



# Josefina Méndez Jazz Tunes

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# Across The Universe

for Josefina Mendez

Lennon/McCartney

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one sharp (F#). The first staff begins with a G major chord (G, B, D) followed by a BmI chord (B, D, F#) and an AmI<sup>7</sup> chord (A, C, E, G). The second staff begins with a D7 chord (D, G, B, F#) followed by a G major chord. The third staff begins with a BmI chord, followed by an AmI<sup>7</sup> chord, a CmI chord, and ends with a G major chord followed by a measure sign (%). The fourth staff begins with a D7 chord, followed by another D7 chord, a D7sus chord, and a final D7 chord. The fifth staff begins with a C major chord (C, E, G) followed by a G major chord. The sixth staff begins with a BmI chord, followed by an AmI<sup>7</sup> chord, and a D7 chord. The score concludes with a final G major chord.

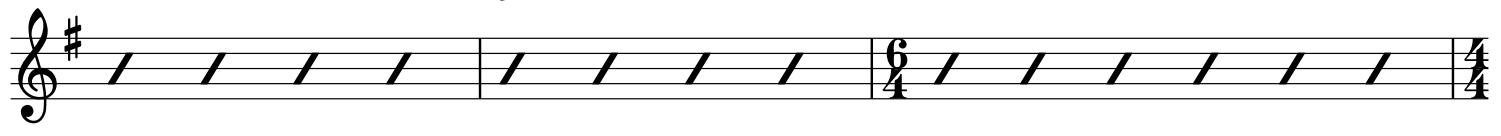
Chords and measures:

- Staff 1: G, BmI, AmI<sup>7</sup>
- Staff 2: D7, G
- Staff 3: BmI, AmI<sup>7</sup>, CmI, G%
- Staff 4: D7, D7, D7sus, D7
- Staff 5: C, G
- Staff 6: BmI, AmI<sup>7</sup>, D7

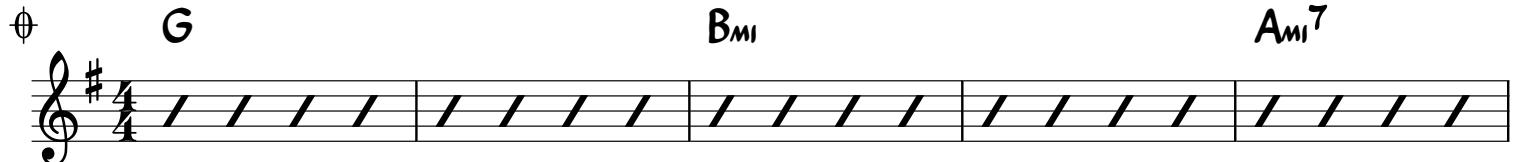
Performance instructions:

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

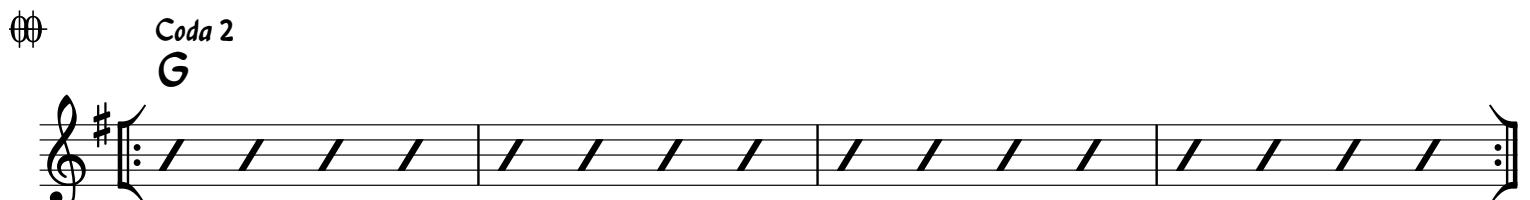
D7



D.S. al Coda 1



D.S. al Coda 2



*Repeat and Fade*

**A Felicidade**  
for Josefina Mendez

Jobim

The musical score consists of ten staves of music, 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.

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

(Bossa Nova)

### Agua De Beber 1

Antonio-Carlos Jobim

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

(Medium Swing)

All Of Me

Gerald Marks

A  
4/4 | F<sub>Δ7</sub>

⋮ | A<sub>7</sub>

⋮ |

| D<sub>7</sub>

⋮ | G<sub>-7</sub>

⋮ |

B  
| A<sub>7</sub>

⋮ | D<sub>-7</sub>

⋮ |

| G<sub>7</sub>

⋮ | G<sub>-7</sub>

| C<sub>7</sub>

|

A  
| F<sub>Δ7</sub>

⋮ | A<sub>7</sub>

⋮ |

| D<sub>7</sub>

⋮ | G<sub>-7</sub>

⋮ |

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

| B<sub>○7</sub>  
| B<sub>-6</sub>

| F<sub>Δ7</sub>  
| A<sub>-7</sub>

| D<sub>7</sub>

|

| G<sub>-7</sub>

| C<sub>7</sub>

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

# All the Things You Are

Hammerstein/Kern

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 common time and 3/4.

**Chords and Progressions:**

- Staff 1: G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>
- Staff 2: G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, Gsus, G7<sup>b9</sup>, C<sub>MA</sub>7
- Staff 3: 1. C<sub>MI</sub>7<sup>b5</sup>, F<sup>#7#5</sup>, B<sub>MI</sub>7, C<sub>MI</sub>7, F<sup>#7#5</sup>, B<sub>MI</sub>, B<sub>MI</sub>7
- Staff 4: C<sub>MI</sub>7<sup>b5</sup>, F<sup>#7#5</sup>, B<sub>MI</sub>7, E7<sup>#5</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, 2. B<sup>9sus</sup>, B7<sup>b9</sup>, E<sub>MI</sub>7
- Staff 5: Eb6, G<sub>MA</sub>7, E<sub>MI</sub>7, A13, A7<sup>#5</sup>, D<sup>9sus</sup>, D7<sup>b9</sup>, B13, E7<sup>b9</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7

**Performance Markings:**

- Staff 1: Measure 1 has a grace note over the first note. Measures 2-4 have eighth-note patterns. Measure 5 has a grace note over the first note.
- Staff 2: Measures 1-4 have eighth-note patterns. Measure 5 has a grace note over the first note.
- Staff 3: Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns. Measure 5 has a grace note over the first note.
- Staff 4: Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns. Measure 5 has a grace note over the first note.
- Staff 5: Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns. Measures 5-6 have eighth-note patterns.

(Rock Pop)

As

Stevie Wonder

**in**  
4/4 | D $\flat$  $\Delta_7$  D $\flat$  $_7$  | G $\flat$  $\Delta_7$  |

||:

||

**A** **S**  
[ D $\flat$  $\Delta_7$  D $\flat$  $_7$  | G $\flat$  $\Delta_7$  |

| D $\flat$  $\Delta_7$  |

| C $\flat$  $\Delta_7$  |

| D $\flat$  $\Delta_7$  D $\flat$  $_7$  | G $\flat$  $\Delta_7$  |

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

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

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

||:

||

| C |

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

**C**  
| G $\flat$  $\Delta_7$  | D $\flat$  $\Delta_7$  |

| G $\flat$  $\Delta_7$  |

| E $\Delta_7$  |

| G $\flat$  $\Delta_7$  | D $\flat$  $\Delta_7$  |

| E $\flat$  $_7$  |

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

D.S. al Coda

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

| C |

Open

## As Time Goes By 1

(Ballad)

Herman Hupfeld

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

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

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

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

# Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

# 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<sub>M1</sub> and C/E. The second staff begins with F<sub>M1</sub>, followed by C/E, A<sub>M1</sub>7, D<sub>M1</sub>, G7, C, C, D<sub>M1</sub>, and C/E. The third staff begins with F, followed by D7/F# G7, G#o A<sub>M1</sub>, C+/A♭ C/G, D7/F#, F, F<sub>M1</sub>, C/E, A<sub>M1</sub>, C<sub>M1</sub>, G7, and C. The fourth staff begins with B♭, followed by A<sub>M1</sub>, G<sub>M1</sub>F, E♭, F, B♭, A<sub>M1</sub>, G<sub>M1</sub>F, E♭, D, and G<sub>M1</sub>7. The fifth staff begins with C, followed by F/G, C, F/G, and C.

# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

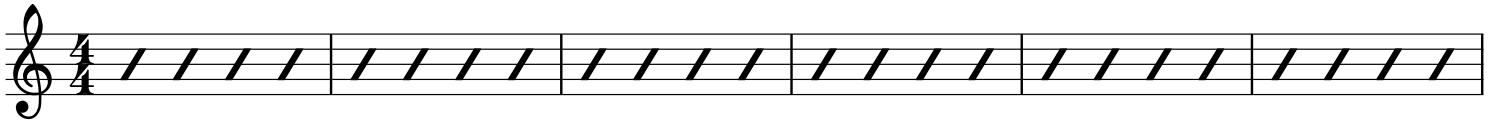
G<sup>7</sup>

F#<sub>MI</sub>

F#<sub>MI</sub>

D<sub>MI</sub>

G<sup>7</sup>



F#sus

Esus

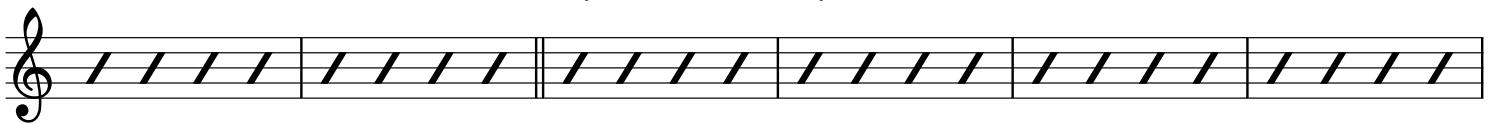
A

A<sub>MA</sub>7

A<sub>MI</sub>6

G<sub>MA</sub>7

F#sus



F<sub>MA</sub>7

Esus

E7<sup>b9</sup>

A

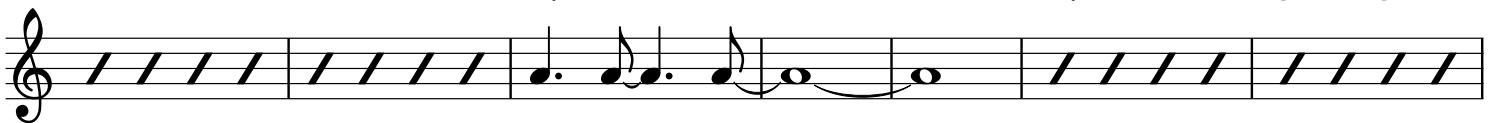
G

F

F

A<sub>MA</sub>

Bb<sub>MI</sub>6 Bb<sub>9</sub>



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

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

C<sub>MI</sub>/F

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

G<sub>MA</sub>7#11 F<sub>MA</sub>7#11 Eb<sub>MA</sub>7#11



B

D<sub>MI</sub>

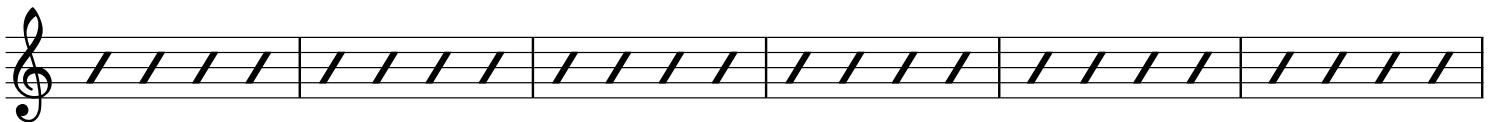
G<sup>7</sup>

F#<sub>MI</sub>

C<sub>MI</sub>6

F<sub>MA</sub>7

Esus<sup>b9</sup>



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

Esus

E7

C A7sus

A13<sup>b9</sup>

D<sub>MA</sub>7

G7#11



D<sub>MI</sub>

D<sub>MI</sub>

E7<sup>b9</sup>

A<sub>MA</sub>

G<sub>MA</sub>

F<sub>MA</sub>

F<sub>MA</sub>

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

F#7#9



B<sub>MI</sub>

B<sub>MI</sub>/A Ab<sub>MI</sub>7<sup>b5</sup>Db7

C7sus

E7sus

G<sub>MA</sub>7#11 F<sub>MA</sub>7#11 Eb<sub>MA</sub>7#11



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

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

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

D.S.  
Then repeat letter  
like forever.

## **Body And Soul**

(Ballad)

Johnny Green

**A**

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

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

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

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

**B**

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

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

**A**

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

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

# Brigas Nunca Mais

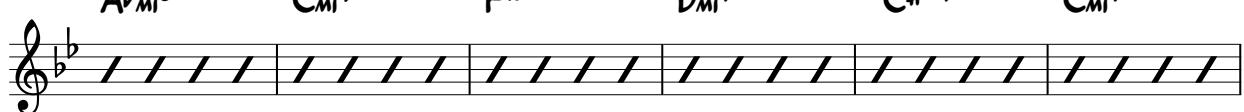
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

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



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



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



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



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



F7



# Call Me

for Josefina Mendez

A

F<sub>M1</sub>7      F<sub>M1</sub>7

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

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

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

B

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

G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7

DC al Fine

Partido Alto!!!

*Caravan*  
for Josefina Mendez

Duke

A D7

Staff 1: Melody starts with a D7 chord, followed by a series of eighth and sixteenth notes.

G<sub>Mi</sub>6 B G9

Staff 2: Melody starts with a G major 6th chord (G, B, D, E, G), followed by a G9 chord, and continues with a series of eighth and sixteenth notes.

C9 F9 Bb9

Staff 3: Melody starts with a C9 chord (C, E, G, A, C), followed by an F9 chord, and ends with a Bb9 chord, continuing with a series of eighth and sixteenth notes.

D7 C D7

Staff 4: Melody starts with a D7 chord and ends with another D7 chord, continuing with a series of eighth and sixteenth notes.

G<sub>Mi</sub>6

Staff 5: Melody starts with a G major 6th chord (G, B, D, E, G) and continues with a series of eighth and sixteenth notes.



(Bossa Nova)

## Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

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

# Close To You

For Josefina Méndez

Burt Bacharach

**A**

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

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

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

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

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

B<sub>b</sub>MA<sup>9</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub>13

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

Solo on ABC  
After Solos, D.C  
al Coda

Vamp & fade

# Corazon Mirando Al Sur

for Josefina Mendez

**A**

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

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

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

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

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

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

F<sup>7alt</sup>

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

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

# Cosas Como Tu

for Josefina Mendez

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

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

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

1. 2.

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

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

G7

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

**Dale**  
For Josefina Méndez

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

**Staff 1:** C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>

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

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

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

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

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

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

**Staff 8:** To Solos (next page)

Solos

Handwritten musical score for solos. The top staff consists of six measures of eighth-note patterns. The first measure is C<sub>MI</sub>, followed by C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, and C<sub>#MA</sub>7#11. The bottom staff consists of seven measures of eighth-note patterns. The first six measures are labeled C<sub>#MA</sub>7#11, Ab<sub>MA</sub>7, Baug, C<sub>MI</sub>, F7#11, Ab<sub>MA</sub>7, and G<sub>MI</sub>7. The seventh measure is a continuation of the eighth-note pattern.

1.

Handwritten musical score for solo section 1. The staff consists of eight measures of eighth-note patterns. The first three measures are labeled F<sub>#MA</sub>7, F<sub>MI</sub>7, and Eb<sub>SUS</sub>. The remaining five measures are indicated by a series of dots.

2.

Handwritten musical score for solo section 2. The staff consists of eight measures of eighth-note patterns. The first seven measures are labeled Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, and Eb<sub>MI</sub>. The eighth measure is indicated by a series of dots.

Handwritten musical score for solo section 3. The staff consists of eight measures of eighth-note patterns. The first seven measures are labeled D<sub>MI</sub>, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, and Ab<sub>MA</sub>7#11. The eighth measure is indicated by a series of dots.

Handwritten musical score for solo section 4. The staff consists of eight measures of eighth-note patterns. The first four measures are labeled G<sub>MI</sub>, Ab<sub>MA</sub>7#11, and a series of dots. The next four measures are also labeled Ab<sub>MA</sub>7#11 and a series of dots.

1.

2.

Handwritten musical score for solo section 5. The staff consists of eight measures of eighth-note patterns. The first six measures are labeled C<sub>MI</sub>, Ab<sub>MA</sub>7#11, F7#11, Bb7B°, and F7#11. The last two measures are labeled Ab<sub>MA</sub>7, A#7, Baug.

Handwritten musical score for solo section 6. The staff consists of eight measures of eighth-note patterns. The first six measures are labeled Eb7 and a series of dots. The last two measures are labeled Ab/E and a series of dots.

After Solos

D.C. al

## Darn That Dream

(Ballad)

Jimmy Van-Heusen

**A**

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

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

1.

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

**B**

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

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

**A**

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

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

C<sub>MA</sub>7      B<sub>b</sub>7#<sup>11</sup>      A7<sup>b9#11</sup>A9      A9      D<sub>MI</sub>7



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



B<sub>MI</sub>7<sup>b5</sup>      E7      A<sub>MI</sub>      D7      D<sub>MI</sub>7      G7      C<sub>MA</sub>7      B<sub>b</sub>7#<sup>11</sup>



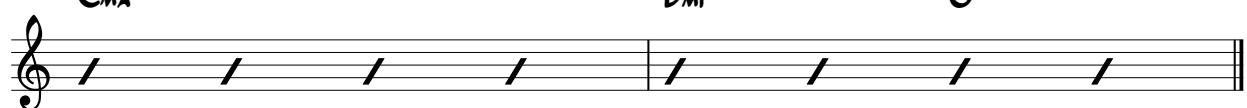
A7<sup>b9#11</sup>A9      A9      D<sub>MI</sub>7      B<sub>b</sub>7#<sup>9</sup>



E<sub>MI</sub>      A<sub>MI</sub>      A<sub>MI</sub>7/GF#<sub>MI</sub>7<sup>b5</sup>      B7#<sup>5b9</sup>      E<sub>MI</sub>7      A7      D<sub>MI</sub>7      G7



C<sub>MA</sub>7      D<sub>MI</sub>7      G7



# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Desafinado

for Josefina Mendez

Jobim

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

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

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

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

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

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


# Desvelo

for Josefina Méndez

Tim Fox

**A**

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

**B**

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

**C**

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

**Reprise Chords:**

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

**Final Measures:**

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

Solo Form AABC

$\emptyset$   
 $G_{sus}$

$F\sharp_{MI}7$

Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

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

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

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

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

G<sub>M</sub>A7



E<sub>M</sub>I7

A<sub>M</sub>I7

D7

A

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

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



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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6

F<sub>M</sub>I7



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

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

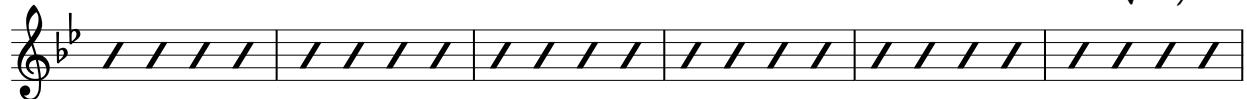
B<sub>b</sub>M<sub>A</sub>7

F<sub>M</sub>I7

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

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

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



B<sub>b</sub>6

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

A7

**B** D<sub>M</sub>I

B<sub>b</sub>6

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



D<sub>M</sub>I7

G7<sup>b9</sup>

C<sub>M</sub>I

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

C<sub>M</sub>I

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

C<sub>M</sub>I7

F7<sup>b9</sup> **C** B<sub>b</sub>M<sub>A</sub>7



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

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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6



A<sub>b</sub>13



Med Swing

# East of the Sun

For Josefina Mendez

Brooks Bowman

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

# East of the Sun Shout

for Josefina Mendez

Timmy

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

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

The music features various rhythmic patterns, including eighth-note 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♭<sub>M1</sub>7
- A♭7#11
- G<sub>M1</sub>7
- C7
- F<sub>M1</sub>7
- A♭<sub>M1</sub>7
- D♭7
- F<sub>M1</sub>7
- B♭7
- D<sub>M1</sub>7<sup>b5</sup>
- G7#9
- C<sub>M1</sub>7
- F7#11
- F<sub>M1</sub>7
- B♭7

# *Eu sei que vou te amar*

for Josefina Mendez

Tom Jobim

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

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

(Bossa Nova)

## 500 Miles High

Chick Corea

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

(Medium Swing)

## Fly Me To The Moon

Bart Howard

A  
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<sub>∅7</sub>

| B<sub>7b9</sub>

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B<sub>7b9</sub>

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<sub>∅7</sub>

| B<sub>7b9</sub>

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B<sub>7b9</sub>

|

## For Once In My Life

(Medium Swing)

Orlando Murden

A

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

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

B

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

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

A

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

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

C

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

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

Piano

# Fotografia

for Josefina Méndez

Jobim

1 F<sub>MA</sub>7 G<sub>MI</sub>11 A<sub>MI</sub>7<sub>b13</sub> B<sub>BMI</sub>6 C<sup>13</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub> E<sub>B</sub>13 A<sub>BMA</sub>7 A<sub>MI</sub>7 G<sub>MI</sub>11 F<sub>MI</sub>9 E<sub>MI</sub>7<sub>b13</sub>

7 E<sub>B</sub>13 A<sub>BMA</sub>7 G<sub>MI</sub>11 F<sup>#9b5</sup> [A] B<sub>BMA</sub>7 B<sub>BMI</sub>6

13 B<sub>BMA</sub>7 E<sub>BMI</sub>6 D<sub>MI</sub>7<sub>b5</sub> G<sup>7b5</sup> C<sub>MI</sub>7 C<sub>MI</sub>7/Bb A<sub>MI</sub>7<sub>b5</sub> A<sub>B</sub>13

19 G<sub>MI</sub>7 C<sup>7#11</sup> F<sup>13</sup><sub>SUS</sub> C<sub>MI</sub>7<sub>b5</sub>/F C<sub>MI</sub>7<sub>b5</sub>/E<sub>b</sub>D<sup>7#9</sup> D<sub>BMA</sub>7 C<sub>MI</sub>7 B<sup>13b5</sup>

25 B<sub>BMA</sub>7 E<sub>BMA</sub>7 D<sub>MI</sub>7<sub>b13</sub> D<sub>BMA</sub>7 E<sub>B</sub>13 A<sup>7b9</sup> B<sub>BMA</sub>7 E<sub>BMA</sub>7

31 D<sub>MI</sub>7<sub>b5</sub> G<sup>7#9</sup> C<sub>MI</sub>7 C<sub>MI</sub>7/Bb A<sub>MI</sub>7<sub>b5</sub> D<sup>7#9</sup> F<sup>#m7b5</sup> G<sub>MI</sub>7 C<sup>13</sup>

37 F<sup>13</sup><sub>SUS</sub> F/E<sub>b</sub> D<sub>MI</sub>7<sub>b13</sub> D<sub>BMA</sub>7 E<sub>B</sub>13<sup>13</sup><sub>SUS</sub> [B] A<sub>BMA</sub>7

Piano Solo

43 A<sub>BMI</sub>6 A<sub>BMA</sub>7 D<sub>BMI</sub>6 C<sub>MI</sub>7<sub>b5</sub> F<sup>7b5</sup> F7

49 B<sub>BMI</sub>7 B<sub>BMI</sub>7/Ab G<sub>MI</sub>7<sub>b5</sub> F<sup>#13</sup> F<sub>MI</sub>7 B<sub>B</sub>13<sup>#11</sup> E<sub>B</sub>13<sub>SUS</sub> D<sub>BMI</sub>9/E<sub>b</sub>D<sub>BMI</sub>6

55      C<sub>M1</sub>7      F<sup>9</sup><sub>sus</sub> F<sup>9b5</sup> C B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MA</sub>7 D<sub>M1</sub>7b13      D<sub>b</sub><sub>MA</sub>7      E<sub>b</sub>13  
Guitar Solo

61      A7b9      B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MA</sub>7 D<sub>M1</sub>7b5      G7#9      C<sub>M1</sub>7 C<sub>M1</sub>7/B<sub>b</sub> A<sub>M1</sub>7b5 D7#9

67      F<sup>#</sup><sub>M1</sub>7b5 G<sub>M1</sub>7 C13      F<sup>13</sup><sub>sus</sub> A<sub>b</sub>13<sub>sus</sub> D<sub>b</sub><sub>MA</sub>9 E<sub>b</sub><sub>MA</sub>9 F<sub>M1</sub>7 G7#5 D C<sub>MA</sub>7  
Vocal

74      C<sub>M1</sub>6      C<sub>MA</sub>7 F<sub>M1</sub>6 E<sub>M1</sub>7b5

80      A7b5 A7 D<sub>M1</sub>7 D<sub>M1</sub>7/C B<sub>M1</sub>7b5 B<sub>b</sub>13 A<sub>M1</sub>7 D13#11 G13<sub>sus</sub>

86      D<sub>M1</sub>7b5/G D<sub>M1</sub>7b5/F E7#9 E<sub>b</sub><sub>MA</sub>9 D<sub>M1</sub>7 D<sub>b</sub>13b5 C<sub>MA</sub>7 F<sub>M1</sub>7 E<sub>M1</sub>7b13 E<sub>b</sub><sub>MA</sub>7

92      F13 B7b9 C<sub>MA</sub>7 F<sub>M1</sub>7 E<sub>M1</sub>7b5 A7#9 D<sub>M1</sub>7 D<sub>M1</sub>7/C

98      B<sub>M1</sub>7b5 E7#9 G#o A<sub>M1</sub>7 D13 G13<sub>sus</sub> G13<sub>sus</sub> G13 E C<sub>MA</sub>7 D<sub>M1</sub>11 E<sub>M1</sub>7b13

104      F<sub>M1</sub>6 G13<sub>sus</sub> A<sup>9</sup><sub>sus</sub> B<sub>b</sub>13 E<sub>b</sub><sub>MA</sub>7 E<sub>M1</sub>7 D<sub>M1</sub>11 C<sub>M1</sub>9 B<sub>M1</sub>7b13 B<sub>b</sub>13 E<sub>b</sub><sub>MA</sub>7 D<sub>M1</sub>11  
1.

110      D<sub>b</sub>9b5 B<sub>b</sub>13 E<sub>b</sub><sub>MA</sub>7 D<sub>M1</sub>11 D<sub>b</sub>9 2.

Trumpet

Fotografia  
for Josefina Méndez

Jobim



A

Musical staff showing measures 15-18 of the trumpet part. Measure 15 starts with a sixteenth-note pattern followed by a measure of rests. Measures 16-18 show eighth-note patterns. Measure 18 ends with a fermata over the first note of the next measure.

Musical staff showing measures 19-22 of the trumpet part. Measures 19-21 show eighth-note patterns. Measure 22 ends with a fermata over the first note of the next measure.

B

Musical staff showing measures 23-26 of the trumpet part. Measures 23-25 show eighth-note patterns. Measure 26 ends with a fermata over the first note of the next measure.

C

Musical staff showing measures 27-30 of the trumpet part. Measures 27-29 show eighth-note patterns. Measure 30 ends with a fermata over the first note of the next measure.

D

Musical staff showing measures 31-34 of the trumpet part. Measures 31-33 show eighth-note patterns. Measure 34 ends with a fermata over the first note of the next measure.

Musical staff showing measures 35-38 of the trumpet part. Measures 35-37 show eighth-note patterns. Measure 38 ends with a fermata over the first note of the next measure.

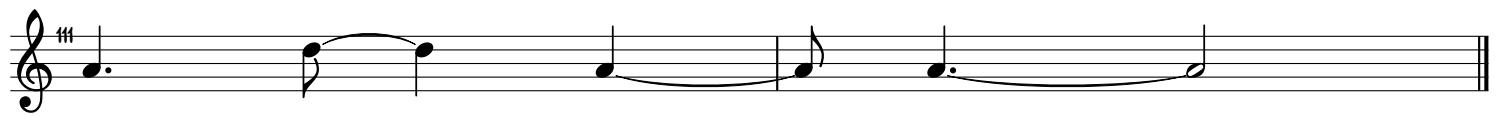
E

Musical staff showing measures 39-42 of the trumpet part. Measures 39-41 show eighth-note patterns. Measure 42 ends with a fermata over the first note of the next measure.

|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<sub>Δ9</sub>
- Measure 2: B<sub>Δ7</sub>
- Measure 3: C<sub>-7</sub>, C<sub>-7</sub> (with a B<sub>b</sub> below the staff)
- Measure 4: A<sub>ø7</sub>, D<sub>7<sub>b</sub>13</sub>, G<sub>-7</sub>
- Measure 5: E<sub>7sus</sub>
- Measure 6: D<sub>ø7</sub>
- Measure 7: G<sub>7<sub>b</sub>13</sub>
- Measure 8: C<sub>7#11</sub>
- Measure 9: E<sub>13<sup>b</sup></sub>
- Measure 10: F<sub>7<sub>b</sub>9</sub>
- Measure 11: B<sub>Δ9</sub>
- Measure 12: E<sub>13<sup>b</sup></sub>
- Measure 13: B<sub>Δ7</sub>
- Measure 14: E<sub>13<sup>b</sup></sub>

(Bossa Nova)

## Girl From Ipanema, The 1

Antonio-Carlos Jobim

A  
4/4 { D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

1.  
| D $\Delta$ 7

| D $_7$

⋮⋮

2.  
| D $\Delta$ 7

⋮⋮

||

B  
| D $\Delta$ 7

⋮⋮

G $_7$

⋮⋮

||

| D $_7$

⋮⋮

B $\flat$  7

⋮⋮

||

| E $\flat$  -7

⋮⋮

C $\flat$  7

⋮⋮

||

| F $_7$

| B $\flat$  7 $\flat$  5

| E $\flat$  -7

| A $\flat$  7 $\flat$  5

||

A  
| D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

||

| E $\flat$  -7

| D $7\#11$

| D $\Delta$ 7

| D $_7$

||

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

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

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

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

D<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>-G<sup>b</sup>/B<sup>b</sup> A<sup>b</sup> 13

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

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

## Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

**A**

$\frac{4}{4}$  | F<sub>-7</sub> | F<sub>Δ7</sub> | F<sub>-7</sub> | F<sub>Δ7</sub> |

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

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

1. | F<sub>Δ7</sub> | × | } F<sub>Δ7</sub> | C<sub>7sus</sub> |

**B**

| F<sub>Δ7</sub> | C<sub>7sus</sub> | F<sub>Δ7</sub> | C<sub>7sus</sub> |

| F<sub>Δ7</sub> G F | G F G | F<sub>Δ7</sub> G F | F<sub>Δ7</sub> | |

**C**

| G<sub>B</sub> | B<sub>-6</sub><sup>b</sup> | F<sub>A</sub> | A<sub>-6</sub><sup>b</sup> | |

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

## Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

A C<sub>Δ7</sub>  
4/4 C - C - Δ7 | B<sub>Δ7</sub> - 6 E<sub>Δ7</sub> | A<sub>Δ7</sub> | D<sub>Δ7</sub> |  
D-7	G7	C<sub>Δ7</sub>	G-7 C7
F-7	B<sub>Δ7</sub>	E<sub>Δ7</sub>	A<sub>Δ7</sub>
D-7	G7	C<sub>Δ7</sub> A-7	D-7 G7
B C<sub>Δ7</sub>			
C - C - Δ7	B<sub>Δ7</sub> - 6 E<sub>Δ7</sub>	A<sub>Δ7</sub>	D<sub>Δ7</sub>
D-7	G7	C<sub>Δ7</sub>	G-7 C7
F<sub>Δ7</sub>	D-7 G7	E-7 A-7	D7
D-7	G7	C<sub>6</sub> A-7	D-7 G7

# How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

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

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

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

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

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

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

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

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

# I Can't Give You Anything But Love

Jimmy McHugh

**A**

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

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

**B**

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

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

**A**

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

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

**C**

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

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

# I Concentrate On You

for Josefina Mendez

Cole Porter

B<sub>b</sub>M<sub>A</sub>7      E<sub>b</sub>9#11      B<sub>b</sub>M<sub>I</sub>7      A<sub>b</sub>M<sub>I</sub>7 D<sub>b</sub>7      G<sub>b</sub>6

C<sub>M</sub>I7<sub>b</sub>5      F7<sub>b</sub>9      B<sub>b</sub>M<sub>I</sub>7      A<sub>b</sub>M<sub>I</sub>7 D<sub>b</sub>7 C<sub>M</sub>I7<sub>b</sub>5 G<sub>b</sub>13 F7#5 F7      B<sub>b</sub>6      C<sub>M</sub>I7 F7

B<sub>b</sub>M<sub>A</sub>7      E<sub>b</sub>9#11      B<sub>b</sub>M<sub>I</sub>7      A<sub>b</sub>M<sub>I</sub>7 D<sub>b</sub>7      G<sub>b</sub>6

E<sub>b</sub>M<sub>I</sub>7      A<sub>b</sub>7      D<sub>b</sub>M<sub>A</sub>7      C<sub>M</sub>I7<sub>b</sub>5 F7#5 F7      B<sub>b</sub>6

E<sub>m</sub>7<sub>b</sub>5      E<sub>b</sub>M<sub>I</sub>7      G<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>M<sub>A</sub>7 G<sub>M</sub>I7      C<sub>M</sub>I7      F7<sub>b</sub>9      B<sub>b</sub>M<sub>A</sub>7 B<sub>b</sub>9sus

E<sub>b</sub>M<sub>A</sub>7      A<sub>b</sub>9sus      G<sub>b</sub>/D<sub>b</sub> D<sub>b</sub>M<sub>A</sub>7 D<sub>b</sub>M<sub>A</sub>7      G<sub>M</sub>I7<sub>b</sub>5 C7<sub>b</sub>9      F<sub>M</sub>A7 F7<sub>b</sub>9

B<sub>b</sub>6      D<sub>M</sub>I7      E<sub>m</sub>7<sub>b</sub>5      E<sub>b</sub>M<sub>A</sub>7 C<sub>M</sub>I7 F7      D<sub>M</sub>I7 G<sub>M</sub>I7      A<sub>M</sub>I7 D7

D<sub>M</sub>I7<sub>b</sub>5      G7#5b9      C<sub>M</sub>I7      G<sub>b</sub>7#11      F7#5 F7<sub>b</sub>9 B<sub>b</sub>6      C<sub>M</sub>I7 F7

## If You Could See Me Now

(Ballad)

Tadd Dameron

**A**

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

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

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

**B**

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

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

**A**

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

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

# I Get A Kick Out Of You

(Medium Swing)

Cole Porter

**A**

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

**B**

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

D.C. al 1st ending

## I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

# I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C<sub>MA</sub>7

B<sub>MI</sub>7

E7

A<sub>MI</sub>7

D7

G<sub>MI</sub>7

C7

F<sub>MA</sub>7

B<sub>b</sub>7

C<sub>MA</sub>7

F<sub>#MI</sub>7<sup>b5</sup>

B7<sup>b9</sup>

E<sub>MI</sub>7

E<sub>b</sub>07

D<sub>MI</sub>7

D<sub>b</sub>7/G

C<sub>MA</sub>7

B<sub>MI</sub>7

E7

A<sub>MI</sub>7

D7

G<sub>MI</sub>7

C7

F<sub>MA</sub>7

B<sub>b</sub>7

F<sub>#MI</sub>7<sup>b5</sup>

B7<sup>b9</sup>

D7

D<sub>MI</sub>7 G7

C<sub>MA</sub>7

# Insensatez

(Bossa)

Tom Jobim &  
Vinícius de Moraes

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

Johnny Mercer

# I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



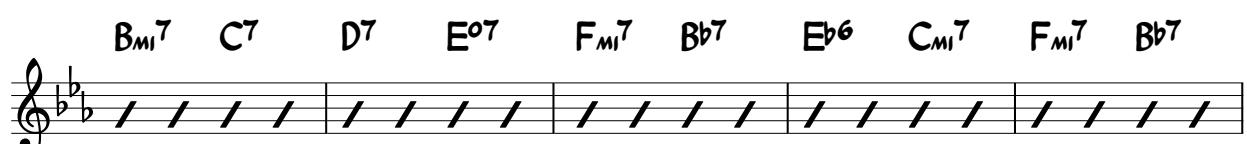
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



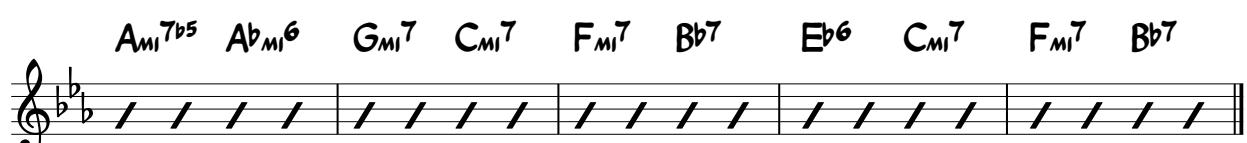
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



# I Only Have Eyes For You 1

Harry Warren

(Ballad)

**A**  
4| A-7

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

| G<sub>Δ7</sub>

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

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

**B**

| A-7

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

| A<sub>ø7</sub>

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

**C**

| A-7

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

| G<sub>Δ7</sub>

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

| A-7

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

(Medium Swing)

### It Could Happen To You

Jimmy Van-Heusen

A  
4/4 C<sub>Δ7</sub>

E<sub>∅7</sub> A<sub>7♭9</sub>  
D<sub>♭07</sub>

D<sub>-7</sub>

F<sup>#</sup><sub>∅7</sub> B<sub>7♭9</sub>  
E<sub>♭07</sub>

C<sub>Δ7</sub>  
B  
D<sub>-7</sub>

F<sub>Δ7</sub>  
B<sub>♭</sub>  
G<sub>7</sub>

E<sub>∅7</sub>  
C<sub>Δ7</sub>  
E<sub>♭7</sub> A<sub>♭</sub>  
D<sub>-7</sub>

A<sub>7♭9</sub>  
||

A<sub>-7</sub>  
A  
C<sub>Δ7</sub>

D<sub>7</sub>  
E<sub>∅7</sub> A<sub>7♭9</sub>  
D<sub>07</sub>

D<sub>-7</sub>

B<sub>∅7</sub> E<sub>7♭9</sub>  
D<sub>-7</sub> G<sub>7</sub>  
F<sup>#</sup><sub>∅7</sub> B<sub>7♭9</sub>  
E<sub>♭07</sub>

C  
D<sub>-7</sub>

F<sub>Δ7</sub>  
B<sub>♭</sub>  
G<sub>7</sub>

E<sub>∅7</sub>  
C<sub>Δ7</sub> F<sub>7</sub>  
E<sub>∅7</sub> A<sub>7♭9</sub>

A<sub>7♭9</sub>  
||

D<sub>-7</sub>

G<sub>7</sub>

C<sub>Δ7</sub> A<sub>-7</sub>

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

# It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

# I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

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

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

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

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

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

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

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

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

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

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

## I've Got You Under My Skin

(Medium Swing)

Cole Porter

**A**

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

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

**B**

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

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

**C**

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

**D**

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

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

Sadie Vimmerstedt

# I Wanna Be Around

For Josefina Méndez

Johnny Mercer

% Eb

Gbº Fm7 Bb9

1 2 3 4

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

5 6 7 8

Fm7 C7+ Fm7 Cm1 F7 Fm7

9 10 11 12

D.S. al Coda

C7+

13

Bb9 G7 C7

14 15 16

F7 Fm7 Abm1Bb13 Eb

17 18 19

# Just Friends

for Josefina Mendez

John Klenner

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

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

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



|1.

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

D<sub>M1</sub>7

G7

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



|2.

D7#11

D<sub>M1</sub>7 G7

G<sub>M1</sub>7 C7

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



D7

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G<sub>M1</sub>7 C7



(Up Tempo Swing)

### Just One Of Those Things

Cole Porter

**A**

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

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

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

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

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

**B**

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

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

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

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

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

D.C. al 3rd ending

# KindOfNewish

Tim Fox

A handwritten musical score for a single melodic line. The score consists of five staves of music, each starting with a treble clef and a key signature of one sharp (G major). The time signature is 4/4 throughout.

The first staff contains chords: G<sub>MA</sub>7, F#<sub>M1</sub>11, G<sub>MA</sub>7, and F<sub>MA</sub>7#5. A bracket above the last two chords indicates a three-measure repeat.

The second staff contains chords: E<sub>M1</sub>9, Bb<sub>MA</sub>7, D<sub>M1</sub>9, Ab<sub>MA</sub>7, A<sub>M1</sub>11, F#7b9, and B<sub>M1</sub>7.

The third staff contains chords: Eb<sub>M1</sub>, Ab7, G<sub>M1</sub>, G<sub>M1</sub>/F, E7b9, Am1, C#<sub>M1</sub>, F#7, B<sub>MA</sub>7, C<sub>M1</sub>7, and F7.

The fourth staff contains chords: B<sub>M1</sub>7, E7, Bb<sub>M1</sub>7, Eb7, Am17, and D7.

The fifth staff ends with a double bar line and repeat dots, indicating a return to the beginning of the section.

# La Puerta

for Josefina Mendez

D<sub>MI</sub>7

G7

C<sub>MA</sub>7

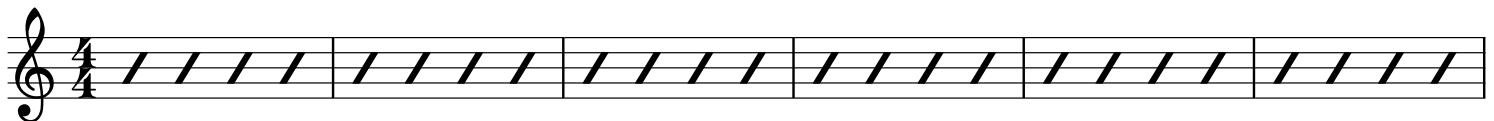
D<sub>MI</sub>7

E<sub>MI</sub>7

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

D<sub>MI</sub>7

G7



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

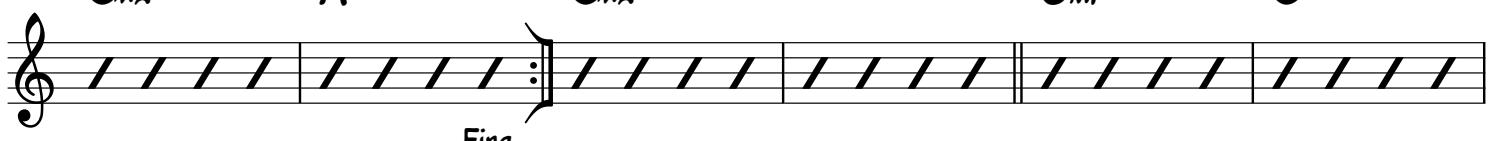
A<sup>7</sup><sub>b9</sub>

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

G<sub>MI</sub>7

C7

Fina



F<sub>MA</sub>

F<sub>MI</sub>

B<sup>b</sup>7

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

A<sup>b</sup>7

G7



D.C. al Fine

# Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of eight staves of music, each starting with a treble clef and a '4' 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<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>, G<sub>M1</sub>7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, A<sub>M1</sub>7<sup>b5</sup>, D7, G
- Staff 2: G<sub>M1</sub>7, G7, C<sup>6</sup>, C<sub>M1</sub><sup>6</sup>, G, Eb<sup>9</sup>, A<sub>M1</sub>7<sup>b5</sup>, D7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>
- Staff 3: G<sub>M1</sub>7, D7, Eb<sup>7</sup>, A<sup>7</sup>, A<sub>M1</sub>7, D7, B<sub>M1</sub>7<sup>b5</sup>
- Staff 4: E<sup>7<sup>b9</sup></sup>, C<sup>6</sup>, F<sup>6</sup>, G<sup>6</sup>, Eb, B<sub>b</sub><sup>7</sup>, Eb
- Staff 5: B<sub>b</sub><sup>7</sup>, Eb, D7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>, G<sub>M1</sub>7
- Staff 6: G<sub>M1</sub>, Eb/G G<sub>M1</sub>, A<sub>M1</sub>7<sup>b5</sup>, D7, G, G<sub>M1</sub>7, G7, C, C<sub>M1</sub><sup>6</sup>, G/B
- Staff 7: A<sup>7</sup>, Eb<sup>13<sup>#11</sup></sup>, G/D, A<sub>M1</sub>7, A<sub>M1</sub>7/D<sup>1</sup>G<sup>6</sup>, A<sub>M1</sub>7D<sup>7<sup>#5</sup></sup>, G<sup>2</sup>, D7<sup>#5</sup>, G<sup>6</sup>

## Let's Fall In Love

(Medium Swing)

Harold Arlen

**A**   
4/4 | F<sub>6</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> | | F<sub>6</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> | |

1.   
| A<sub>-7</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> | | A<sub>7</sub> D<sub>7</sub> | G<sub>7</sub> C<sub>7</sub> | |

2.   
| E<sub>ø7</sub> A<sub>7</sub> | E<sub>ø7</sub> A<sub>7</sub> | |

**B**   
|| D- D-Δ7 | D-7 | | G<sub>7</sub> D<sub>-7</sub> | G<sub>7</sub> A<sub>ø7</sub> | |

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

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

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

LATIN

## LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

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

Chord progressions and labels visible in the score include:

- Staff 1: E7(9,13) - C/E - Ab7 - C/G - Ab7/G - C/G - Ab7/G - C/G
- Staff 2: E7(9,13) - G7(9,13) - C/G - E7(9,13) - C/G - G7(9,13) - C/G - E7(9,13)
- Staff 3: D7 - Ab7(9,13) - Ab7(9,13) - Ab7(9,13) - Gm7 - C7
- Staff 4: Gm7 - C7 - Ab7
- Staff 5: F7 - (SOLO CHANGES! Ab13) - Ab13
- Staff 6: F7 - Ab7 - F7 - Ab7 - F7
- Staff 7: F7 - Ab7 - F7 - Ab7 - F7
- Staff 8: Ami7 - F7 - Ab7 - F7 - Ab7
- Staff 9: Gm7 - C7 - Gm7 - C7 - Gm7 - C7

(REPEAT LAST 22 BARS FOR SOLO)

## Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

**A**

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

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

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

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

**B**

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

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

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

|  $F_{7sus}$  |

D.C. al Fine

(Bossa Nova)

## Little Boat (O Barquinho) 1

Roberto Menescal



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

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

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

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

# The Look of Love

For Josefina Méndez

Burt Bacharach

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

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

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

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

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

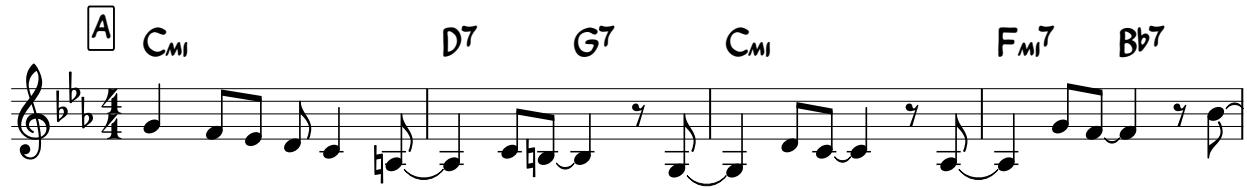
**Staff 5:** E<sup>b6</sup>, F<sub>M1</sub>7, 1. (continues from Staff 4), 2. (continues from Staff 4), C<sub>M1</sub>, C<sub>M1</sub>, F<sub>M1</sub>, C<sub>M1</sub>

# Lullaby of Birdland

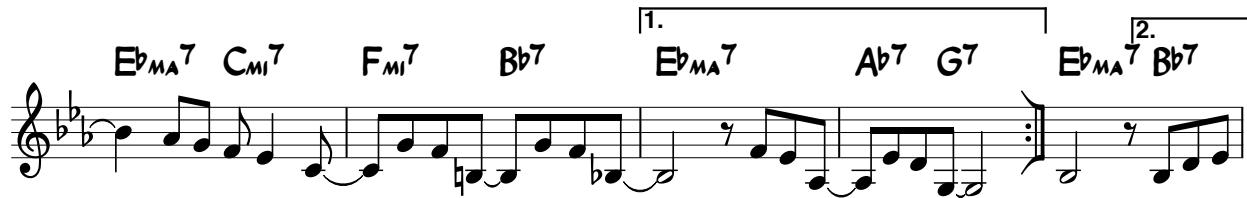
for Josefina Mendez

George Shearing

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



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



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



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



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



(Bossa Nova)

# Manha De Carnaval (Black Orpheus) 1

Luiz Bonfa

**A**

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

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

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

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

**B**

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

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

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

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

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

# Mas Que Nada

for Josefina Mendez

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

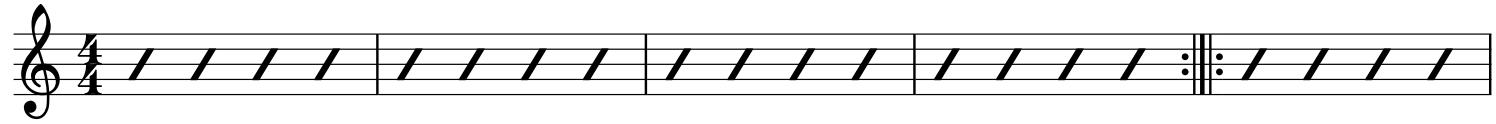
Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Ab7

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

A

Eb<sub>MI</sub>7



Eb<sub>MI</sub>7

Ab<sub>MI</sub>7

D<sub>b</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7



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

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7 Bb<sub>MI</sub>7 A<sub>MI</sub>7 Ab<sub>MI</sub>7

D<sub>b</sub>7

Eb<sub>MI</sub>7



Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

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

B

Eb<sub>MI</sub>7

F<sub>MI</sub>7<sup>b5</sup> Bb7

Eb<sub>MI</sub>7



Ab<sub>MI</sub>7 D<sub>b</sub>7

G<sub>b</sub><sub>MA</sub>7 B7

F<sub>MI</sub>7<sup>b5</sup> Bb7

Eb<sub>MI</sub>7

Bb<sub>MI</sub>7<sup>b5</sup> Eb7

Ab<sub>MI</sub>7



D<sub>b</sub>7

G<sub>b</sub><sub>MA</sub>7

B7

F<sub>MI</sub>7<sup>b5</sup>

Bb7

Eb<sub>MI</sub>7



Bb7#9

Eb<sub>MI</sub>7

F<sub>MI</sub>7<sup>b5</sup> Bb7

Eb<sub>MI</sub>7

Ab<sub>MI</sub>7 D<sub>b</sub>7

G<sub>b</sub><sub>MA</sub>7 B7



F<sub>MI</sub>7<sup>b5</sup>

Bb7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7



Bossa Nova

# Meditation

For Josefina Mendez

Tom Jobim

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

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

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

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

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

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

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

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

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

D7<sub>sus</sub><sup>b9</sup> D7 G<sub>M1</sub>7 D9#5

The musical score consists of two staves. The top staff is for a solo instrument and features a series of chords and notes. The chords are labeled above the staff: Tag, C<sup>#</sup><sub>M1</sub>7<sup>b5</sup>, F<sup>#</sup>7<sub>sus</sub><sup>b9</sup>, F<sup>#</sup>7<sup>b9</sup>, Fmaj7, E7<sub>sus</sub>, E7<sub>sus</sub><sup>b9</sup>, A<sub>M1</sub>7<sup>b5</sup>, D7<sub>sus</sub><sup>b9</sup>, D7, G<sub>M1</sub>7, and D9#5. The bottom staff is for a harmonic instrument and shows sustained notes corresponding to the chords above. 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<sub>M1</sub>, E<sub>M1</sub><sup>7</sup>, B<sub>BMA</sub><sup>7</sup>, F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>, F<sub>M1</sub>, B<sub>B7</sub>
- Staff 2: C<sub>MA</sub><sup>7</sup>, D<sub>M1</sub>, E<sub>M1</sub>, B<sub>BMA</sub><sup>7</sup>, F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>
- Staff 3: F<sub>M1</sub>, B<sub>B7</sub>, C<sub>MA</sub><sup>7</sup>, C#<sub>MA</sub><sup>7</sup>, D/F#, F<sub>M1</sub>, E<sup>7b9</sup>, E<sub>BMA</sub>
- Staff 4: G<sup>7sus</sup>, F, D#<sub>M1</sub><sup>7</sup>, G#<sup>7</sup>, D<sub>M1</sub>, E<sub>M1</sub><sup>7</sup>, B<sub>BMA</sub>
- Staff 5: F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>, F<sub>M1</sub>, B<sub>B7</sub>, C<sub>MA</sub><sup>7</sup>

The score uses a 4/4 time signature and includes various performance markings such as 3, 7, and 9 over some chords, and b7 and b9 under others.

Jonny Mercer

# Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A<sub>M1</sub>7      D7

June Fox

# Missing You

for Josefina Mendez

Tim Fox

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

**Staff 1:** F<sub>M1</sub>7, D<sub>B<sub>MA</sub></sub>7#11, C7#9  
Fra - gile as a butt - er fly wing this heart of mine be - gins to

**Staff 2:** F<sub>M1</sub>11, G<sub>B<sub>MA</sub></sub>7, G<sub>B<sub>M1</sub></sub>13  
sing when ear - ly mor - ning comes too soon aw -

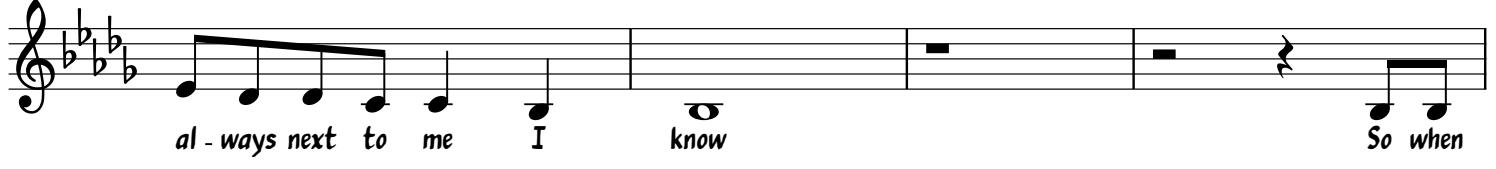
**Staff 3:** F7#9, B<sub>B<sub>MA</sub></sub>7  
ak - ened by a bright full moon and re - a - li - aing you're not there

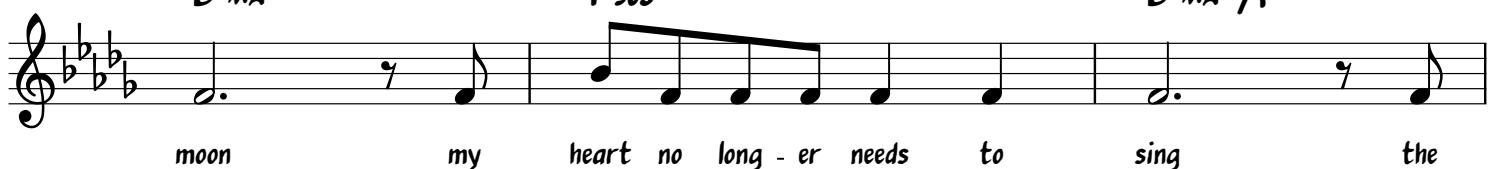
**Staff 4:** F<sub>M1</sub>9, B<sub>B<sub>M1</sub></sub>11, B<sub>B<sub>M1</sub></sub>/A<sub>B</sub>  
I won - der if you care to

**Staff 5:** G<sub>B<sub>MA</sub></sub>7#11, E<sub>B/G</sub>  
ease a - way the pain that grows with - in my heart that wants to

**Staff 6:** A<sub>B</sub>sus, F<sub>M1</sub>7  
know to qui - et down each flu - tter one

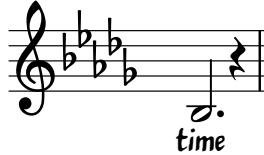
**Staff 7:** D<sub>B<sub>MA</sub></sub>7#11, C7#9, F<sub>M1</sub>7  
spi - rals in an - oth - er fear and won - der why it's so you're

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

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

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

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

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

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

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


# More

for Josefina Mendez

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

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

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

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

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

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

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

## My Shining Hour 1

(Medium Swing)

Harold Arlen

**A**

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

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

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

$G_7$  |  $C_7$  |  $C_7$  |  $F_7$  ||

**B**

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

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

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

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

# 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<sub>-7</sub>

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

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

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

G<sub>-7</sub>

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

E<sub>Δ7</sub><sup>b</sup>

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

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

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

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

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

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

(Medium Swing)

**Nice 'n Easy**

Spence-Bergman-Keith

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

$A_+$

$C_\circ 7$

$F_{7\sharp 9}$

$B^\flat_7$

$F_{7\flat 13}$

$A_6^\flat$

$B^\flat_7$

$B^\flat_7$

$A_7^\flat$

$E_7^\flat$

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

**B**

$F_{-7}$

$F_{-\Delta 7}$

$F_{-E_\flat}$

$D^\flat_{\Delta 7}$

$C_{-7}$

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

$B^\flat_7$

$E_7^\flat$

**A**

$A^\flat$

$A_+$

$A_6^\flat$

$A_7^\flat$

$D^\flat_{\Delta 7}$

$C_{7\flat 9}$

$F_{-7}$

$B^\flat_7$

$B_\circ 7$

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

$B^\flat_7 \ E_7^\flat$

$A_6^\flat$

$B^\flat_7 \ E_7^\flat$

$E_7^\flat$

(Medium Swing)

## Night And Day

Cole Porter

A	C <sub>ø7</sub>				
4	G <sub>Δ7</sub> C <sub>ø7</sub>	F <sub>7</sub>	B <sub>Δ7</sub> B <sub>Δ7</sub> D <sub>-7</sub>	÷	
	G <sub>Δ7</sub>	F <sub>7</sub>	B <sub>Δ7</sub>	÷	
	E <sub>ø7</sub>	E <sub>-7</sub>	D <sub>-7</sub>	D <sub>ø7</sub>	
	C <sub>-7</sub>	F <sub>7</sub>	B <sub>Δ7</sub> B <sub>Δ7</sub>	÷	⋮
			2. B <sub>Δ7</sub>	A <sub>7</sub>	
B	D <sub>Δ7</sub>	÷	B <sub>Δ7</sub>	÷	
	D <sub>Δ7</sub>	÷	B <sub>Δ7</sub>	÷	
	E <sub>ø7</sub>	E <sub>-7</sub>	D <sub>-7</sub>	D <sub>ø7</sub>	
	C <sub>-7</sub>	F <sub>7</sub>	B <sub>6</sub>	÷	

Adagio

**Nosotros**  
for Josefina Mendez

Pedro Junco

D7      G<sub>MI</sub>⁹      C<sub>MI</sub>⁷      F7      G<sub>MI</sub>⁹      C<sub>MI</sub>⁷      F⁹

G<sub>MI</sub>⁹      Eb<sup>13</sup>      D7      G<sub>MI</sub>⁹      Ab⁹      G<sub>MI</sub>⁹      C<sub>MI</sub>⁷      F7

G<sub>MI</sub>⁹      C<sub>MI</sub>⁷      F⁹      Bbmaj⁷      Abmaj⁷      Ebmaj⁷      Fmaj⁷

Gmaj⁹      C¹³      Gmaj⁹      C¹³      Gmaj⁷      Cmaj⁷

Bmaj⁷      Bbmaj⁷      Amaj⁷      D7      Bbmaj⁷      Amaj⁷      D⁹

Amaj⁷      D⁹      Ab⁹      Gmaj⁷      C¹³      Ab⁹,⁹      Gmaj⁹

C¹³      Gmaj⁷      Dmi¹¹      G⁹      C      F⁹

Cmaj⁹      Amaj⁷      Cmi⁷      F⁹      Bmaj¹¹      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 <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	D-7	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>7</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7 A <sup>b</sup> <sub>7#11</sub>	G <sub>6</sub>	
B	C-7	F <sub>7</sub>	B <sup>b</sup> <sub>Δ7</sub>		∴
	B <sup>b</sup> <sub>-7</sub>	E <sup>b</sup> <sub>7</sub>	A <sup>b</sup> <sub>Δ7</sub>	A <sub>∅7</sub> D <sub>7</sub>	
A	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	D-7	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>7</sub>	
	B <sup>b</sup> <sub>6</sub>	A <sub>7</sub>	A <sup>b</sup> <sub>Δ7</sub>	G <sub>6</sub>	

# On the Sunny Side of the Street

For Josefina Méndez

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

**Staff 1:** G<sup>6</sup>, B<sup>7</sup>, C<sub>M</sub>A<sup>7</sup>, F<sup>#</sup><sub>M</sub>I B<sup>7</sup>, E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>

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

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

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

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

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

(Bossa Nova)

## Only Trust Your Heart 1

Benny Carter

**A**

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

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

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

**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 | D<sub>7</sub>

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

D<sub>7</sub>

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

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

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

A<sub>-7</sub>

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

A  
| D<sub>7</sub>

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

D<sub>7</sub>

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

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

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

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

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

(Rock Pop)

## Overjoyed

Stevie Wonder

**4** | D<sub>6</sub><sup>b</sup> C<sub>7</sub> | B<sub>Δ7</sub> C<sub>7</sub> | D<sub>6</sub><sup>b</sup> C<sub>7</sub> | B<sub>Δ7</sub> B<sub>7</sub><sup>b</sup> ||

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

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

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

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

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

D.C. al Coda

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

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

| C<sub>sus</sub> | C<sub>7</sub> | B<sub>Δ7</sub><sup>b</sup> | F<sub>A</sub> |

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

| G<sub>-7</sub> | C<sub>sus</sub> C<sub>7</sub> | F<sub>Δ7</sub> | G<sub>Δ7</sub><sup>b</sup> |

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

# Pretty World

For Josefina Mendez

Intro Instrumental

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

- Staff 1:** Bb<sub>sus</sub>, % Voice Bb<sub>sus</sub>, A7#9
- Staff 2:** Ab<sub>MA</sub>7, Bb/Ab, G<sub>Mi</sub>7, F<sub>Mi</sub>7, Eb<sub>MA</sub>7, A7#9, Ab<sub>MA</sub>7, Bb<sub>sus</sub>
- Staff 3:** Eb<sub>MA</sub>7, Eb<sub>sus</sub>, Ab<sub>MA</sub>7, Bb/Ab
- Staff 4:** G<sub>Mi</sub>7, C7b9, F7, F<sub>Mi</sub>7, Bb<sub>sus</sub>
- Staff 5:** A7b9#11, Ab<sub>MA</sub>7, Bb/Ab, G<sub>Mi</sub>7, C7b9
- Staff 6:** F7, Bb<sub>sus</sub>, Bb<sub>sus</sub>
- Staff 7:** Bb<sub>sus</sub>, Bb<sub>sus</sub>, A7b9#11, Ab<sub>MA</sub>7, Bb/Ab
- Staff 8:** G<sub>Mi</sub>7, F<sub>Mi</sub>7, Eb<sub>MA</sub>7, A7b9#11, Ab<sub>MA</sub>7, Bb<sub>sus</sub>

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

$E_{MA}^b 7$    D.S.

Ballad

# 'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

F7 F7<sup>b9</sup> 2. G<sub>M1</sub>7<sup>b5</sup> C7#9 C<sub>M1</sub>7<sup>b5</sup> C<sub>M1</sub>/F B<sub>B</sub><sub>M1</sub>7 G<sub>M1</sub>7<sup>b5</sup> C7#11

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

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

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

E<sub>B</sub><sub>M1</sub>7 Ab7 Db<sub>M1</sub>7 D7#9 E<sub>B</sub>7#11 G<sub>M1</sub>7<sup>b5</sup> C7#9 C<sub>M1</sub>7<sup>b5</sup> C<sub>M1</sub>/F B<sub>B</sub><sub>M1</sub>7

To Coda

$\frac{4}{4}$

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

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

**522**

**SABOR A MI**

Composer

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. 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. Both staves include various performance markings such as grace notes, slurs, and dynamic changes.

**LUJON**

Henry Mancini 1960

The musical score consists of three staves of music. The top staff is a bass line with a bass clef and a key signature of one flat. The middle staff is a treble clef staff with a key signature of one flat. The bottom staff is a treble clef staff with a key signature of one flat. The music includes sections labeled 'A' (with chords D-7, D-9, and G-9) and 'B' (with chords G-9, B♭-7, A♭Δ7, A♭7, and E-7). The score concludes with a 'D.S. al Fine' instruction.

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: F<sup>9</sup>, B<sub>b</sub>13sus E/G# G<sub>Mi</sub>7, F#<sup>o</sup>, B<sub>b</sub>13sus, B<sub>b</sub>13sus C<sup>9</sup>sus
- Staff 7: D<sub>b</sub>13, D<sup>13</sup>, E<sub>b</sub>13, C<sup>7</sup><sup>#5</sup><sup>#9</sup>, F<sub>Mi</sub>7, Ab<sub>Mi</sub>6, G<sub>Mi</sub>7, F#<sup>o</sup>
- Staff 13: F<sub>Mi</sub>7, B<sub>b</sub>7, Eb<sub>MA</sub>7, C<sup>7</sup>b<sup>9</sup>, F<sup>13</sup>, F<sup>9b13</sup>, B<sub>b</sub>13sus, Ab<sub>Mi</sub>6
- Staff 19: G<sub>Mi</sub>7, F#<sup>o</sup>, F<sub>Mi</sub>7, B<sub>b</sub>7, Db<sup>6</sup><sub>9</sub>, D<sup>6</sup><sub>9</sub>, Eb<sup>6</sup><sub>9</sub>
- Staff 25: B<sub>b</sub>13sus, Eb<sup>7</sup>, B<sub>b</sub>13sus, Eb<sup>7</sup>, Ab<sub>MA</sub>7, C<sub>Mi</sub>7, F<sup>7</sup>, C<sub>Mi</sub>7, F<sup>#13</sup>
- Staff 31: F<sub>Mi</sub>7, Eb/G Ab A<sup>o</sup>, B<sub>b</sub>13sus, Eb<sub>sus</sub>, Ab<sub>MA</sub>7, Db<sup>13</sup>, G<sub>Mi</sub>7
- Staff 36: C<sub>Mi</sub>7, F<sup>#7</sup>F<sup>9</sup>, B<sup>7</sup>, B<sub>b</sub>13sus E/Bb Db<sup>13</sup>, D<sup>13</sup>, Eb<sup>13</sup>, C<sup>7</sup><sup>#5</sup><sup>#9</sup>, F<sub>Mi</sub>7, Ab<sub>Mi</sub>6  
Flute Solo
- Staff 43: G<sub>Mi</sub>7, F#<sup>o</sup>, F<sub>Mi</sub>7, B<sub>b</sub>7, Eb<sub>MA</sub>7, C<sup>7</sup>b<sup>9</sup>
- Staff 49: F<sup>13</sup>, F<sup>9b13</sup>, B<sub>b</sub>13sus, Ab<sub>Mi</sub>6, G<sub>Mi</sub>7, F#<sup>o</sup>, F<sub>Mi</sub>7, B<sub>b</sub>7

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

*To Coda*

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

# Smile

for Josefina Mendez

Charlie Chaplin

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

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

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>

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

D<sub>M1</sub>7 G7

E<sub>M1</sub>7

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>



# Crooked Smile

for Josefina Mendez

The musical score consists of three staves. The top staff uses a treble clef and a 4/4 time signature. It contains six measures of chords: A♭/G, G/E♭, G/F, F/D♭, E₉, and E♭⁹. The middle staff also uses a treble clef and 4/4 time. It contains six measures of chords: A⁷♭⁹, D₉, F₉, A♭⁹, B⁹, and B♭⁷♯¹¹. The bottom staff uses a treble clef and 4/4 time. It contains four measures of chords: A⁷ alt, A♭⁷♯¹¹, and Gsus. The score concludes with a repeat sign and two endings.

# Softly, as in a Morning Sunrise

for Josefina Mendez

A handwritten musical score for a single melodic line, likely for voice or piano. The score consists of five staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 4/4 throughout.

The vocal line begins with a G<sub>M1</sub>7 chord, followed by a series of eighth-note patterns. The lyrics "Softly, as in a Morning Sunrise" are written above the first two measures. The score then includes a section labeled "1." containing chords E<sub>b</sub>7\*11 D7\*9 and G<sub>M1</sub>7. This is followed by a section labeled "2." containing chords A<sub>M1</sub>7b5 D7\*9 and G<sub>M1</sub>7. The vocal line continues with eighth-note patterns and lyrics. The score concludes with a final section of eighth-note patterns and lyrics.

Chords and lyrics:

- G<sub>M1</sub>7
- A<sub>M1</sub>7b5 D7\*9
- G<sub>M1</sub>7
- A<sub>M1</sub>7b5 D7\*9
- G<sub>M1</sub>7
- E<sub>b</sub>7\*11 D7\*9
- G<sub>M1</sub>7
- A<sub>M1</sub>7b5 D7\*9
- G<sub>M1</sub>7
- C<sub>M1</sub>7 F7
- B<sub>b</sub>MA
- B°
- C<sub>M1</sub>7
- C<sub>M1</sub>7/B<sub>b</sub>
- A<sub>M1</sub>7b5
- D7\*9

# Something

for Josefina Mendez

Lennon/McCartney

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

C              D<sub>M1</sub>              D<sub>M1/C#</sub>              D<sub>M17/C</sub> G<sup>7/B</sup>              B<sup>b</sup>              A<sup>b</sup> C<sup>7</sup>

Double Tempo (♩=♩)

D              D              D<sub>M17</sub>              B<sub>M1</sub>              D/A              G

C              D              D<sub>M17</sub>              B<sub>M1</sub>              D/A              G

Temp 1 (♩=♩)

C              F              F              D<sub>M17</sub>              F<sup>7</sup>

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

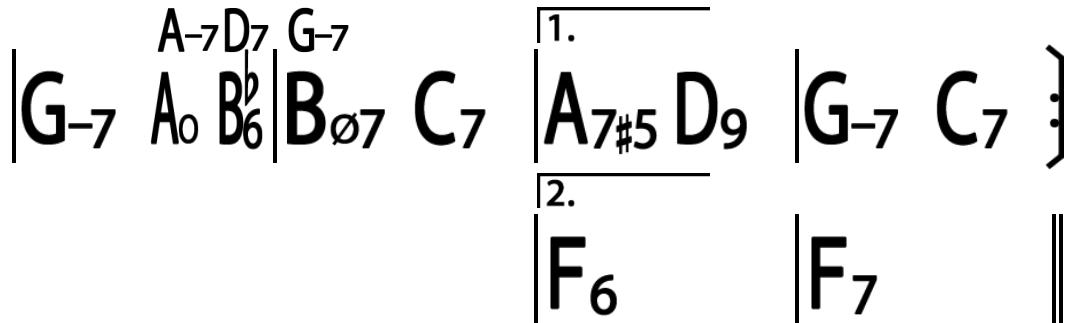
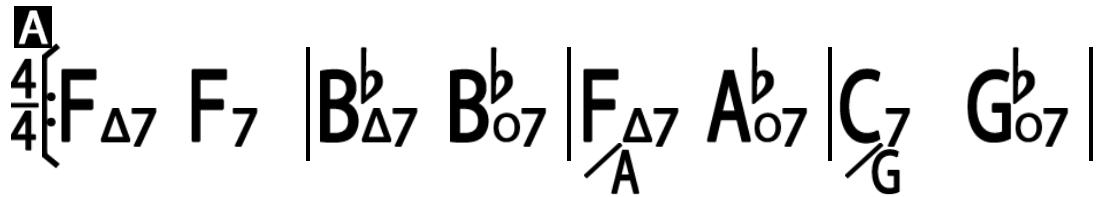
D<sub>M17/C</sub>              G<sup>9/B</sup> B<sup>b</sup>              A<sup>b</sup> C<sup>7</sup>              D              B<sup>b</sup>              A<sup>b</sup> C<sup>7</sup> F

## Someone To Watch Over Me

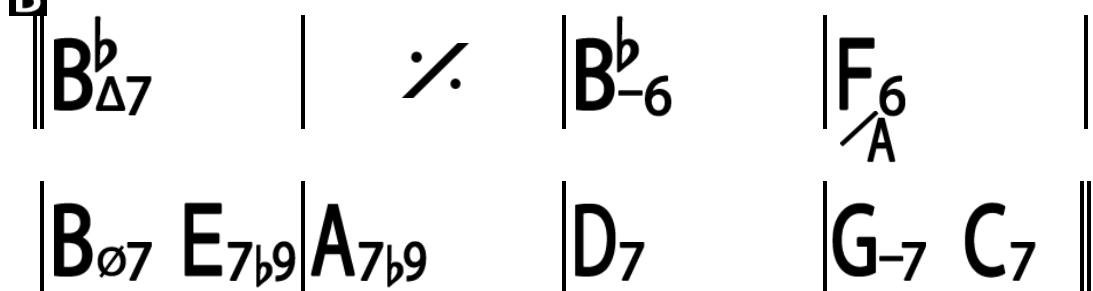
(Ballad)

George Gershwin

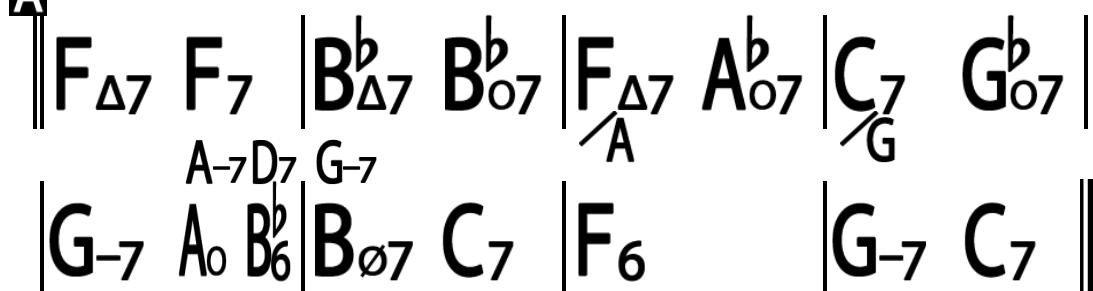
A



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<sub>Δ7</sub> C<sub>7</sub> | B<sub>-7</sub> E<sub>7b13</sub> | A<sub>-7</sub> D<sub>7</sub> | B<sub>ø7</sub> E<sub>7b9</sub> |

| A<sub>-7</sub> | D<sub>7</sub> |  $\overbrace{\quad\quad\quad\quad}$  | B<sub>-7</sub> E<sub>7b9</sub> | A<sub>-7</sub> D<sub>7</sub> | }  
1.

$\overbrace{\quad\quad\quad\quad}$  | G<sub>6</sub> C<sub>7</sub> | G<sub>6</sub> B<sub>-7</sub>B<sub>-7</sub><sup>b</sup> |

2.

B

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

C<sup>#</sup>

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

A

| G<sub>Δ7</sub> C<sub>7</sub> | B<sub>-7</sub> E<sub>7b13</sub> | A<sub>-7</sub> D<sub>7</sub> | B<sub>ø7</sub> E<sub>7b9</sub> |

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

(Ballad)

Tenderly

Walter Gross

A  
4/4 | B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

B  
| C<sub>ø7</sub>

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

| C<sub>ø7</sub>

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

|

| G<sub>-7</sub>

| C<sub>7</sub>

| C<sub>-7</sub>

| F<sub>7</sub>

|

A  
| B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

|

C  
| C<sub>ø7</sub>

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

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

|

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

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

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

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

|

## That's All

(Medium Swing)

Haymes-Brandt

**A**

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

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

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

**B**

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

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

**A**

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

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

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

**A**

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

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

**B**

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

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

**A**

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

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

**C**

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

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

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

**A**

$\frac{4}{4}$   $B_{\Delta 7}^b C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |$   
 $F_{-7} | B_7^b |$   $E_{\Delta 7}^b | D_{-7} G_7 | C_{-7} | F_{7sus} |$   
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<sup>7</sup> ∕ E♭ Maj<sup>7</sup> A♭<sup>13</sup>

G Maj<sup>7</sup> ∕ Bm<sup>7</sup> E<sup>7b9</sup>

Am<sup>7</sup> B<sup>7\sharp5</sup> Em<sup>7</sup> Em<sup>(\Delta7)</sup> F<sup>\sharp7\sharp5</sup>

B Maj<sup>7</sup> F<sup>\sharp13</sup> Bm<sup>7</sup> E<sup>9</sup> Am<sup>7</sup> D<sup>7\sharp5</sup>

B

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

G Maj<sup>7</sup> ∕ D m<sup>9</sup> G<sup>7</sup> D<sub>b</sub><sup>\sharp11</sup>

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

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

(Medium Swing)

**Tu Mi Delirio**

Unknown Composer

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

Intro

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

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

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

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

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

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

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

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

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

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

# Unforgettable

for Josefina Mendez

The musical score consists of six staves of music, each starting with a treble clef and a key signature of two sharps (F# major or G major). The time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines.

**Staff 1:** D<sub>MA</sub>7, A<sub>b</sub><sub>MI</sub>7<sup>b5</sup>, D<sub>b</sub>7alt, G<sub>MA</sub>7

**Staff 2:** B<sub>MI</sub>7, E<sup>7</sup>, C<sub>MA</sub>7, F<sup>7#11</sup>, B<sub>MI</sub>7

**Staff 3:** E<sup>7</sup>, A<sup>7</sup>, D<sub>MA</sub>7

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

**Staff 5:** E<sup>7</sup>, C<sub>MA</sub>7, F<sup>7#11</sup>, B<sub>MI</sub>7, E<sup>7</sup>, A<sup>7</sup>

**Staff 6:** D<sup>7</sup>, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sup>7</sup>

(Bossa)

# Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano (treble and bass clef) and show chords G Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The next two staves continue with G Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The fifth staff begins with a treble clef and a measure of eighth-note patterns, followed by G Maj<sup>7</sup>, ∕, Bm<sup>7</sup>, and E<sup>7</sup>♭<sup>9</sup>. The sixth staff starts with a treble clef and a measure of eighth-note patterns, followed by A<sub>m</sub><sup>7</sup>, C<sub>m</sub><sup>7</sup>, C<sub>m</sub><sup>6</sup>, B<sub>m</sub><sup>7</sup>, and E<sup>7</sup>♭<sup>9</sup>. The seventh staff starts with a treble clef and a measure of eighth-note patterns, followed by A<sub>m</sub><sup>7</sup>, D<sup>7</sup>♭<sup>9</sup>, G Maj<sup>7</sup>, and G<sub>m</sub><sup>7</sup>. The eighth staff starts with a treble clef and a measure of eighth-note patterns, followed by C<sub>m</sub><sup>9</sup>, C<sub>m</sub><sup>6</sup>, B<sub>m</sub><sup>7</sup>, E<sup>7</sup>♭<sup>9</sup>, A<sub>6</sub><sup>7</sup>, and A<sub>7</sub>♯<sup>5</sup>. The ninth staff starts with a treble clef and a measure of eighth-note patterns, followed by A<sub>m</sub><sup>7</sup>, D<sup>9</sup>, G<sup>6</sup>, and E♭ Maj<sup>7</sup>/G.

# Você E Eu

for Josefina Méndez

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

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

# Voce È Linda

for Josefina Mendez

Caetano Veloso

**A**

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

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

**B**

A<sub>B</sub><sub>MA</sub>7 C<sub>M</sub>11 D<sub>B</sub><sub>MA</sub>9 C<sub>MI</sub>7 B<sub>B</sub><sub>MI</sub>9 C<sub>MI</sub>7 [1.] D<sub>B</sub><sub>MI</sub>9

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

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

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

(Bossa Nova)

**Voce Vai Ver JM**

Antonio-Carlos Jobim

$\frac{4}{4}$  | **F<sub>Δ7</sub>** |  $\asymp$  | **B<sub>∅7</sub>** | **E<sub>7</sub>** |

| **E<sub>Δ7</sub><sup>♭</sup>** |  $\asymp$  | **A<sub>∅7</sub>** | **D<sub>7</sub>** |

| **G<sub>-7</sub>** | **C<sub>7</sub>** | **A<sub>∅7</sub>** | **D<sub>7</sub>** |

1. | **B<sub>∅7</sub>** | **E<sub>7</sub>** | **A<sub>-7</sub> A<sub>-7</sub><sup>♭</sup>** | **G<sub>-7</sub> G<sub>-7</sub><sup>♭</sup>** |

2. | **G<sub>-7</sub>** | **C<sub>7</sub>** | **A<sub>∅7</sub>** | **D<sub>7</sub>** |

**G<sub>-7</sub>** | **C<sub>7</sub>** | To Coda | **F<sub>sus</sub>** | **C<sub>7</sub>** ||

|  $\oplus$  | **B<sub>∅7</sub>** | **B<sub>7<sup>♭</sup>5</sub>** | **A<sub>-7</sub>** | **A<sub>6</sub><sup>♭</sup>** |

| **G<sub>-7</sub>** | **C<sub>7</sub>** | **F<sub>Δ7</sub>** |  $\asymp$  | ||

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

## What A Difference A Day Made

(Ballad)

Maria Grever

**A**

$\frac{4}{4}$  | F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | E<sub>Δ7</sub><sup>b</sup> A<sub>7</sub><sup>b</sup> | G<sub>-7</sub> C<sub>7b9</sub> |

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

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

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

**B**

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

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

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

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

(Ballad)

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

Michel Legrand

**A**

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

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

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

**B**

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

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

**A**

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

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

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

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

# What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, and G<sub>MA</sub>⁷. Staff 2 continues with E<sub>MI</sub>⁷ and A<sub>MI</sub>⁷. Staff 3 begins with a rest followed by D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, and B bracketed A<sub>MI</sub>⁹. Staff 4 shows D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, and D<sup>13</sup><sub>SUS</sub> followed by D<sup>13</sup>. Staff 5 includes G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, and E<sub>MI</sub>⁷. Staff 6 starts with C bracketed C<sub>MI</sub>⁹, C<sub>MI</sub>⁹, and D<sup>13</sup><sub>SUS</sub>. Staff 7 shows a bass line with notes on the first, third, and fifth strings. Staff 8 concludes with a bass line ending on a note.

Chords labeled: A, G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, A<sub>MI</sub>⁷, D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, B, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, C, C<sub>MI</sub>⁹, C<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>.

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

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

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

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

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

fine

Haven Gillespie

# You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

C<sub>MA</sub>7 A7<sub>#5#9</sub> D<sub>MI</sub>7 G7<sub>b9</sub> C<sub>MA</sub>7 G<sub>MI</sub>7 C7 F<sub>§</sub> F#<sup>o</sup>

2.

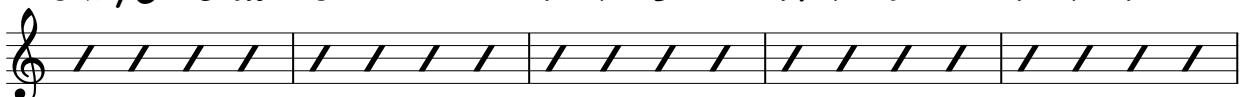


C<sub>MA</sub>7/G G<sup>9</sup><sub>sus</sub> C<sup>6</sup>

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

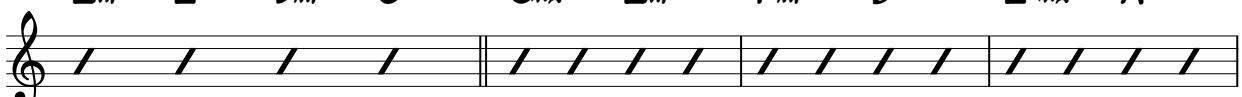
A<sub>b</sub><sub>MI</sub>7 D<sub>b</sub>7<sub>b9</sub>

F#<sub>MI</sub>7 F7<sub>#11</sub>



C

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



D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>MI</sub>9 A<sub>MI</sub>7<sub>b5</sub> D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>MA</sub>7 G<sub>MI</sub>7 C7<sub>b9</sub> F<sub>MA</sub>7



B<sub>b9</sub> C<sub>MA</sub>7 G<sup>6</sup>/B A<sub>MI</sub>7 A<sub>MI</sub>/G F#<sub>MI</sub>7<sub>b5</sub> B7<sub>b9</sub> E<sub>MI</sub>7 A7<sub>b9</sub>



D<sub>MI</sub>7

G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>MI</sub>7

D<sub>MI</sub>7

G7<sub>b9</sub>



# You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

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

R6C+R4 A1 + A2 + B

## You Don't Know Me

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

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

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

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

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