



# Josefina Méndez Jazz Tunes

TOC page 2.....	1
Across The Universe.....	5
A Felicidade.....	7
Agua De Beber 1.....	9
All Of Me.....	10
All The Things You Are.....	11
Anos Dourados.....	12
As.....	13
As Time Goes By.....	14
Autumn Leaves.....	15
Berimbau.....	16
Blackbird.....	17
Black Hole Sun.....	18
Body And Soul.....	20
Brigas Nunca Mais.....	21
Call Me.....	22
Caravan.....	23
Chega De Saudade (No More Blues).....	24
Close To You.....	25
Corazon Mirando Al Sur.....	26
Corcovado.....	27
Cosas Como Tu.....	28
Dale.....	29
Darn That Dream.....	31
Days of Wine and Roses.....	32
Days of Wine and Roses Shout Chorus.....	33
Days of Wine and Roses Shout Chorus.....	34
Desafinado.....	35
Desvelo.....	37
Dindi.....	38
East of the Sun.....	39
Eu sei que vou te amar.....	42
500 Miles High.....	43
Fly Me To The Moon.....	44
For Once In My Life.....	45
Fotografia-arranged.....	46
Fotografia.....	48
Fotografia.....	50
Girl From Ipanema, The.....	51
Goin' Out Of My Head.....	53
Here's That Rainy Day.....	54
How Deep Is The Ocean.....	55
I Can't Give You Anything But Love.....	56
I Concentrate On You.....	57
If You Could See Me Now.....	58
I Get A Kick Out Of You.....	59
I Hear A Rhapsody.....	60
I'll Close My Eyes.....	61
Insensatez.....	62
I'm Old Fashioned.....	63

I Only Have Eyes For You.....	64
It Could Happen To You.....	65
It Had To Be You.....	66
I Thought About You.....	67
I've Got You Under My .....	68
I Wanna Be Around.....	69
Just Friends.....	70
Just Moments.....	1
Just One Of Those Things.....	72
La Puerta.....	73
Let's Face the Music and Dance.....	74
Let's Fall In Love.....	75
Light As A Feather.....	76
Like A Lover.....	77
Little Boat (O Barquinho) .....	78
The Look of Love.....	1
Lullaby of Birdland.....	80
Manha De Carnaval (Black Orpheus) .....	81
Mas Que Nada.....	82
Meditation.....	83
MichAngel.....	85
Midnight Sun.....	86
Missing You.....	87
More.....	89
My Shining Hour.....	90
The Nearness of You.....	91
Never Let Me Go.....	92
Nice 'n Easy.....	93
Night And Day.....	94
Nosotros.....	95
On Green Dolphin Street.....	97
One Note Samba.....	98
On the Sunny Side of the Street.....	99
Only Trust Your Heart.....	100
Our Love is Here to Stay.....	101
Overjoyed.....	102
Playing with Instantly.....	1
Pretty World.....	104
'Round About Midnight.....	106
Sabor A Mi.....	108
Sabor A Mi Arranged.....	109
Se Todos Fossem Iguais a Voce.....	111
Smile.....	113
Crooked Smile.....	114
Softly, as in a Morning Sunrise.....	115
Someone To Watch Over Me.....	1
Something.....	116
So Nice (Summer Samba).....	118
Stella By Starlight.....	119
S' Wonderful.....	120

Teach Me Tonight.....	121
Tenderly.....	122
That's All.....	123
There Will Never Be Another You.....	124
They Can't Take That Away From Me.....	125
Triste.....	126
Tu Mi Delirio.....	127
Unforgettable.....	128
Vivo sonhando.....	129
Vocé E Eu.....	1
Voce È Linda.....	131
Voce Vai Ver JM.....	132
The Way You Look Tonight for Josefina Mendez.....	133
Wave.....	134
What A Difference A Day Made.....	135
What Are You Doing The Rest Of Your Life?.....	136
What's Going On.....	137
You And The Night And The Music.....	138
You'd Be So Nice To Come Home To.....	139
You Go To My Head.....	140
You Don't Know Me.....	141

# Across The Universe

for Josefina Mendez

Lennon/McCartney

The sheet music consists of six horizontal staves, each starting with a treble clef and a key signature of one sharp (F#). The first staff begins with a G chord, followed by BmI, AmI<sup>7</sup>, and then continues with D7, G, BmI, AmI<sup>7</sup>, CmI, and G. The second staff starts with a D7 chord. The third staff starts with a C chord. The fourth staff starts with a D7 chord, followed by D7sus and D7. A bracket indicates a repeat sign with 'to Coda 1' and '(2nd time)' above it, and 'to Coda 2' and '(3rd time)' below it. The fifth staff starts with a G chord. The sixth staff starts with a BmI chord, followed by AmI<sup>7</sup> and D7.

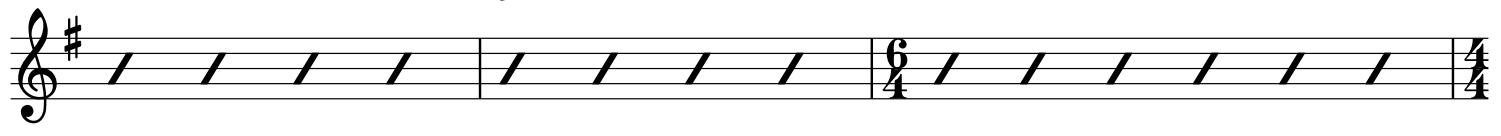
**Chords:**

- G
- BmI
- AmI<sup>7</sup>
- D7
- G
- BmI
- AmI<sup>7</sup>
- CmI
- G
- D7
- D7
- D7<sub>sus</sub>
- D7
- C
- G
- G
- BmI
- AmI<sup>7</sup>
- D7
- G
- BmI
- AmI<sup>7</sup>
- D7

**Text:**

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

D7



D.S. al Coda 1

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

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

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

D.S. al Coda 2

A musical staff in G major (one sharp) and common time (4/4). It shows one measure of eighth-note strokes. The measure ends with a double bar line and a repeat sign, indicating a return to a previous section.

*Repeat and Fade*

# A Felicidade

for Josefina Mendez

Jobim

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

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

$D_{M1}7$     $G7^{*5}$        $C_{M1}7$      $F7^{b9}$        $G_{M1}7$        $G_{M1}7/F$

$C7/E$      $C_{M1}/E^b$      $G_{M1}7$        $A_{M1}7^{b5}$     $D7^{*5}$        $G_{M1}7$

1.

2.

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

(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**  
{:| 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 $\flat$  $_7$  |

||:

||

||:

| 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 $\flat$  $\Delta_7$  |

| 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.

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

# Berimbau

For Josefina Méndez

Jobim

Ab/Bb      Bb      Ab/Bb Bb      Ab/Bb      Bb

Intro

A      Bb<sub>M1</sub>      F<sub>M1</sub>      Bb<sub>M1</sub>      F<sub>M1</sub>

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

Bb<sub>M1</sub>      F<sub>M1</sub>      Ab/Bb      Bb      Ab/Bb Bb

Ab/Bb      Bb      Eb<sub>M1</sub> 7      Ab 7

D<sub>b</sub>maj7      Ab<sub>M1</sub> 7      D<sub>b</sub> 7      C<sub>M1</sub> 7<sub>b5</sub>      F7alt      1. Bb<sub>M1</sub>

2. Ab/Bb      Bb      Ab/Bb Bb      Ab/Bb

Bb      Fine

D.S. al Fine

# Blackbird

for Josefina Mendez

Lennon/McCartney

The sheet music consists of five staves of musical notation. The first staff starts with a 4/4 time signature, followed by a 3/4 section. The second staff begins with a 4/4 time signature. The third staff starts with a 4/4 time signature, followed by a 2/4 section. The fourth staff starts with a 4/4 time signature. The fifth staff ends with a 4/4 time signature.

Chords and lyrics are written above the notes:

- Staff 1: C, D<sub>M1</sub>, C/E, F, D<sup>7</sup>/F<sup>#</sup>, G<sup>7</sup>, G<sup>#o</sup>, A<sub>M1</sub>, C<sup>+</sup>/A<sup>b</sup>, C/G, D<sup>7</sup>/F<sup>#</sup>, F
- Staff 2: F<sub>M1</sub>, C/E, A<sub>M1</sub><sup>7</sup>, D<sub>M1</sub>, G<sup>7</sup>, C, C, D<sub>M1</sub>, C/E
- Staff 3: F, D<sup>7</sup>/F<sup>#</sup>, G<sup>7</sup>, G<sup>#o</sup>, A<sub>M1</sub>, C<sup>+</sup>/A<sup>b</sup>, C/G, D<sup>7</sup>/F<sup>#</sup>, F, F<sub>M1</sub>, C/E, A<sub>M1</sub>, C<sub>M1</sub>, G<sup>7</sup>, C
- Staff 4: B<sup>b</sup>, A<sub>M1</sub>, G<sub>M1</sub>F, E<sup>b</sup>, F, B<sup>b</sup>, A<sub>M1</sub>, G<sub>M1</sub>F, E<sup>b</sup>, D, G<sub>M1</sub><sup>7</sup>
- Staff 5: C, F/G, C, F/G, C

# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

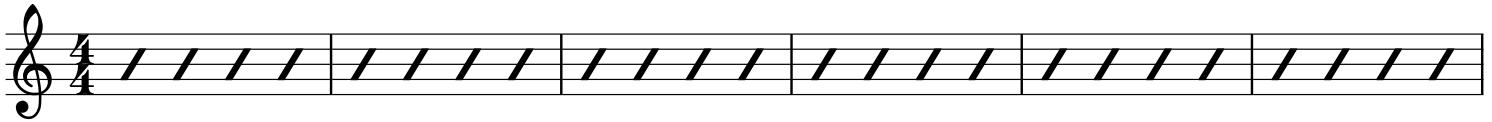
G<sup>7</sup>

F#<sub>MI</sub>

F#<sub>MI</sub>

D<sub>MI</sub>

G<sup>7</sup>



F#<sub>SUS</sub>

E<sub>SUS</sub>

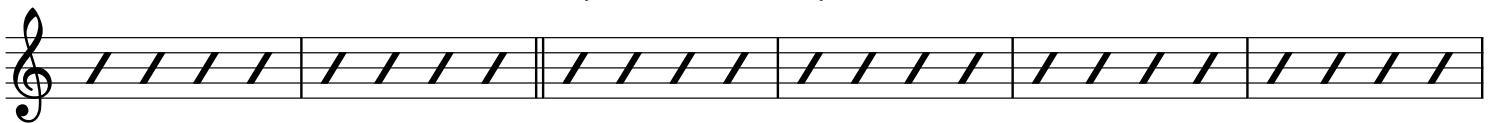
A

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

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

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

F#<sub>SUS</sub>



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

E<sub>SUS</sub>

E<sup>7b9</sup>

A

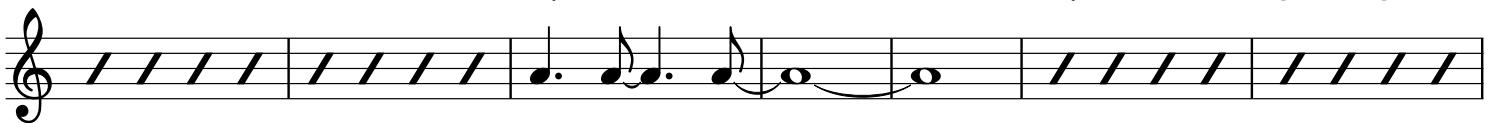
G

F

F

A<sub>MA</sub>

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



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

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

C<sub>MI</sub>/F

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

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



B

D<sub>MI</sub>

G<sup>7</sup>

F#<sub>MI</sub>

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

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

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



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

E<sub>SUS</sub>

E<sup>7</sup>

C A<sup>7sus</sup>

A<sup>13b9</sup>

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

G<sup>7#11</sup>



D<sub>MI</sub>

D<sub>MI</sub>

E<sup>7b9</sup>

A<sub>MA</sub>

G<sub>MA</sub>

F<sub>MA</sub>

F<sub>MA</sub>

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

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



B<sub>MI</sub>

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

C<sup>7sus</sup>

E<sup>7sus</sup>

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



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

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

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

D.S.  
Then repeat letter  
like forever.

## **Body And Soul**

(Ballad)

Johnny Green

**A**

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

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

$\left. \begin{matrix} 1. \\ 2. \end{matrix} \right| \left| \begin{matrix} A^b_6 & B_{-7} E_7 \end{matrix} \right|$

**B**

$\left| \begin{matrix} A_{\Delta 7} & B_{-7} \\ A_{\Delta 7} & D_{-7} \end{matrix} \right| G_7 \left| \begin{matrix} D^b_7 G^b_7 B_{-7} E_7 \\ A_{\Delta 7} \end{matrix} \right|$

$\left| \begin{matrix} A_{-7} & D_7 \\ B_{-7} & B^b_{o7} \end{matrix} \right| \left| \begin{matrix} A_{-7} & D_7 \\ G_7 & G^b_7 F_7 \end{matrix} \right|$

**A**

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

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

# Brigas Nunca Mais

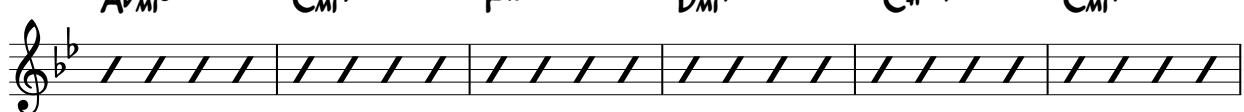
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

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



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



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



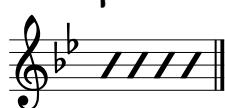
2. B<sub>b</sub>M<sub>A</sub>7      B<sub>b</sub>7#5      E<sub>b</sub>M<sub>A</sub>7      E<sub>b</sub>M<sub>I</sub>6      B<sub>b</sub>M<sub>A</sub>7      Fsus4



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



F7



# Call Me

for Josefina Mendez

A

F<sub>M1</sub>7      F<sub>M1</sub>7

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

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

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

B

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

G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7

DC al Fine

Partido Alto!!!

*Caravan*  
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G<sub>Mi</sub>⁶ B G⁹

Eighth-note patterns for the G<sub>Mi</sub>⁶ and G⁹ chords.

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷ and C chords.

G<sub>Mi</sub>⁶

Eighth-note patterns for the G<sub>Mi</sub>⁶ and G⁹ chords.



(Bossa Nova)

## Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

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

# Close To You

For Josefina Méndez

Burt Bacharach

**A**

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

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

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

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

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

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

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

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>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>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>13 F13

rit...

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>13

rit...

A Tempo

F13 C<sub>M1</sub>7 F13 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

∅ Interlude

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

rit...

F<sup>7alt</sup> D.C. al Coda

∅

B<sub>b</sub><sub>M1</sub> A<sub>b</sub> 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

Two staves of musical notation in common time, key signature of one flat. The top staff consists of eighth-note patterns: C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>. The bottom staff consists of eighth-note patterns: C<sub>#MA</sub>7#11, Ab<sub>MA</sub>7, Baug, C<sub>MI</sub>, F7#11, Ab<sub>MA</sub>7, G<sub>MI</sub>7.

1.

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

2.

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

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

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

1.

2.

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

Continuation of the musical score. The top staff shows eighth-note patterns: Eb7, Ab/E.

After Solos

D.C. al

## Darn That Dream

(Ballad)

Jimmy Van-Heusen

**A**

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

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

1.

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

**B**

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

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

**A**

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

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



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



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



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



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



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



# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Desafinado

for Josefina Mendez

Jobim

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature 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**

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

**Coda**

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

Solo Form AABC

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

Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

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

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

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

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

G<sub>M</sub>A7



E<sub>M</sub>I7

A<sub>M</sub>I7

D7

A

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

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



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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6

F<sub>M</sub>I7



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

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

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

F<sub>M</sub>I7

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

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



B<sub>b</sub>6

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

A7

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

B<sub>b</sub>6

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



D<sub>M</sub>I7

G7<sup>b9</sup>

C<sub>M</sub>I

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

C<sub>M</sub>I

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

C<sub>M</sub>I7

F7<sup>b9</sup>

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



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

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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6



A<sub>b</sub>13



Med Swing

# East of the Sun

For Josefina Mendez

Brooks Bowman

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

- Staff 1:** Chords E♭<sub>MA</sub>7, A♭7, G<sub>MI</sub>7, C7, F<sub>MI</sub>7.
- Staff 2:** Chords A♭<sub>MI</sub>7, D♭7, F<sub>MI</sub>7, B♭7, D<sub>MI</sub>7<sup>b5</sup>, G7+9.
- Staff 3:** Chords C<sub>MI</sub>7, F7, C<sub>MI</sub>7, F7, F<sub>MI</sub>7, B♭7, E♭<sub>MA</sub>7.
- Staff 4:** Chords A♭7, G<sub>MI</sub>7, C7, F<sub>MI</sub>7, A♭<sub>MI</sub>7.
- Staff 5:** Chords 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, F<sub>MI</sub>7.
- Staff 6:** Chords 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, E♭<sub>MA</sub>7.
- Staff 7:** Chords F<sub>MI</sub>7, 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). The first staff starts with E-flat major 7 (E-flat, G, B-flat, D) followed by A-flat 7 sharp 11 (A-flat, C, E-flat, G, B-flat, D-sharp). The second staff starts with G major 7 (G, B, D, F-sharp) followed by C7 (C, E, G, B) and F major 7 (F, A, C, E). The third staff starts with A-flat major 7 (A-flat, C, E-flat, G) followed by D-flat 7 (D-flat, F, A-flat, C) and F major 7 (F, A, C, E). The fourth staff starts with B-flat 7 (B-flat, D, F, A) followed by D major 7 flat 5 (D, F, A, C), G 7 sharp 9 (G, B, D, F-sharp, A), C major 7 (C, E, G, B), F 7 sharp 11 (F, A, C, E, G-sharp), F major 7 (F, A, C, E), and B-flat 7 (B-flat, D, F, A).

# 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>

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<sub>∅7</sub>

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B7♭9

|

## For Once In My Life

(Medium Swing)

Orlando Murden

A

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

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

B

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

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

A

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

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

C

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

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

Piano

# Fotografia

for Josefina Méndez

Jobim

1 F<sub>MA</sub>7 G<sub>MI</sub>11 A<sub>MI</sub>7<sub>b13</sub> B<sub>BMA</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>BMA</sub>6

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

49 B<sub>BMA</sub>7 B<sub>BMA</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>B</sub>m9/E<sub>b</sub>D<sub>B</sub>m6

55 C<sub>M1</sub>7 F<sup>9</sup><sub>sus</sub> F<sup>9b5</sup> C B<sub>bM1</sub>7 E<sub>bM1</sub>7 D<sub>M1</sub>7b13 D<sub>bM1</sub>7 E<sub>b</sub>13  
Guitar Solo

61 A7b9 B<sub>bM1</sub>7 E<sub>bM1</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>bM1</sub>9 E<sub>bM1</sub>9 F<sub>M1</sub>7 G7#5 D C<sub>M1</sub>7  
Vocal

74 C<sub>M1</sub>6 C<sub>M1</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>bM1</sub>9 D<sub>M1</sub>7 D<sub>b</sub>13b5 C<sub>M1</sub>7 F<sub>M1</sub>7 E<sub>M1</sub>7b13 E<sub>bM1</sub>7

92 F13 B7b9 C<sub>M1</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>M1</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>bM1</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>bM1</sub>7 D<sub>M1</sub>11

1.

110 D<sub>b</sub>9b5 B<sub>b</sub>13 E<sub>bM1</sub>7 D<sub>M1</sub>11 D<sub>b</sub>9

2.

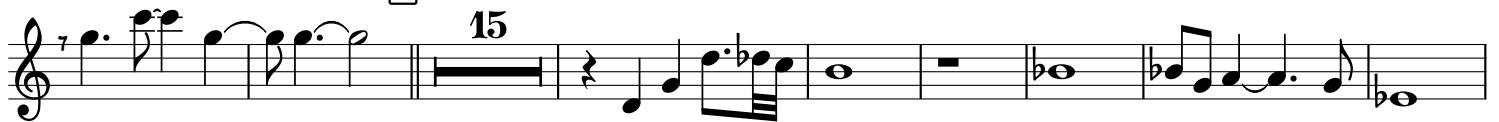
Trumpet

Fotografia  
for Josefina Méndez

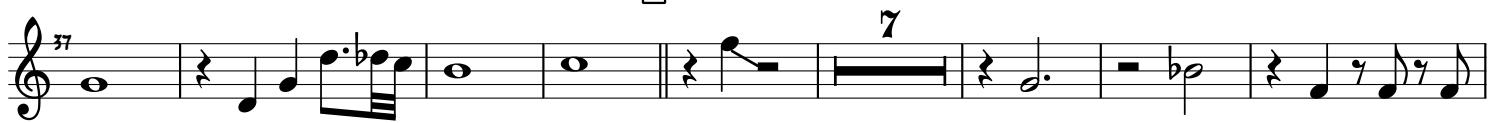
Jobim



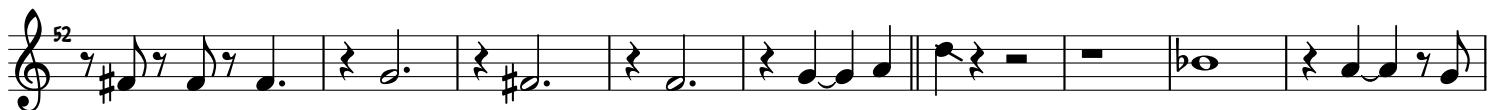
A



B



C



D



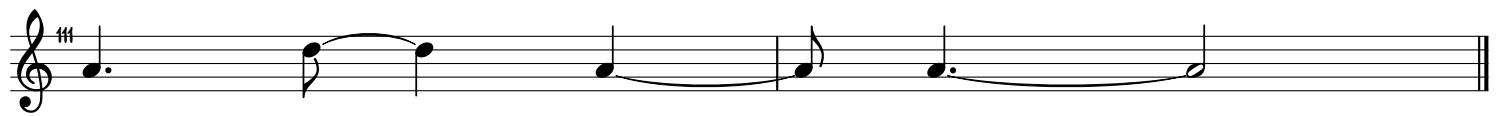
E



|2.



|3.



(Bossa Nova)

### Fotografia

Antonio-Carlos Jobim

The musical score consists of eight measures separated by vertical bar lines. Measures 1 through 4 are grouped by a bracket labeled '1.' above it. Measures 5 through 8 are grouped by a bracket labeled '2.' above it. Measure 1 starts with a 4/4 time signature and a key signature of one flat. It contains the chord  $B_{\Delta 9}^b$ . Measure 2 contains the chord  $E_{7\text{ sus}}^b$ . Measure 3 contains the chord  $E_{13}^b$ . Measure 4 contains the chord  $D_{\emptyset 7}$ . Measure 5 contains the chord  $G_{7\flat 13}$ . Measure 6 contains the chord  $C_{7\sharp 11}$ . Measure 7 contains the chord  $E_{13}^b$ . Measure 8 contains the chord  $F_{7\flat 9}$ . The score concludes with a final measure containing the chords  $B_{\Delta 7}^b$ ,  $E_{13}^b$ ,  $B_{\Delta 7}^b$ , and  $E_{13}^b$ .

(Bossa Nova)

## Girl From Ipanema, The 1

Antonio-Carlos Jobim

A  
4/4 { D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

1.  
| D $\Delta$ 7

| D $_7$

⋮⋮

2.  
| D $\Delta$ 7

⋮⋮

||

B  
| D $\Delta$ 7

⋮⋮

G $_7$

⋮⋮

| D $_7$

⋮⋮

B $\flat$  7

⋮⋮

| E $\flat$  -7

⋮⋮

C $\flat$  7

⋮⋮

| F $_7$

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

| E $\flat$  -7

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

||

A  
| D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

| D $\Delta$ 7

| D $_7$

||

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

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

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

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

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

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

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

## Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A  
4/4 | F-7

| FΔ7

| F-7

| FΔ7

|

| BΔ7<sup>b</sup>

| ∕

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

| E7<sup>b</sup>

||

| AΔ7<sup>b</sup>

| C-7

| AΔ7<sup>b</sup> C-7

| D<sup>b</sup> E<sup>b</sup>

|

1.  
| FΔ7

| ∕

| } FΔ7

| C7sus

||

B  
| FΔ7

| C7sus

| FΔ7

| C7sus

|

| FΔ7 G F

| G7 F

| FΔ7 G

| FΔ7

||

C  
| G  
B

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

| F  
A

| A-6<sup>b</sup>

|

| C

| D  
C

| F-  
C

| C7

||

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

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

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

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

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

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

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

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

## If You Could See Me Now

(Ballad)

Tadd Dameron

**A**

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

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

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

**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**

4: | B<sub>-7</sub>  
4: | E<sub>7</sub>  
| B<sub>-7</sub>  
| B<sub>-7</sub>  
| B<sub>-7</sub>  
| B<sub>-7</sub>  
**B**  
| E<sub>-7</sub>  
| A<sub>7</sub>  
| C<sub>ø7</sub>  
| C<sub>ø7</sub>  
| C<sub>ø7</sub>  
| B<sub>-6</sub>  
| G<sub>ø7</sub>  
| B<sub>7</sub>  
| E<sub>7</sub>

E<sub>7</sub> | A<sub>Δ7</sub>  
E<sub>7</sub> | A<sub>Δ7</sub>  
E<sub>7</sub> | C<sub>ø7</sub>  
A<sub>6</sub> | C<sub>-7</sub>  
A<sub>6</sub> | C<sub>-7</sub>  
A<sub>7</sub> | F<sub>7b9</sub>  
B<sub>-7</sub> | B<sub>-7</sub>  
G<sub>ø7</sub> | B<sub>-7</sub>  
B<sub>7</sub> | B<sub>-7</sub>  
E<sub>7</sub> | E<sub>7</sub>

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

1.  
2.

Fine  
⋮

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

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



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



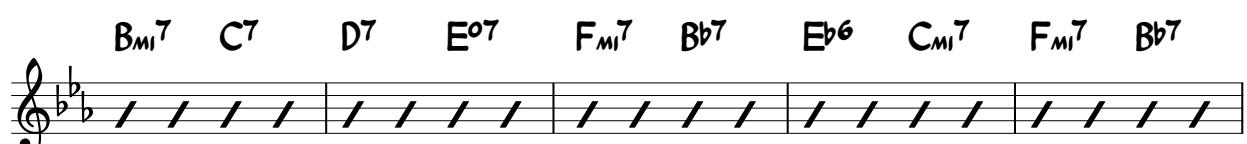
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



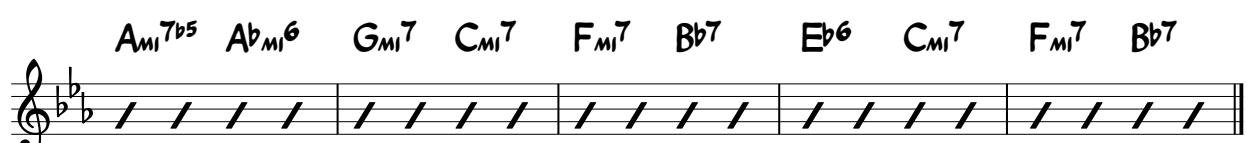
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



# 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<sub>♯07</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>

A<sub>7♭9</sub>

||

A  
A<sub>-7</sub>  
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>

D<sub>-7</sub> G<sub>7</sub>  
G<sub>7</sub>  
F<sub>♯07</sub> B<sub>7♭9</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>

A<sub>7♭9</sub>  
E<sub>∅7</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

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

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

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

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

**Staff 4:** Chord: C⁹.

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

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

# Just Friends

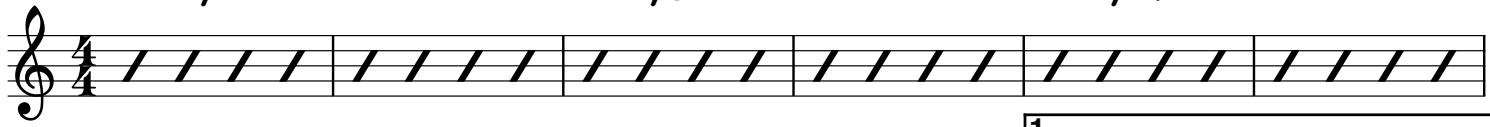
for Josefina Mendez

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> E7<sub>b9</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> E7<sub>b9</sub> A<sub>M1</sub>7



D7

D<sub>M1</sub>7

G7

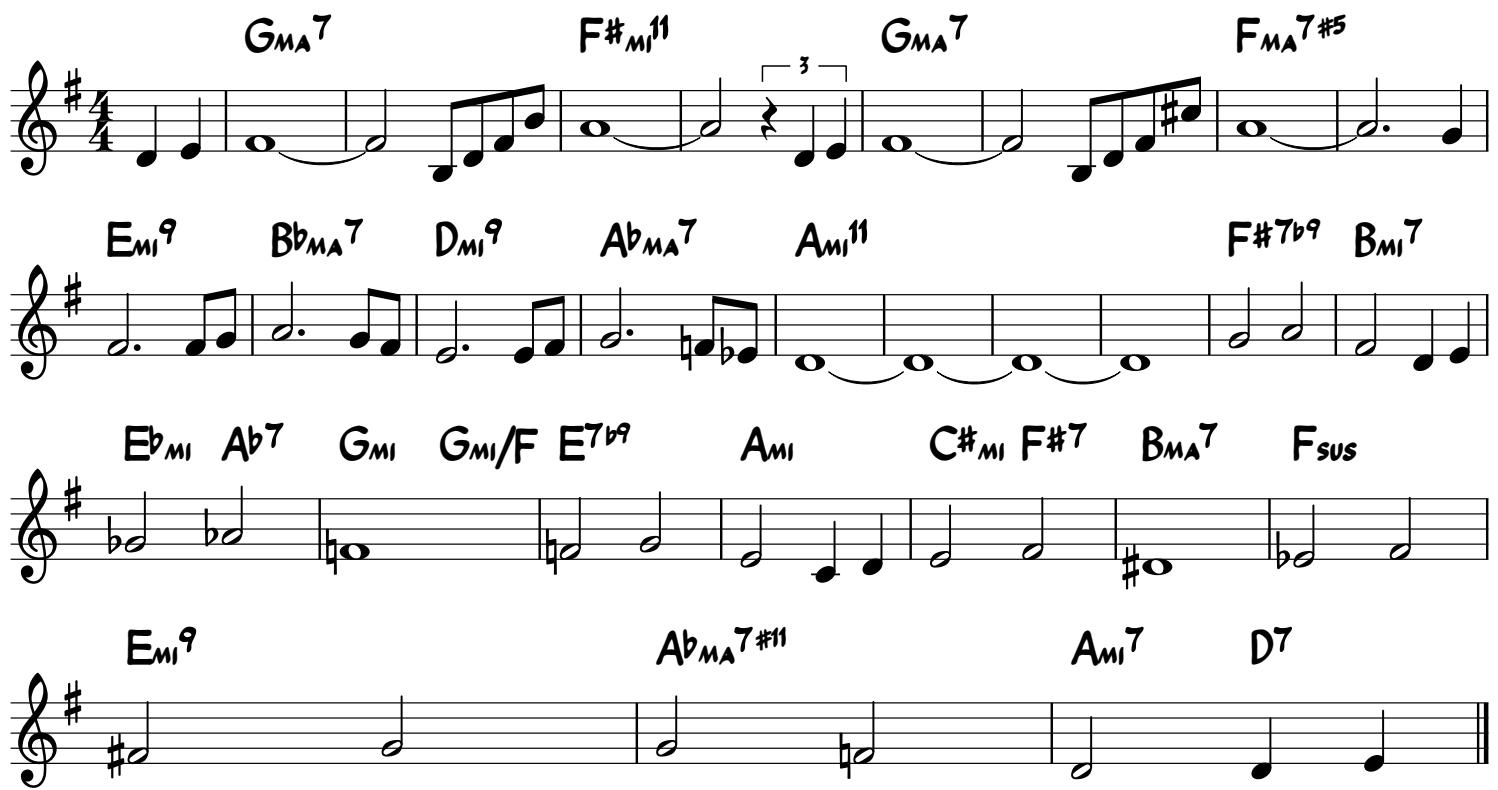
C<sub>MA</sub>7

G<sub>M1</sub>7 C7



# Just Moments

Tim Fox



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

The first staff contains chords: G<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, and Fsus.

The fourth staff contains chords: E<sub>M1</sub>9, Ab<sub>MA</sub>7#11, Am17, and D7.

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

(Up Tempo Swing)

### Just One Of Those Things

Cole Porter

**A**

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

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

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

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

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

**B**

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

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

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

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

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

D.C. al 3rd ending

# La Puerta

for Josefina Mendez

D<sub>MI</sub>7

G7

C<sub>MA</sub>7

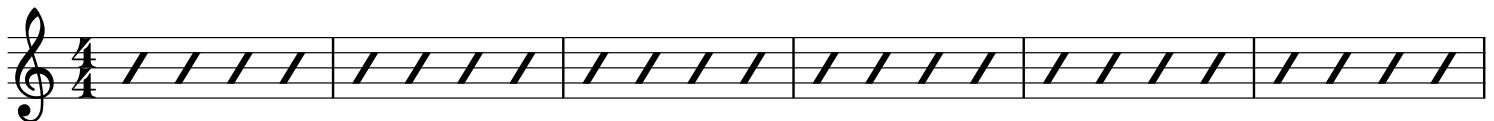
D<sub>MI</sub>7

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

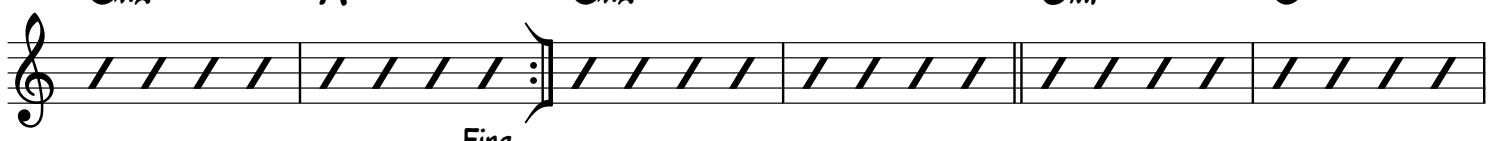
A<sup>7</sup><sub>b9</sub>

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

G<sub>MI</sub>7

C7

Fina



F<sub>MA</sub>

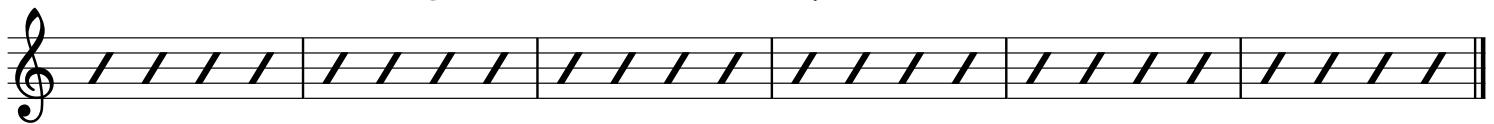
F<sub>MI</sub>

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**

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

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

**B**

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

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

**A**

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

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

LATIN

## LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

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

Chord progressions and labels visible in the score include:

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

(REPEAT LAST 22 BARS FOR SOLO)

## Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

**A**

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

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

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

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

**B**

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

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

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

|  $F_{7sus}$  |

D.C. al Fine

(Bossa Nova)

## Little Boat (O Barquinho) 1

Roberto Menescal



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

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

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

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

# The Look of Love

For Josefina Méndez

Burt Bacharach

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat (F#). The first staff starts with a Bb<sub>M1</sub> chord. The second staff starts with an F<sub>M1</sub>7 chord. The third staff starts with a Gb<sub>MA</sub>7 chord. The fourth staff starts with a Gb<sub>M1</sub> chord. The fifth staff starts with a Db<sub>MA</sub>7 chord. The sixth staff starts with a Db6 chord. The seventh staff starts with an Eb<sub>M1</sub>7 chord. The eighth staff starts with a D<sub>b6</sub> chord. The ninth staff starts with an Eb<sub>M1</sub>7 chord. The tenth staff starts with a Bb<sub>M1</sub> chord. The eleventh staff starts with a Bb<sub>M1</sub> chord. The twelfth staff starts with an Eb<sub>M1</sub> chord. The thirteenth staff starts with a Bb<sub>M1</sub> chord.

Chords labeled above the staves:

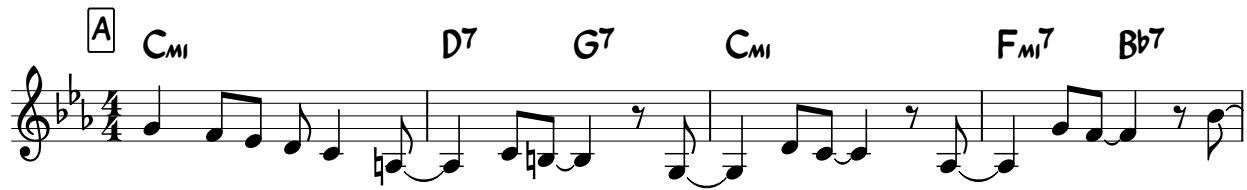
- B<sub>b</sub><sub>M1</sub>
- F<sub>M1</sub>7
- G<sub>b</sub><sub>MA</sub>7
- F<sub>7sus</sub>    F<sub>7</sub>    B<sub>b</sub><sub>M1</sub>    B<sub>b</sub>7    G<sub>b</sub><sub>MA</sub>7
- G<sub>b</sub><sub>M1</sub>    D<sub>b</sub><sub>MA</sub>7    D<sub>b</sub>7    G<sub>b</sub><sub>MA</sub>7
- G<sub>b</sub>6    F<sub>7sus</sub>    E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7    D<sub>b</sub>6
- E<sub>b</sub><sub>M1</sub>7    D<sub>b</sub>6
- E<sub>b</sub><sub>M1</sub>7    1.    2.    B<sub>b</sub><sub>M1</sub>    B<sub>b</sub><sub>M1</sub>
- E<sub>b</sub><sub>M1</sub>    B<sub>b</sub><sub>M1</sub>

# Lullaby of Birdland

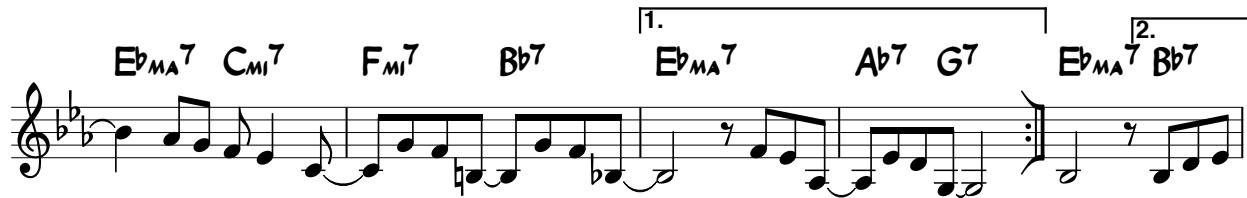
for Josefina Mendez

George Shearing

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



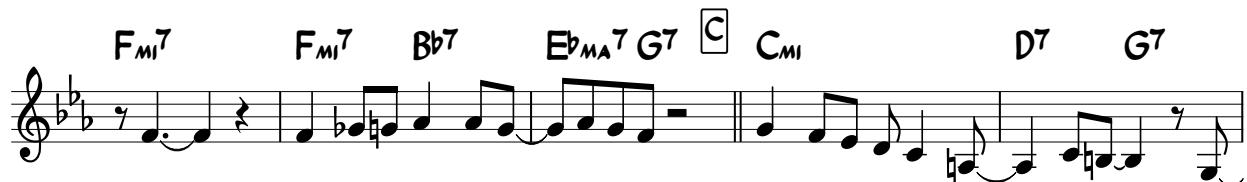
E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



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



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



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



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

Luiz Bonfa

**A**

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

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

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

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

**B**

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

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

| 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> |

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

$\oplus$

# 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

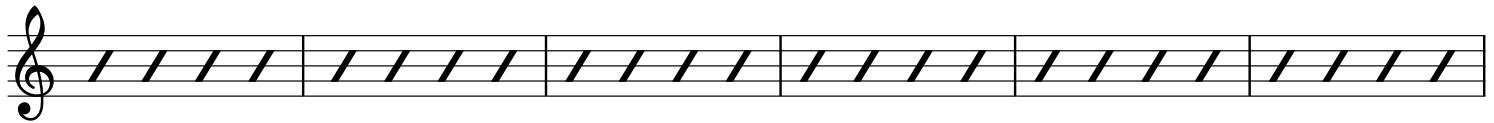
Ab<sub>MI</sub>7

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 b7 above the notes.

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 -

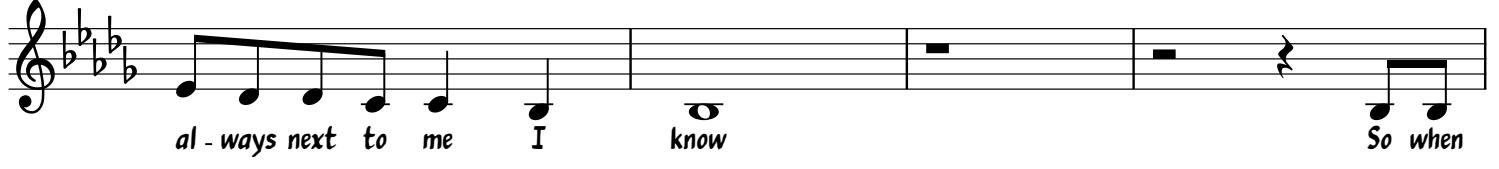
**Staff 3:** F7#9, B<sub>B<sub>MA</sub></sub>7  
ak - ened by a bright full moon and re - a - li - aing you're not there

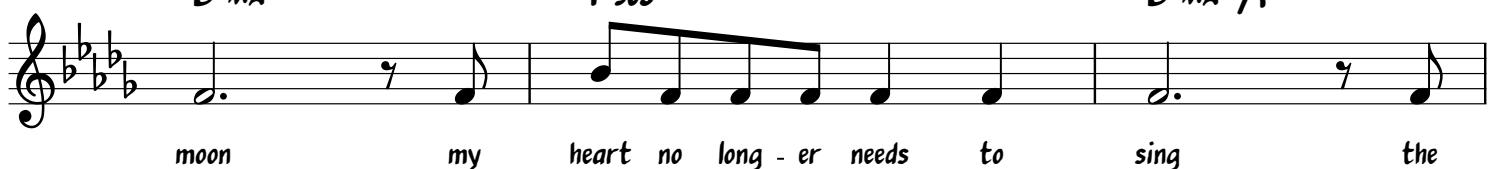
**Staff 4:** F<sub>M1</sub>9, B<sub>B<sub>M1</sub></sub>11, B<sub>B<sub>M1</sub></sub>/A<sub>B</sub>  
I won - der if you care to

**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

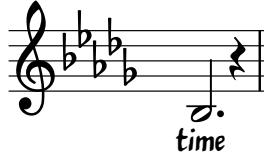
**Staff 7:** D<sub>B<sub>MA</sub></sub>7#11, C7#9, F<sub>M1</sub>7  
spi - rals in an - oth - er fear and won - der why it's so you're

**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**

$A^\flat$

$A_+$

$A_6^\flat$

$A_7^\flat$

$D^\flat_{\Delta 7}$

$C_{7\flat 9}$

$F_{-7}$

$B^\flat_7$

$B_\circ 7$

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

$B^\flat_7 \ E_7^\flat$

$A_6^\flat$

$B^\flat_7 \ E_7^\flat$

$E_7^\flat$

## Night And Day

(Medium Swing)

Cole Porter

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

Adagio

**Nosotros**  
for Josefina Mendez

Pedro Junco

D7       $G_{MI}^9$        $C_{MI}^7$       F7       $G_{MI}^9$        $C_{MI}^7$       F⁹

$G_{MI}^9$        $E_b^{13}$       D7       $G_{MI}^9$        $A_b^9$        $G_{MI}^9$        $C_{MI}^7$       F7

$G_{MI}^9$        $C_{MI}^7$       F⁹       $B_b{MA}^7$        $A_b{MA}^7$        $E_b{MA}^7$        $F_{MA}^7$

$G_{MA}^{13}$       C¹³       $G_{MA}^{13}$       C¹³       $G_{MA}^7$        $C_{MA}^7$

$B_{MI}^7$        $B_b{MI}^7$        $A_{MI}^7$       D7       $B_b^7$        $A_{MI}^7$       D⁹

$A_{MI}^7$       D⁹      Ab⁹       $G_{MA}^7$       C¹³       $A_b^7\#^{11}$        $G_{MA}^{13}$

C¹³       $G_{MA}^7$        $D_{MI}^{11}$       G⁹      C      F⁹

$C_{MA}^{13}$        $A_{MI}^7$        $C_{MI}^7$       F⁹       $B_{MI}^{11}$       E⁹



(Up Tempo Swing)

## On Green Dolphin Street

Bronislau Kaper

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

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

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

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

(Bossa Nova)

**One Note Samba**

Antonio-Carlos Jobim

A 4/4	B-7	B <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

**A**

**B**

D.C. al Coda

**C**

**D**

# Playing with Instantly

Sheet music for a solo instrument (likely piano) showing a continuous sequence of chords and notes. The music is in 4/4 time and uses a treble clef.

The chords and notes are labeled above each measure. The sequence starts with Eb<sub>MA</sub>7, followed by D7#9, Eb<sub>MA</sub>7, D7#9, Ab<sub>MA</sub>, Ab<sub>M1</sub>6, G<sub>M1</sub>, C7, C<sub>M1/F</sub>, F<sup>13</sup><sub>sus</sub>, B<sub>MA</sub>, Bb<sub>MA</sub>7, Eb<sub>MA</sub>7, D7#9, Eb<sub>MA</sub>7, D7#9, Ab<sub>MA</sub>, Ab<sub>M1</sub>6, G<sub>M1</sub>, C7, C<sub>M1/F</sub>, F<sup>13</sup><sub>sus</sub>, B<sub>MA</sub>, Bb<sub>MA</sub>7, Ab7#11, C7, C<sub>M1/F</sub>, F<sup>13</sup><sub>sus</sub>, B<sub>MA</sub>, Bb<sub>MA</sub>7, Ab7#11, Bb<sub>MA</sub>7, Ab7#11, G<sub>M1</sub>, C7, F<sub>M1</sub>, Bb7, Eb<sub>MA</sub>7, D7#9, Eb<sub>MA</sub>7, D7#9, Ab<sub>MA</sub>, Ab<sub>M1</sub>6, G<sub>M1</sub>, C7, C<sub>M1/F</sub>, F<sup>13</sup><sub>sus</sub>, B<sub>MA</sub>, Bb<sub>MA</sub>7, and ends with a blank measure.

# Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

$E_{MA}^b 7$    D.S.

Ballad

# 'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

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

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

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

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

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

To Coda

$\frac{4}{4}$

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

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

**522**

**SABOR A MI**

Composer

**A**

**B**

**LUJON**

Henry Mancini 1960

**D-7**  
Bass Line

**A**

**D-9**

**G-9**

**B**

**G-9**

**B-flat 7** **A-flat 7**

**Fine**

**A-flat 7** **G-flat 7** **F7** **E7** **A7**  
*D.S. al Fine*

Piano

# Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

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

Chords and markings include:

- Staff 1: 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       $D_{\flat}^6$      $D_{\flat}^6$      $E_{\flat}^6$                            $B_{\flat}M_17$      $E7$      $B_{\flat}M_17$      $E7$      $A_{\flat}M_A7$   
*Piano Solo*

61       $C_{M1}7$      $F7$      $C_{M1}7$      $F^{13}$      $F_{M1}7$      $E_{\flat}/G A_{\flat}$      $A^o$      $B_{\flat}13_{sus}$      $E_{\flat}13_{sus}$      $A_{\flat}M_A7$

66       $D_{\flat}13$                    $G_{M1}7$                    $C_{M1}7$      $F^{13}F^9$      $B7$      $B_{\flat}9_{sus}E/B_{\flat} D_{\flat}13$      $D13$      $E_{\flat}13$      $B13$

73       $B_{\flat}M_17$      $E7$      $B_{\flat}M_17$      $E7$      $A_{\flat}M_A7$                            $C_{M1}7$      $F7$      $C_{M1}7$      $F^{13}$

79       $F_{M1}$      $E_{\flat}/G A_{\flat}$      $A^o$      $B_{\flat}13_{sus}$      $E_{\flat}13_{sus}$      $A_{M1}7^{b5}$                    $A_{\flat}M_16$                    $G_{M1}7$   
Clef: Bass

84       $C_{M1}7$      $F^{13}$      $F13$      $B13_{sus}$      $B_{\flat}13_{sus}$      $E/B_{\flat}$      $G_{M1}7$      $E_{\flat}D7$      $D_{\flat}7C7^{b5}$

88       $F^{13}_{b5}$      $F_{M1}7$      $F_{M1}7$      $E_{\flat}/G A_{\flat}$      $A^o$      $B_{\flat}7_{sus}$      $E_{\flat}$      $C7$      $F_{M1}7$      $B_{\flat}7$   
Clef: Treble

93       $F9$                    $B_{\flat}13_{sus}$      $E/G^{\#}$      $G_{M1}7$                    $F^{10}$                    $B13_{sus}$                    $B_{\flat}13_{sus}$      $C9_{sus}$

99       $D_{\flat}13$                    $D13$                    $E_{\flat}13$                    $E_{\flat}7^{b5b9}$

# 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.

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

A♭/G      G/E♭      G/F      F/D♭      E₉      E♭º      D₉⁷

A⁷♭⁹      D₉      F₉      A♭º      Bº      B♭⁷♯¹¹

A⁷ alt      A♭⁷♯¹¹      Gsus

# Softly, as in a Morning Sunrise

for Josefina Mendez

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 flat (F#). The time signature is 4/4 throughout.

The first staff contains chords: G<sub>M1</sub>7, A<sub>M1</sub>7<sup>b5</sup>, D7<sup>#9</sup>, G<sub>M1</sub>7, A<sub>M1</sub>7<sup>b5</sup>, D7<sup>#9</sup>, and G<sub>M1</sub>7. The second staff begins with E<sup>b</sup>7<sup>\*11</sup> D7<sup>#9</sup>, followed by a bracketed section labeled "1." containing G<sub>M1</sub>7 and A<sub>M1</sub>7<sup>b5</sup> D7<sup>#9</sup>. This is followed by a bracketed section labeled "2." containing G<sub>M1</sub>7, C<sub>M1</sub>7, F7, and B<sup>b</sup><sub>MA</sub>. The third staff contains B°, C<sub>M1</sub>7, C<sub>M1</sub>7/B<sup>b</sup>, and A<sub>M1</sub>7<sup>b5</sup>. The fourth staff contains D7<sup>#9</sup>. The fifth staff ends with a double bar line.

# 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>

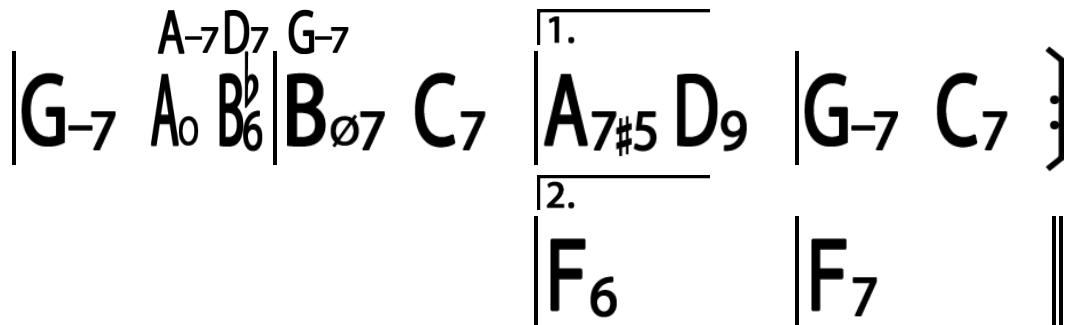
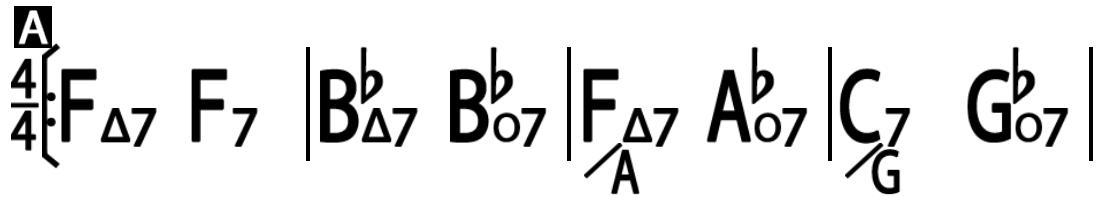
D<sub>M17/C</sub>      G<sup>9/B</sup> B<sup>b</sup>      A<sup>b</sup> C<sup>7</sup>      D      B<sup>b</sup>      A<sup>b</sup> C<sup>7</sup> F

## Someone To Watch Over Me

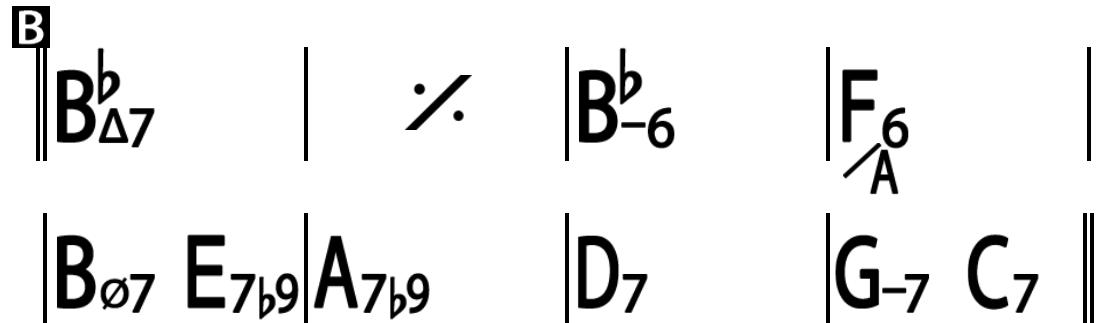
(Ballad)

George Gershwin

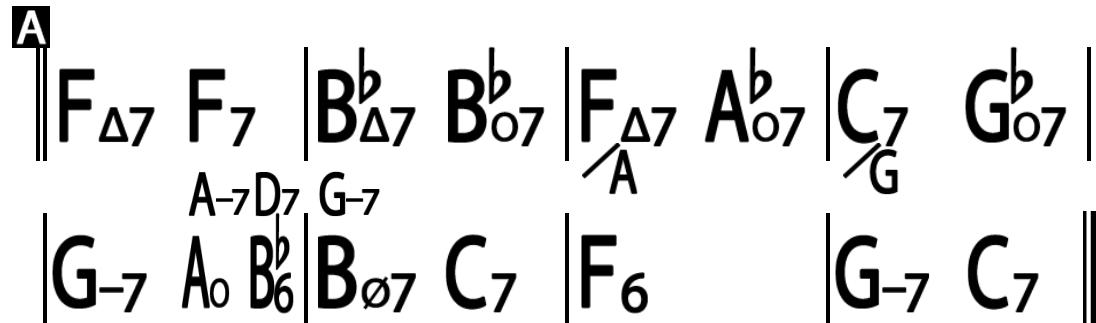
A



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#ø7 F#7b13
B-7	E7	E-7	B7b A7 }
C 2.    F#-7	B7b9	E-7	A7b9
DΔ7	G7	D6	E-7 A7

(Medium Swing)

## Stella By Starlight

Victor Young

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

## S' Wonderful

(Medium Up Swing)

George Gershwin

**A**

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

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

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

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

$\overbrace{\quad\quad\quad\quad\quad\quad\quad}$  | 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**

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

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

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

**B**

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

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

**A**

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

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

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

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

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

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

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

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

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

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

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

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

**A**

$\frac{4}{4}$   $B_{\Delta 7}^b C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |$   
 $F_{-7} | B_7^b |$   $E_{\Delta 7}^b | D_{-7} G_7 | C_{-7} | F_{7sus} |$   
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

$\frac{4}{4}$  | 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> |  $\checkmark$  | D <sub>$\Delta 7$</sub>  |  $\checkmark$  |

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

B<sub>-7</sub> | E<sub>-7 $\flat$ 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> |  $\checkmark$  | F<sub>-7 $\flat$ 5</sub><sup>#</sup> | B<sub>7 $\flat$ 9</sub> |

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

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

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

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

# Unforgettable

for Josefina Mendez

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

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

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

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

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

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

**Staff 6:** D7 | G<sub>MA</sub>7 | E<sub>MI</sub>7 | A7

(Bossa)

# Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano (treble and bass clef) and show chords G Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The next two staves 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 Am<sup>7</sup>, Cm<sup>7</sup>, Cm<sup>6</sup>, Bm<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 Am<sup>7</sup>, D<sup>7</sup>♭<sup>9</sup>, G Maj<sup>7</sup>, and Gm<sup>7</sup>. The eighth staff starts with a treble clef and a measure of eighth-note patterns, followed by Cm<sup>9</sup>, Cm<sup>6</sup>, Bm<sup>7</sup>, E<sup>7</sup>♭<sup>9</sup>, A<sub>6</sub><sup>7</sup>, and A<sup>7</sup>♯<sup>5</sup>. The ninth staff starts with a treble clef and a measure of eighth-note patterns, followed by Am<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 eight staves of musical notation, each starting with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time and 13/8.

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

# Voce È Linda

for Josefina Mendez

Caetano Veloso

**A**

F<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

**B**

A<sub>B</sub><sub>MA</sub>7 C<sub>M</sub>I11 D<sub>B</sub><sub>MA</sub>9 C<sub>M</sub>I7 B<sub>B</sub><sub>MI</sub>9 C<sub>M</sub>I7 D<sub>B</sub><sub>MI</sub>9

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

(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 with chords and lyrics.

**Chords:**

- G<sup>6</sup> E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup>
- G<sup>6</sup> E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup>
- G<sub>M1</sub>7 E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup> G<sub>M1</sub>7 F<sup>13</sup>
- E<sup>7</sup> A<sub>M1</sub>7 D<sup>7</sup> D<sub>M1</sub>7 G<sup>7</sup> C<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup> G<sup>6</sup> E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup>
- G<sup>6</sup> E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup> 1. C<sub>M1</sub>7 F<sup>7</sup> 2. B<sub>bM1</sub>7 B<sup>o</sup> C<sub>M1</sub>7 F<sup>7</sup> B<sub>bM1</sub>7
- D<sub>M1</sub>7 D<sup>o</sup> C<sub>M1</sub>7 F<sup>7</sup> B<sub>bM1</sub>7 G<sup>7</sup> C<sub>M1</sub>7 F<sup>7</sup> B<sub>bM1</sub>7 E<sub>bM1</sub>7
- A<sub>M1</sub>7 D<sup>7</sup> G<sub>M1</sub>7 E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup> G<sub>M1</sub>7 F<sup>7</sup> E<sup>7</sup> A<sub>M1</sub>7
- D<sup>7</sup> D<sub>M1</sub>7 G<sup>7</sup> C<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup> G<sup>6</sup> E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup> G<sup>6</sup> E<sub>M1</sub>7 A<sub>M1</sub>7 D<sup>7</sup>
- A<sub>M1</sub>7 D<sup>7</sup> G<sub>M1</sub>7

(Bossa Nova)

**Wave**

Antonio-Carlos Jobim

A	$\overbrace{D_{\Delta 7}}^{4}$	$B_{\circ 7}^{\flat}$	$A_{-7}$	$D_{7\flat 9}$	
	$G_{\Delta 7}$	$G_{-6}$	$F_{13}^{\#}$	$F_{7\flat 13}^{\#}$	$B_9$ $B_{7\flat 9}$
	$E_9$	$B_7^{\flat}$	$A_7$	$D_{-7}$	$G_7$   $D_{-7}$ $G_7$ }
B	$G_{-7}$	$C_7$	$F_{A\Delta 7}^{\#}$		$\therefore$
	$F_{-7}$	$B_7^{\flat}$	$E_{\Delta 7}^{\flat}$	$A_{7\flat 9}$	
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>b</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 contains 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 is a repeat sign with a 'no Repeat' instruction. Staff 8 ends with a bass line on C.

Chords and sections:

- Staff 1: G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷
- Staff 2: E<sub>MI</sub>⁷, A<sub>MI</sub>⁷
- Staff 3: D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, B bracketed A<sub>MI</sub>⁹
- Staff 4: D<sup>13</sup><sub>SUS</sub>, 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>
- Staff 5: G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, E<sub>MI</sub>⁷
- Staff 6: C bracketed C<sub>MI</sub>⁹, C<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>
- Staff 7: D.S. (no Repeat)
- Staff 8: 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>M1</sub>7 F<sub>M1</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>M1</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>M1</sub>9 A<sub>M1</sub>7<sub>b5</sub> D<sub>M1</sub>7<sub>b5</sub> G7<sub>b9</sub>



1.

C<sub>MA</sub>7 A7<sub>#5#9</sub> D<sub>M1</sub>7 G7<sub>b9</sub>

2.

C<sub>MA</sub>7

G<sub>M1</sub>7 C7

B

F<sup>§</sup>

F#<sup>o</sup>



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

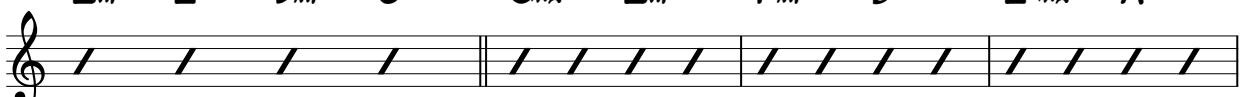
F#<sub>M1</sub>7 B<sup>9</sup>

A<sub>b</sub><sub>M1</sub>7 D<sub>b</sub>7<sub>b9</sub> F#<sub>M1</sub>7 F7<sub>#11</sub>



C

E<sub>M1</sub>7 E<sub>b</sub>9<sub>#11</sub> D<sub>M1</sub>7 G7<sub>b9</sub> C<sub>MA</sub>7 E<sub>M1</sub>7 F<sub>M1</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>M1</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MA</sub>7 A<sub>M1</sub>7<sub>b5</sub> D<sub>M1</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MA</sub>7

G<sub>M1</sub>7 C7<sub>b9</sub> F<sub>MA</sub>7



B<sub>b</sub>9

C<sub>MA</sub>7

G<sup>6</sup>/B

A<sub>M1</sub>7

A<sub>M1</sub>/G F#<sub>M1</sub>7<sub>b5</sub> B<sub>b</sub>7<sub>b9</sub>

E<sub>M1</sub>7

A7<sub>b9</sub>



D<sub>M1</sub>7

G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>M1</sub>7

D<sub>M1</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)