆	\asymp	\parallel

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

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

- Staff 1:** D7, G_{MI}⁹, C_{MI}⁷, F7, G_{MI}⁹, C_{MI}⁷, F7
- Staff 2:** G_{MI}⁹, E♭¹³, D7, G_{MI}⁹, A♭⁹, G_{MI}⁹, C_{MI}⁷, F7
- Staff 3:** G_{MI}⁹, C_{MI}⁷, F⁹, B♭_{MA}⁷, A♭_{MA}⁷, E♭_{MA}⁷, F_{MA}⁷
- Staff 4:** G_{MA}¹³, C¹³, G_{MA}¹³, C¹³, G_{MA}⁷, C_{MA}⁷
- Staff 5:** B_{MI}⁷, B♭_{MI}⁷, A_{MI}⁷, D7, B♭⁷, A_{MI}⁷, D⁹
- Staff 6:** A_{MI}⁷, D⁹, A♭⁹, G_{MA}⁷, C¹³, A♭⁷#¹¹, G_{MA}¹³
- Staff 7:** C¹³, G_{MA}⁷, D_{MI}¹¹, G⁹, C, F⁹
- Staff 8:** C_{MA}¹³, A_{MI}⁷, C_{MI}⁷, F⁹, B_{MI}¹¹, E⁹



(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 |

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.

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

Intro F#_{Mi}7^{b5} B7+9 E_{Mi}7^{b5} A7+9 D_{Mi}7^{b5} Gb7+9

Cma7+9+11 Gb7+4 C- C-/B C-/Bb A-7b5 F- Bb7

C- F7 Ab- Db7 G- C7 F-7 Bb7 Eb_{Ma}7 E7+9 F7+11 A-7b5 Ab7+11

G7 G7^{b9} A-7b5 D7+9 D-7b5 D-/G C_{Ma}7 A-7b5 D7+11

G7 A-7b5 D7+11 G7 F- F-/Eb D-b5 G7+9

C- C-/Bb A-7b5 D7+9 G- C7 F- Bb7 Eb-Ab7 D-b5 G7+9

C- C-/B C-/Bb A-7b5 F- Bb7 C- F7 Ab- Db7 G- C7

F-7 Bb7 Eb_{Ma}7 E7+9 F7+11 A-7b5 D7+9 D-7b5 D-/G C_{Ma}7

To Coda

Coda C_{MA}7 A-7b5D7+9 A-7b5D7+9 Eb-7 Ab⁷ Eb-7 Ab⁷ Ab-7 Db⁷

D-7b5 G7+9 G- C7 F- Bb7 Eb- Ab⁷ D-7b5 G7+9 Cma7+11

522

SABOR A MI

Composer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a tempo marking of 3/4. It features a section labeled 'A' with chords F-7, B♭7, and E♭Δ7. Following this is a section with E♭7, F-7, and B♭7. The bottom staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'B' with chords B♭-7, E♭7, B♭-7, E♭7, A♭Δ7, G7, and A♭Δ7. The score continues with various chords including C-, C-(Δ7), C-7, F7, F-7, B♭7, E♭7-3, A♭Δ7, D♭9, E♭Δ7, F-7, G-7, G♭-7, F-7, B♭7, and E♭6.

LUJON

Henry Mancini 1960

The musical score consists of three staves. The first staff is a bass line in 2/4 time, starting with a D-7 chord. The second staff begins with a treble clef and a key signature of one flat, with a section labeled 'A' containing a D-9 chord. The third staff begins with a treble clef and a key signature of one flat, with a section labeled 'B' containing a G-9 chord. The score concludes with a 'Fine' marking and a section labeled 'D.S. al Fine'.

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

- Staff 1:** Features chords E^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

The musical score consists of four staves of handwritten musical 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. The third staff starts with a C_{M1}7 chord. The fourth staff starts with a D7^{#9} chord.

Chords listed below the staves:

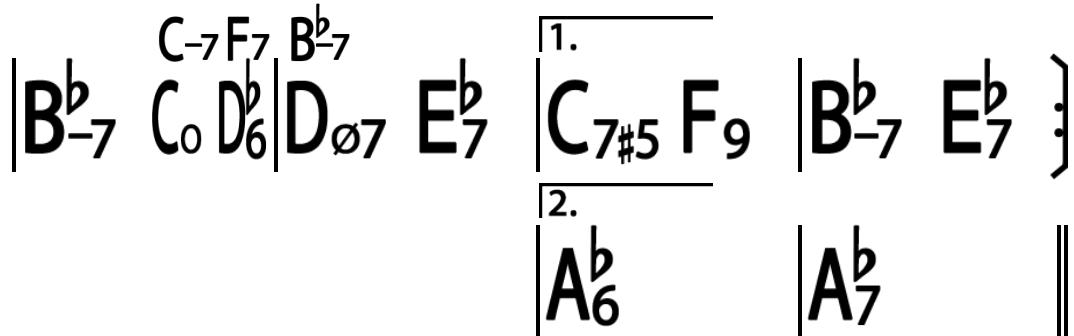
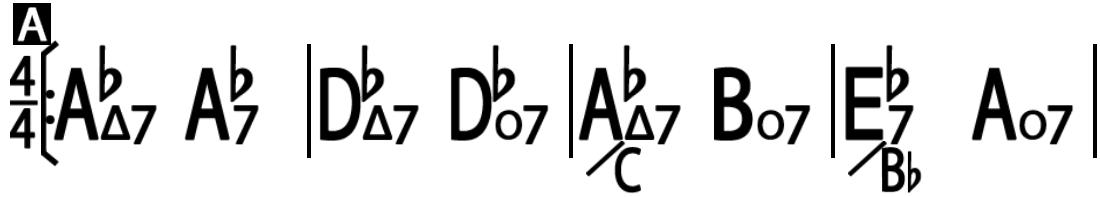
- 1. E♭7^{#11} D7^{#9}, G_{M1}7, A_{M1}7^{b5} D7^{#9}, G_{M1}7, C_{M1}7, F7, B♭_{MA}
- 2. C_{M1}7, C_{M1}7/B♭, A_{M1}7^{b5}

Someone To Watch Over Me

(Ballad)

George Gershwin

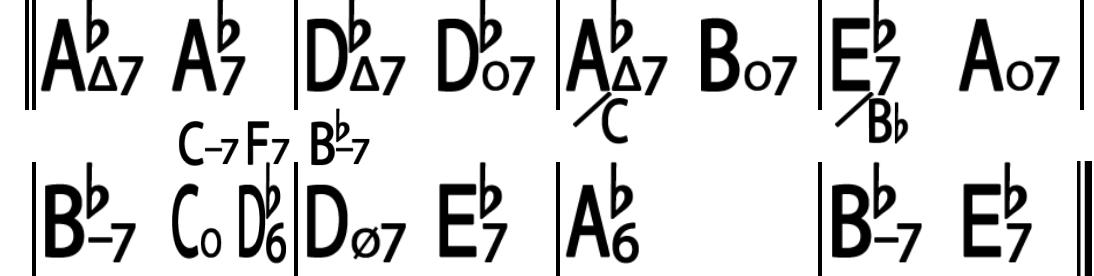
A



B



A



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

C F F F_{M1}⁷ F⁷

Temp 1 (♩=♩)

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

(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

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

C_7 | F_7 | $\overline{B_6^b \quad G_7}$ | $C_7 \quad F_7$ |

$\overline{B_6^b \quad E_7 \quad A_{7b9}}$

B

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

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

A

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

C_7 | F_7 | $\overline{B_6^b \quad G_7}$ | $C_7 \quad F_7$ |

(Bossa)

Triste

Tom Jobim

A

G Maj⁷ ∕ E♭ Maj⁷ A♭¹³

G Maj⁷ ∕ Bm⁷ E^{7b9}

Am⁷ B^{7\sharp5} Em⁷ Em^(\Delta7) F^{\sharp7\sharp5}

B Maj⁷ F^{\sharp13} Bm⁷ E⁹ Am⁷ D^{7\sharp5}

B

G Maj⁷ ∕ G m⁷ C⁹

G Maj⁷ ∕ D m⁹ G⁷ D_b^{\sharp11}

C Maj⁷ 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 are also for piano, showing the same chords. The fifth staff begins with a treble clef and shows a melodic line over the same chords. The sixth staff continues this melodic line. The seventh staff starts with a bass clef and shows chords A m⁷, C m⁷, C m⁶, B m⁷, and E 7 b9. The eighth staff continues with A m⁷, D 7 b9, G Maj⁷, and G m⁷. The ninth staff starts with a bass clef and shows chords C m⁹, C m⁶, B m⁷, E 7 b9, A 6⁷, and A 7 #5. The tenth staff continues with A m⁷, D 9, G 6, and E♭ Maj⁷/G.

2.

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

B

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

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

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(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'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_{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}



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)