



# Josefina Méndez Jazz Tunes

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# Across The Universe

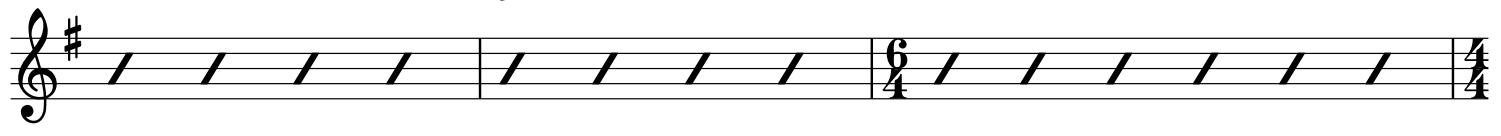
for Josefina Mendez

Lennon/McCartney

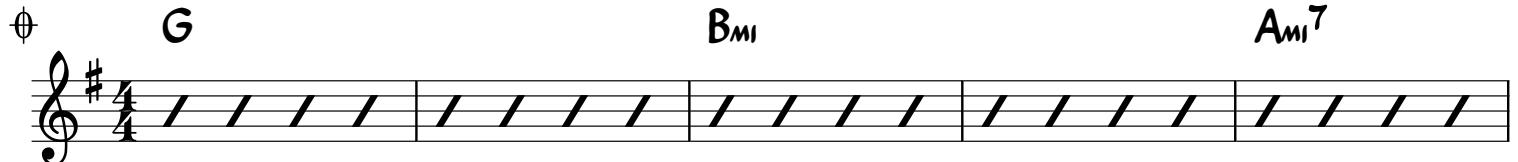
The sheet music consists of six staves of musical notation in G major (one sharp) and common time.

- Staff 1:** Features chords G, B<sub>MI</sub>, and A<sub>MI</sub><sup>7</sup>. The melody consists of eighth and sixteenth notes.
- Staff 2:** Features chords D<sup>7</sup> and G. The staff begins with a 4/4 time signature, changes to 6/4, and then back to 4/4.
- Staff 3:** Features chords B<sub>MI</sub>, A<sub>MI</sub><sup>7</sup>, C<sub>MI</sub>, and G. It ends with a double bar line and a repeat sign.
- Staff 4:** Features chords D<sup>7</sup>, D<sup>7</sup>, D<sup>7sus</sup>, and D<sup>7</sup>. It includes two endings: one leading to "Coda 1" (indicated by a circle with a dot) and another leading to "Coda 2" (indicated by a circle with a dot).
- Staff 5:** Features chords C, G, and G. It ends with a double bar line and a repeat sign.
- Staff 6:** Features chords B<sub>MI</sub>, A<sub>MI</sub><sup>7</sup>, and D<sup>7</sup>.
- Staff 7:** Features chords G, B<sub>MI</sub>, and A<sub>MI</sub><sup>7</sup>.

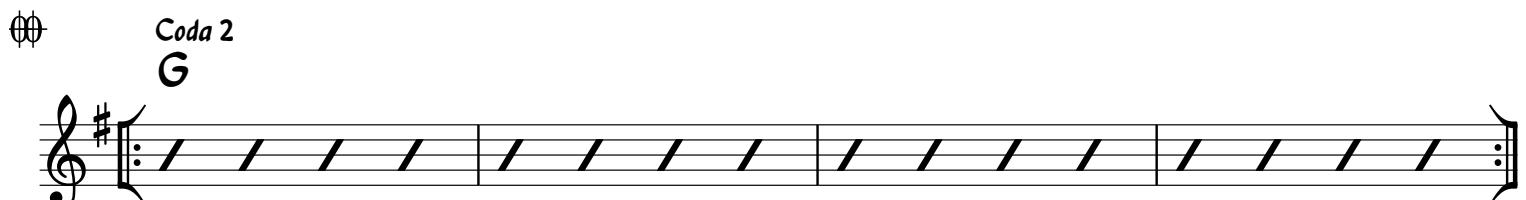
D7



D.S. al Coda 1



D.S. al Coda 2



*Repeat and Fade*

**A Felicidade**  
for Josefina Mendez

Jobim

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

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

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

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

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

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

**A**

$\frac{4}{4} \text{ A}_G$	$\text{A}_E^{6/9}$	$F\#_{-6}$	$D_F^{-6}$	
	$D_7^{\#}_{\#11}$	$D_{\Delta 7}$	$D_{-6}$	
$\left\{ \text{A}_E^{6/9}$	$\text{A}_7_{\text{sus}} \text{ A}_7$	$D_{-7b5}^{\#}$	$D_{-6}$	$\dots \quad 4x \quad \right\}$

**B**

$\left\{ \text{A}_E^{6/9}$	$\text{A}_G$	$F\#_{-6}$	$D_F^{-6}$	
$\text{A}_E^{6/9}$	$\text{A}_7_{\text{sus}} \text{ A}_7$	$D_{\emptyset 7}^{\#}$	$D_{-6}$	
$\left\{ \text{A}_E^{6/9}$	$\text{A}_7_{\text{sus}} \text{ A}_7$	$D_{-7b5}^{\#}$	$D_{-6}$	$\dots \quad \right\}$

**2.**

$\left\{ D_{-7b5}^{\#}$	$D_{-6}$	$\text{A}_E^{6/9}$	$\text{A}_7_{\text{sus}} \text{ A}_7$	$\dots \quad \right\}$
$D_{-7b5}^{\#}$	$D_{-6}$	$\text{A}_E^{6/9}$	$\text{A}_G$	
$F\#_{-6}$	$D_{-6}$	$\text{A}_{\Delta 9}$	$E_{-7} \text{ A}_7$	$\dots \quad 4x \quad \right\}$

**C**

$\left\{ D_{-7b5}^{\#}$	$D_{-6}$	$\text{A}_E^{6/9}$	$\text{A}_7_{\text{sus}} \text{ A}_7$	$\dots \quad \right\}$
$\left\{ \text{B}_A^{\oplus}$	$D_A^{-6}$	$\text{A}_{\Delta 7}$	$\text{A}_{9_{\text{sus}}} \text{ A}_9$	$\dots \quad \right\}$
$\text{B}_A$	$\text{B}_A^{\flat}$	$\text{A}_6$	$\text{A}_6$	

(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 Or Nothing At All

(Medium Up Swing)

Arthur Altman

**A**

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

**B**

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

$\emptyset$

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

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The score includes lyrics and chord labels. The key signature is B-flat major (two flats). The time signature is 4/4.

Chords labeled in the score:

- C-7
- F-7
- B<sup>b</sup>7
- E<sup>b</sup>maj7
- A<sup>b</sup>maj7
- D7
- G maj7
- G-7
- C-7
- F7
- B<sup>b</sup>maj7
- E<sup>b</sup>maj7
- A7
- D maj7
- E7
- A7
- D maj7
- C<sup>#</sup>-7
- F<sup>#</sup>7
- B maj7
- G7(#5)
- C-7
- F-7
- B<sup>b</sup>7
- E<sup>b</sup>maj7
- A<sup>b</sup>maj7
- A<sup>b</sup>-7
- G-7
- F<sup>#</sup>dim7
- A<sup>b</sup>-7
- B<sup>b</sup>7
- E<sup>b</sup>maj7
- B<sup>b</sup>7
- G7

Measure numbers: 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:

- Staff 1:** 4/4 time, treble clef. Chords: 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>. Performance marking: 3.
- Staff 2:** 4/4 time, treble clef. Chords: 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. Performance marking: 3.
- Staff 3:** 4/4 time, treble clef. Chords: 1. C<sub>MI</sub>7<sup>b5</sup>, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>7, C<sub>MI</sub>7, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>, B<sub>MI</sub>7. 2. B<sup>9</sup><sub>SUS</sub>, B7<sup>b9</sup>, E<sub>MI</sub>7.
- Staff 4:** 4/4 time, treble clef. Chords: C<sub>MI</sub>7<sup>b5</sup>, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>7, E7<sup>#5</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, B<sup>9</sup><sub>SUS</sub>, B7<sup>b9</sup>, E<sub>MI</sub>7.
- Staff 5:** 4/4 time, treble clef. Chords: E<sup>b</sup>6, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sup>13</sup>, A7<sup>#5</sup>, D<sup>9</sup><sub>SUS</sub>, D7<sup>b9</sup>, B<sup>13</sup>, E7<sup>b9</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7. Performance marking: 3.

A final blank staff is provided at the bottom.

(Rock Pop)

As

Stevie Wonder

**in**  
 $\frac{4}{4}$  | D $_{\Delta 7}^{\flat}$  D $_{7}^{\flat}$  | G $_{\Delta 7}^{\flat}$

||:

||

**A** **S**  
 $\left[ \begin{matrix} D_{\Delta 7}^{\flat} & D_7^{\flat} & | & G_{\Delta 7}^{\flat} \end{matrix} \right]$

| D $_{\Delta 7}^{\flat}$  | C $_{\Delta 7}^{\flat}$

| D $_{\Delta 7}^{\flat}$  D $_{7}^{\flat}$  | G $_{\Delta 7}^{\flat}$

1. | B $_{-7}^{\flat}$  C-F | B $_{-7}^{\flat}$  E $_{7}^{\flat}$  E $_{-7}^{\flat}$  A $_{7}^{\flat}$  |  
 2. | B $_{-7}^{\flat}$  C-F ||

**B**  
 $\left| \begin{matrix} B_{-7}^{\flat} & F_7 & | & B_{-7}^{\flat} & E_7^{\flat} \end{matrix} \right.$

||:

||

||:

| B $_{-7}^{\flat}$  F $_{7}^{\flat}$  | B $_{-7}^{\flat}$  G $_{7\#11}^{\flat}$  ||

**C**  
 $\left| \begin{matrix} G_{\Delta 7}^{\flat} & | & D_{\Delta 7}^{\flat} & | & G_{\Delta 7}^{\flat} & | & E_{\Delta 7} \end{matrix} \right.$

| G $_{\Delta 7}^{\flat}$  | D $_{\Delta 7}^{\flat}$  | E $_{-7}^{\flat}$  |

| F $_{sus}$  F $_7$  E $_{-7}^{\flat}$  A $_{7}^{\flat}$  ||  
 D.S. al Coda

$\left( \begin{matrix} \oplus & \\ B_{-7}^{\flat} & F_7 & | & B_{-7}^{\flat} & E_7^{\flat} \end{matrix} \right)$

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 the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The score includes lyrics in parentheses above the notes. Measure numbers are indicated on the left side of each staff.

Measures 1-4:

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

Measures 5-8:

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

Measures 9-12:

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

Measures 13-16:

- E m7, A7, D maj7

Measures 17-20:

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

Measures 21-24:

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

# Berimbau

For Josefina Méndez

Jobim

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

A musical staff in common time (indicated by a 'C') and G clef. It shows a sequence of notes and rests. Above the staff, the chords D $\flat$ /B $\flat$ , E $\flat$ /B $\flat$ , D $\flat$ /B $\flat$ , E $\flat$ /B $\flat$ , D $\flat$ /B $\flat$ , and E $\flat$ /B $\flat$  are written above the notes.

Intro

A

$\frac{8}{8}$   
B $\flat$ <sub>M1</sub>

F<sub>M1</sub>

B $\flat$ <sub>M1</sub>

F<sub>M1</sub>

A musical staff in common time (indicated by a 'C') and G clef. It shows a repeating pattern of eighth-note strokes (vertical lines) and rests (dots). Above the staff, the chords B $\flat$ <sub>M1</sub>, F<sub>M1</sub>, B $\flat$ <sub>M1</sub>, and F<sub>M1</sub> are labeled.

B $\flat$ <sub>M1</sub>

F<sub>M1</sub>

B $\flat$ <sub>M1</sub>

F<sub>M1</sub>

A musical staff in common time (indicated by a 'C') and G clef. It shows a repeating pattern of eighth-note strokes (vertical lines) and rests (dots). Above the staff, the chords B $\flat$ <sub>M1</sub>, F<sub>M1</sub>, B $\flat$ <sub>M1</sub>, and F<sub>M1</sub> are labeled.

B $\flat$ <sub>M1</sub>

F<sub>M1</sub>

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

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

A musical staff in common time (indicated by a 'C') and G clef. It shows a combination of eighth-note patterns (vertical lines) and specific note heads (dots and stems). Above the staff, the chords B $\flat$ <sub>M1</sub>, F<sub>M1</sub>, D $\flat$ /B $\flat$ , E $\flat$ /B $\flat$ , and D $\flat$ /B $\flat$  E $\flat$ /B $\flat$  are labeled.

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

E $\flat$ <sub>M1</sub>7

A $\flat$ 7

D $\flat$ <sub>M1</sub>7

A musical staff in common time (indicated by a 'C') and G clef. It shows a continuation of eighth-note patterns and specific note heads. Above the staff, the chords D $\flat$ /B $\flat$ , E $\flat$ /B $\flat$ , E $\flat$ <sub>M1</sub>7, A $\flat$ 7, and D $\flat$ <sub>M1</sub>7 are labeled.

A $\flat$ <sub>M1</sub>7

D $\flat$ 7

C<sub>M1</sub>7 $\flat$ 5

F7alt

1.  
B $\flat$ <sub>M1</sub>

A musical staff in common time (indicated by a 'C') and G clef. It shows a continuation of eighth-note patterns and specific note heads. Above the staff, the chords A $\flat$ <sub>M1</sub>7, D $\flat$ 7, C<sub>M1</sub>7 $\flat$ 5, F7alt, and B $\flat$ <sub>M1</sub> are labeled.

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

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

D $\flat$ /B $\flat$

E/B $\flat$

A musical staff in common time (indicated by a 'C') and G clef. It shows a continuation of eighth-note patterns and specific note heads. Above the staff, the chords D $\flat$ /B $\flat$ , E $\flat$ /B $\flat$ , D $\flat$ /B $\flat$  E $\flat$ /B $\flat$ , D $\flat$ /B $\flat$ , and E/B $\flat$  are labeled.

Fine

# Blackbird

for Josefina Mendez

Lennon/McCartney

C D<sub>M1</sub> C/E F D<sup>7</sup>/F# 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# F

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

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

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>

C F/G C F/G C



# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

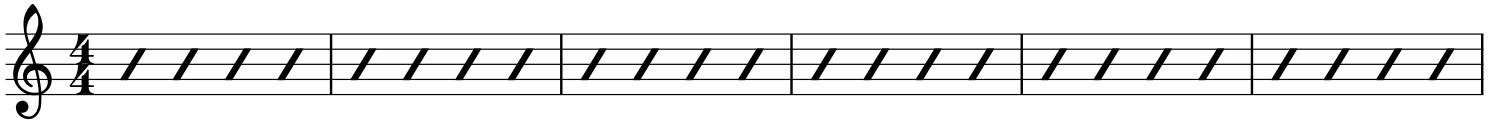
G<sup>7</sup>

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>

B<sub>MI</sub><sup>6</sup> B<sub>MI</sub><sup>6</sup>



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> E<sub>b</sub><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 A<sub>b</sub><sub>MI</sub><sup>7b5</sup> D<sub>b</sub><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> E<sub>b</sub><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**

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

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

**B**

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

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

**A**

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

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

# Brigas Nunca Mais

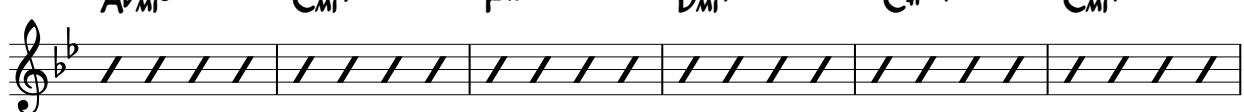
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B<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



# Butterfly

(Funk)

**in**  
**4**  
**4**  
**A** half x feel throughout

**F-11**

**B**

**N.C. B<sup>b</sup>**

**A<sup>b</sup><sub>Δ7</sub>**  
**B<sup>b</sup>**

**E<sup>b</sup><sub>13sus</sub>**

**A<sup>b</sup><sub>13sus</sub>**

**F-7**

**/ A-7**

half x feel throughout

**/ A-11**

**B**

**N.C.**

**A<sup>b</sup><sub>Δ7#5</sub>**  
**B<sup>b</sup>**

**/** **/. .**

**/ /**  
**C**

**/ A-7**

**3x**

**⊕**

**C**

**E**

**Fine**

**G<sub>7</sub>**

**N.C. F-7**

**/ A-7**

D.S. al Coda

Herbie Hancock

**/ A-7**

**/ D-11**

**N.C. A<sub>7#5</sub>**

**B<sup>b</sup><sub>13</sub>**

**/. .**

**/ /**  
**C**

**/ A-7**

**F-11**

open

open  
**B<sup>b</sup><sub>13</sub>**

**B<sup>b</sup><sub>13</sub>**

**/. .**

**/. .**

**/. .**

**/. .**

**/. .**

**/. .**

**/. .**

**A<sub>Δ7#11</sub>**

D.C. al Fine

# 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 chord.

G<sub>Mi</sub>⁶

Eighth-note patterns for the G<sub>Mi</sub>⁶ chord.



(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> ||

# Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

3/4 | F<sub>6</sub> | F<sub>7sus</sub> | ∕ | ∕ | ∕ | ∕ | |.

| ∕ | ∕ | ∕ | ∕ | |.

| ∕ | D<sub>7sus</sub> | D<sub>7sus</sub> | D<sub>7sus</sub> | D<sub>7sus</sub> | |.

|| C<sub>-7</sub> | ∕ | 2/4 | F<sub>7</sub> | 3/4 | B<sub>Δ7</sub> | E<sub>Δ7</sub> | B<sub>Δ7</sub> | E<sub>Δ7</sub> | |.

| B<sub>Δ7</sub> | ∕ | 2/4 | E<sub>7</sub> | 3/4 | A<sub>Δ7</sub> | D<sub>Δ7</sub> | A<sub>Δ7</sub> | D<sub>Δ7</sub> | |.

| G<sub>7sus</sub> | G<sub>7</sub> | G<sub>-7</sub> | G<sub>7sus</sub> | G<sub>7sus</sub> | G<sub>7</sub> | A<sub>Δ7</sub> | G<sub>7sus</sub> | |.

| G<sub>6</sub> | G<sub>Δ7#</sub> | G<sub>7sus</sub> | G<sub>7</sub> | C<sub>7sus</sub> | ∕ | C<sub>7b9</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

# Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

A

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

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

⋮

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

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

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

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

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

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

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

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

F $_{\emptyset 7}$

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

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

D $_{\emptyset 7}$

G $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

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

B

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

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

⋮

D $_{-7}$

G $_{7}$

C $_{7}$

⋮

F $_{7}$

⋮

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

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

F- D $_{\emptyset 7}$

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

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

# Corazon Mirando Al Sur

for Josefina Mendez

**A**

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

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

E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7 D<sub>b</sub>6 G<sup>7</sup> G<sub>b</sub>6 C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> B<sub>b</sub><sub>MA</sub>7 A<sub>b</sub><sub>MA</sub>7 B<sub>b</sub><sub>MA</sub>7 G<sup>7alt</sup> G<sub>b</sub>13 F13

B<sub>b</sub><sub>MA</sub> G<sup>7alt</sup> G<sub>b</sub><sub>MA</sub>7 F7 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

F13 CM17 F13 D<sub>M1</sub>7 G7b9 G<sub>b</sub><sub>MA</sub> F7 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

rit...

A Tempo

rit...

Interlude

rit...

D.C. al Coda

(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>	⊕	⊕   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

# Crazy He Calls Me

(Ballad)

Carl Sigman

**A**

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

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

| 1. | 2. |

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

**B**

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

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

**A**

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

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

**Dale**  
For Josefina Méndez

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

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

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

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

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

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

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

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

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

Solos

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

1.

Handwritten musical score for solo section 1. The top staff shows a continuation of eighth-note patterns. The first three measures are F<sub>#MA</sub>7, F<sub>MI</sub>7, and Eb<sub>SUS</sub>. The bottom staff shows a continuation of eighth-note patterns.

2.

Handwritten musical score for solo section 2. The top staff shows a continuation of eighth-note patterns. The first seven measures are Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, and Eb<sub>MI</sub>. The bottom staff shows a continuation of eighth-note patterns.

Handwritten musical score for solo section 3. The top staff shows a continuation of eighth-note patterns. The first seven measures are D<sub>MI</sub>, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, and Ab<sub>MA</sub>7#11. The bottom staff shows a continuation of eighth-note patterns.

Handwritten musical score for solo section 4. The top staff shows a continuation of eighth-note patterns. The first four measures are G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, and Ab<sub>MA</sub>7#11. The bottom staff shows a continuation of eighth-note patterns.

1.

2.

Handwritten musical score for solo section 5. The top staff shows a continuation of eighth-note patterns. The first six measures are C<sub>MI</sub>, Ab<sub>MA</sub>7#11, F7#11, Bb7B°, F7#11, and Ab<sub>MA</sub>7 A#7 Baug. The bottom staff shows a continuation of eighth-note patterns.

EB7

Handwritten musical score for solo section 6. The top staff shows a continuation of eighth-note patterns. The first two measures are 1. and 2. The bottom staff shows a continuation of eighth-note patterns.

Ab/E

Handwritten musical score for solo section 7. The top staff shows a continuation of eighth-note patterns. The first two measures are After Solos and D.C. al EB7. The bottom staff shows a continuation of eighth-note patterns.

## Darn That Dream

(Ballad)

Jimmy Van-Heusen

**A**

$\frac{4}{4} \left\{ D_6 \ F_{-7} B_7^{\flat} \right| E_{-7} \ F_{7\#11}^{\#} \left| \begin{matrix} B_{-} \\ \diagdown A \end{matrix} \right. \begin{matrix} B_{-} \\ \diagup G^{\#} \end{matrix} \left| \begin{matrix} E_7 \\ G_{-7} \end{matrix} \right| \left| \begin{matrix} F_{\emptyset 7}^{\#} \\ \overline{1.} \end{matrix} \right. B_7 \right|$

$| E_{-7} \ C_7 \ | F_{-7}^{\#} \ F_{-7} \ | E_{-7} \ A_7 \ | \left| \begin{matrix} F_{-7}^{\#} \\ \overline{2.} \end{matrix} \right. F_7 \ E_{-7} A_7 \right|$

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

**B**

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

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

**A**

$\left| \begin{matrix} D_6 \\ \overline{D_6} \end{matrix} \right. F_{-7} B_7^{\flat} \left| \begin{matrix} E_{-7} \\ \overline{E_{-7}} \end{matrix} \right. F_{7\#11}^{\#} \left| \begin{matrix} B_{-} \\ \diagdown A \end{matrix} \right. \begin{matrix} B_{-} \\ \diagup G^{\#} \end{matrix} \left| \begin{matrix} E_7 \\ G_{-7} \end{matrix} \right| \left| \begin{matrix} F_{\emptyset 7}^{\#} \\ \overline{1.} \end{matrix} \right. B_7 \right|$

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

C<sub>MA</sub>7      B<sub>b</sub>7#<sup>11</sup>      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 varies between common time (4/4) and 13/8.

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

**G<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

**Chorus**

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

**Bridge**

$G7^{b9}$        $F\sharp_{MI}7$

Last x To Coda

Solo Form AABC

**Outro**

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

Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

The musical score consists of eight staves of piano notation. Staff 1 (measures 1-5) starts with a 4/4 time signature, a key signature of one flat, and a tempo of Freely. It features chords: B<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. Staff 2 (measures 6-10) begins with E<sub>M</sub>I7, A<sub>M</sub>I7, D7, followed by a section labeled 'A' with chords B<sub>b</sub>M<sub>A</sub>7, A<sub>b</sub>M<sub>A</sub>7. Staff 3 (measures 11-15) includes chords 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. Staff 4 (measures 16-20) includes chords 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>. Staff 5 (measures 21-25) includes chords B<sub>b</sub>6, E<sub>M</sub>I7<sup>b5</sup>, A7, B<sub>b</sub>D<sub>M</sub>I, B<sub>b</sub>6, D<sub>M</sub>I, B<sub>b</sub>6. Staff 6 (measures 26-30) includes chords D<sub>M</sub>I7, G7<sup>b9</sup>, C<sub>M</sub>I, A<sub>b</sub>M<sub>I6</sub>, C<sub>M</sub>I, A<sub>b</sub>M<sub>I6</sub>, C<sub>M</sub>I7, F7<sup>b9</sup>, B<sub>b</sub>M<sub>A</sub>7. Staff 7 (measures 31-35) includes chords 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. Staff 8 (measures 36-40) concludes with a section labeled 'Ab13'.

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), and a tempo of quarter note = 120. The score is for a single instrument, likely a piano or guitar, and includes the following chords:

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

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

# East of the Sun Shout

for Josefina Mendez

Timmy

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

- E♭<sub>M1</sub>7
- A♭7#11
- G<sub>M1</sub>7
- C7
- F<sub>M1</sub>7
- A♭<sub>M1</sub>7
- D♭7
- F<sub>M1</sub>7
- B♭7
- D<sub>M1</sub>7<sup>b5</sup>
- G7#9
- C<sub>M1</sub>7
- F7#11
- F<sub>M1</sub>7
- B♭7

(Bossa Nova)

Estate

Bruno Martino

A  
4/4 | B-7

⋮

E-7

F#7b9

| B-7

⋮

E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

}

Fine

B

| BΔ7

⋮

| Fø7

Bb7b9

| E-7

| A7b9

| E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

||

D.C. al Fine

# *Eu sei que vou te amar*

for Josefina Mendez

Tom Jobim

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>, C7<sup>b9</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>, A7<sup>b9</sup>, D<sub>MI</sub>7, G7#5<sup>b9</sup>, 2. E<sub>MI</sub>7, Eb<sup>o</sup>
- Staff 4: E<sub>MI</sub>7<sup>b5</sup>, A7<sup>b9</sup>, D<sub>MI</sub>7, G7#5<sup>b9</sup>, 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

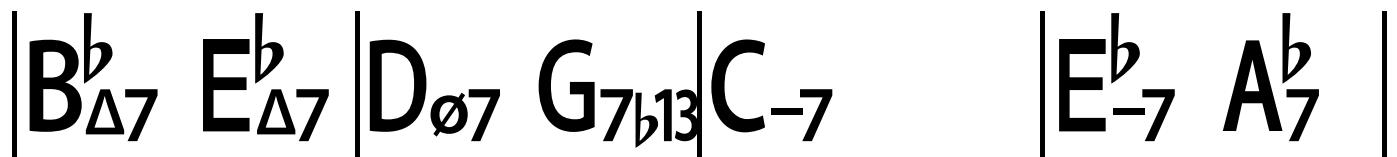
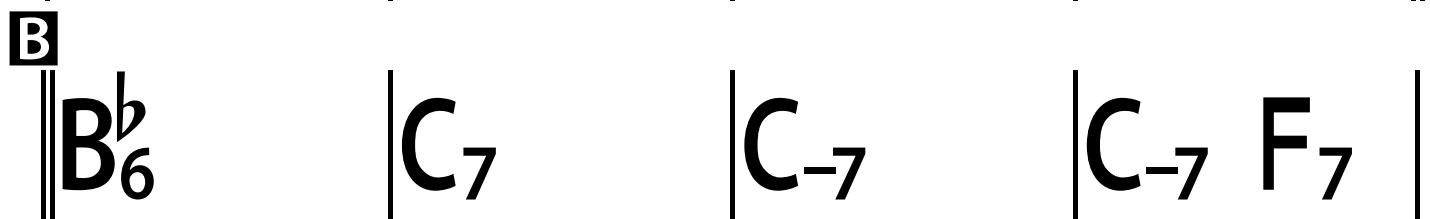
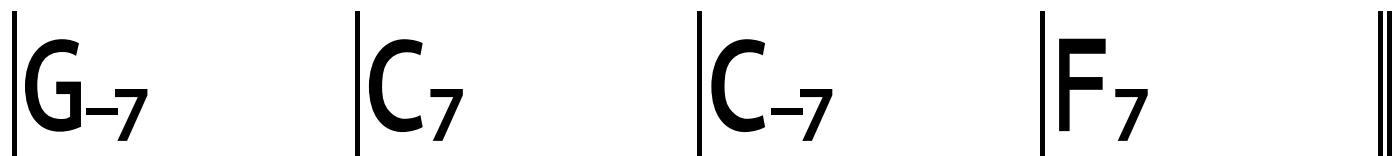
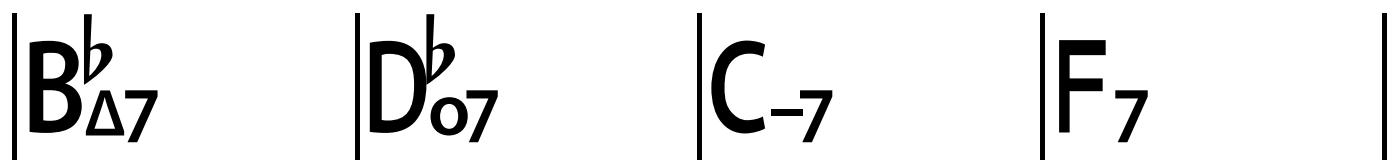
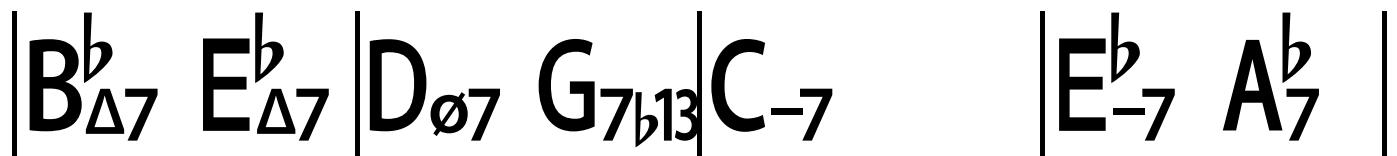
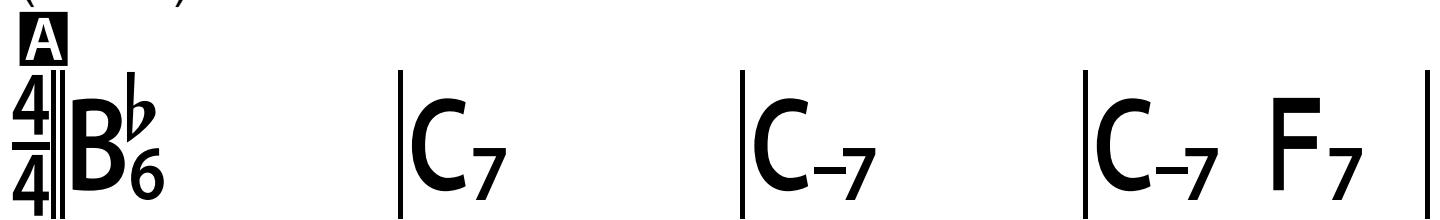
| F♯<sub>∅7</sub> B7♭9

|

# For All We Know

(Ballad)

Fred Coots



## 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

The musical score consists of ten staves of piano music. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are marked with 'x' or circled 'x'. Measure numbers are indicated at the beginning of each staff.

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

Measure 7: E<sub>b</sub>13 A<sub>b</sub><sub>MA</sub>7 G<sub>MI</sub>11 F<sup>#</sup>9b5 [A] B<sub>b</sub><sub>MA</sub>7 B<sub>b</sub><sub>MI</sub>6

Measure 13: B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MI</sub>6 D<sub>MI</sub>7b5 G7b5 C<sub>MI</sub>7 C<sub>MI</sub>7/B<sub>b</sub> A<sub>MI</sub>7b5 A<sub>b</sub>13

Measure 19: G<sub>MI</sub>7 C7#11 F<sup>13</sup><sub>SUS</sub> C<sub>MI</sub>7b5/F C<sub>MI</sub>7b5/E<sub>b</sub>D7#9 D<sub>b</sub><sub>MA</sub>7 C<sub>MI</sub>7 B13b5

Measure 25: B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MA</sub>7 D<sub>MI</sub>7b13 D<sub>b</sub><sub>MA</sub>7 E<sub>b</sub>13 A7b9 B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MA</sub>7

Measure 31: D<sub>MI</sub>7b5 G7#9 C<sub>MI</sub>7 C<sub>MI</sub>7/B<sub>b</sub> A<sub>MI</sub>7b5 D7#9 F<sup>#</sup><sub>MI</sub>7b5 G<sub>MI</sub>7 C<sup>13</sup>

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

Piano Solo

Measure 43: A<sub>b</sub><sub>MI</sub>6 A<sub>b</sub><sub>MA</sub>7 D<sub>b</sub><sub>MI</sub>6 C<sub>MI</sub>7b5 F7b5 F7

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

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> G13sus 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.

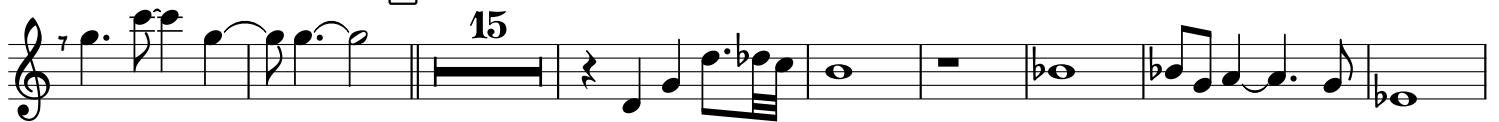
Trumpet

Fotografia  
for Josefina Méndez

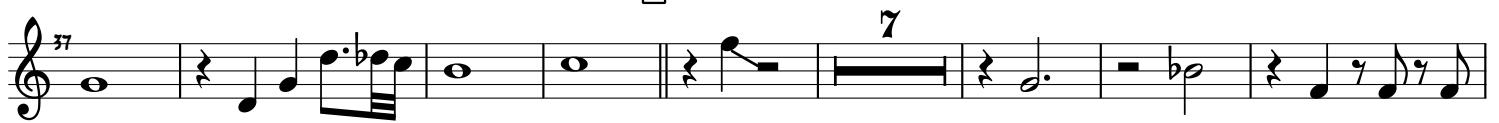
Jobim



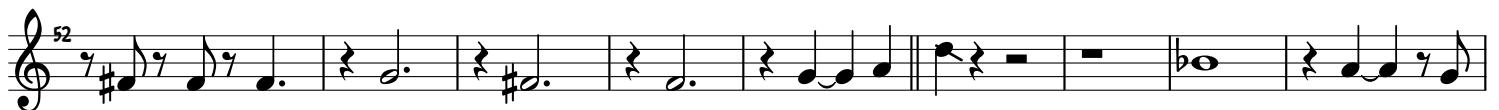
A



B



C



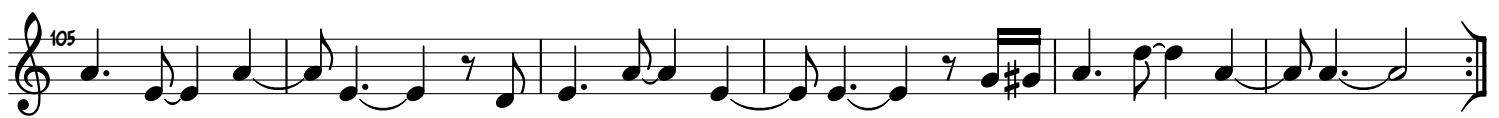
D



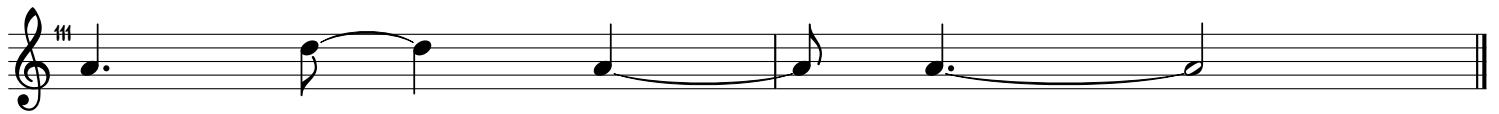
E



|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 under a bracket labeled '1.', and measures 5 through 8 are grouped under a bracket labeled '2.'. The chords are as follows:

- Measure 1: A (4:4 time), B<sub>Δ9</sub>
- Measure 2: B<sub>Δ7</sub>
- Measure 3: C<sub>-7</sub>, C<sub>-7</sub> (with a B<sub>b</sub> below the staff)
- Measure 4: A<sub>∅7</sub>, D<sub>7<sub>b</sub>13</sub>, G<sub>-7</sub>
- Measure 5: E<sub>7sus</sub>
- Measure 6: D<sub>∅7</sub>
- Measure 7: G<sub>7<sub>b</sub>13</sub>
- Measure 8: C<sub>7#11</sub>
- Measure 9: E<sub>13<sup>b</sup></sub>
- Measure 10: F<sub>7<sub>b</sub>9</sub>
- Measure 11: B<sub>Δ7</sub>
- Measure 12: E<sub>13<sup>b</sup></sub>
- Measure 13: B<sub>Δ7</sub>
- Measure 14: E<sub>13<sup>b</sup></sub>

(Bossa Nova)

## Girl From Ipanema, The 1

Antonio-Carlos Jobim

A  
4/4 { D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

1.  
| D $\Delta$ 7

| D $_7$

⋮⋮

2.  
| D $\Delta$ 7

⋮⋮

||

B  
| D $\Delta$ 7

⋮⋮

G $_7$

⋮⋮

||

| D $_7$

⋮⋮

B $\flat$  7

⋮⋮

||

| E $\flat$  -7

⋮⋮

C $\flat$  7

⋮⋮

||

| F $_7$

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

E $\flat$  -7

A $\flat$  7 $\flat$  5

||

A  
| D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

||

| E $\flat$  -7

| D $7\#11$

D $\Delta$ 7

| D $_7$

||

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

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

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

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

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

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

~~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**

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

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

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

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

**B**

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

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

**C**

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

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

## Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

A C<sub>Δ7</sub>  
4/4 C- C<sub>-Δ7</sub> | E<sup>♭</sup>  
B B-6 E<sup>♭</sup> | A<sup>♭</sup><sub>Δ7</sub> | D<sup>♭</sup><sub>Δ7</sub> |  
D-7 G<sub>7</sub> C<sub>Δ7</sub> G-7 C<sub>7</sub> |  
F-7 B<sup>♭</sup><sub>7</sub> E<sup>♭</sup><sub>Δ7</sub> A<sup>♭</sup><sub>Δ7</sub> |  
D-7 G<sub>7</sub> C<sub>Δ7</sub> A-7 | D-7 G<sub>7</sub> ||  
B C<sub>Δ7</sub>  
C- C<sub>-Δ7</sub> | E<sup>♭</sup>  
B B-6 E<sup>♭</sup> | A<sup>♭</sup><sub>Δ7</sub> | D<sup>♭</sup><sub>Δ7</sub> |  
D-7 G<sub>7</sub> C<sub>Δ7</sub> G-7 C<sub>7</sub> |  
F<sub>Δ7</sub> D-7 G<sub>7</sub> E-7 A-7 | D<sub>7</sub> |  
D-7 G<sub>7</sub> C<sub>6</sub> A-7 | D-7 G<sub>7</sub> ||

# 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)

Jimmy McHugh

**A**

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

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

**B**

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

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

**A**

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

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

**C**

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

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

# I Concentrate On You

for Josefina Mendez

Cole Porter

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

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

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

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

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

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

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

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

## If You Could See Me Now

(Ballad)

Tadd Dameron

**A**

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

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

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

**B**

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

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

**A**

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

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

# I Get A Kick Out Of You

(Medium Swing)

Cole Porter

**A**

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

**B**

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

D.C. al 1st ending

## I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

# I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C<sub>MA</sub>7

B<sub>MI</sub>7

E7

A<sub>MI</sub>7 D7

G<sub>MI</sub>7

C7

F<sub>MA</sub>7

B<sub>b</sub>7

C<sub>MA</sub>7

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

B7<sup>b9</sup>

E<sub>MI</sub>7

E<sub>b</sub>07

D<sub>MI</sub>7

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

C<sub>MA</sub>7

B<sub>MI</sub>7

E7

A<sub>MI</sub>7

D7

G<sub>MI</sub>7

C7

F<sub>MA</sub>7

B<sub>b</sub>7

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

B7<sup>b9</sup>

D7

D<sub>MI</sub>7 G7

C<sub>MA</sub>7

# Insensatez

(Bossa)

Tom Jobim &  
Vinícius de Moraes

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

Johnny Mercer

# I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



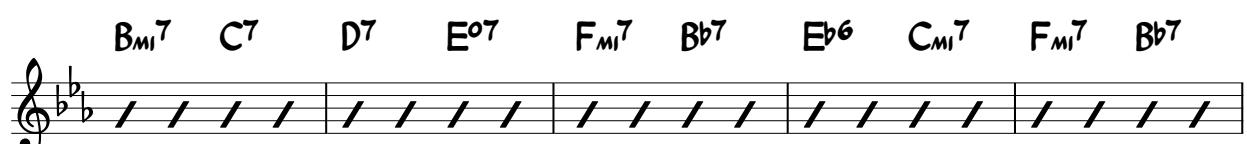
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



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



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



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



# I Only Have Eyes For You 1

Harry Warren

(Ballad)

**A**  
4| A-7

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

| G<sub>Δ7</sub>

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

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

**B**  
| A-7

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

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

**C**  
| A-7

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

| G<sub>Δ7</sub>

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

| A-7

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

(Medium Swing)

### It Could Happen To You

Jimmy Van-Heusen

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

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

D      | D<sub>-7</sub>    G<sub>7</sub> | C<sub>Δ7</sub> | E<sub>b7</sub>    A<sub>b</sub> | B<sub>ø7</sub>    E<sub>7b9</sub> |

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

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

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

D      | 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 measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

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 measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

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 measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

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 measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

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 measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

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 measure consists of two half notes followed by a quarter note. The first half note has a fermata. The second half note is connected to the quarter note by a horizontal line. The quarter note is connected to the next measure by a horizontal line.

# I've Got The World On A String

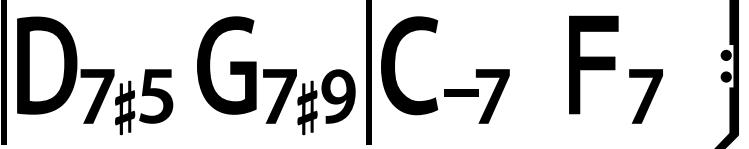
(Medium Swing)

Harold Arlen

A



1.



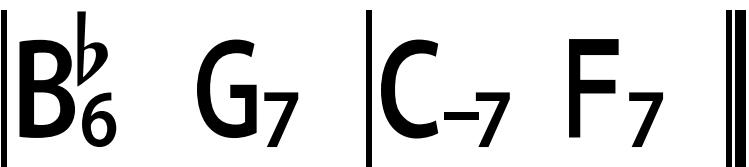
2.



B



A



(Medium Swing)

## I've Got You Under My Skin

Cole Porter

**A**

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

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

**B**

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

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

**C**

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

**D**

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

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

Sadie Vimmerstedt

# I Wanna Be Around

For Josefina Méndez

Johnny Mercer

% Eb

Gbº Fm7 Bb9

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

Fm7 C7+ Fm7 Cm1 F7 Fm7

D.S. al Coda

C7+

Bb9 G7 C7

F7 Fm7 Abm1Bb13 Eb

# I Wish You Love

(Medium Swing)

Charles Trenet

**V**

4|: B<sup>b</sup> - B<sup>b</sup>-Δ7 | B<sup>b</sup>-7 B<sup>b</sup>-6 | C<sub>ø</sub>7 | F<sub>7b</sub>13 |

Intro

4|: B<sup>b</sup> - B<sup>b</sup>-Δ7 | B<sup>b</sup>-7 B<sup>b</sup>-6 | C<sub>ø</sub>7 | F<sub>7b</sub>9 :|

2.

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

**A**

: C<sub>-7</sub> | F<sub>7</sub> | B<sup>b</sup>-Δ7 E<sup>b</sup><sub>7</sub> | D<sub>-7</sub> D<sup>b</sup><sub>ø</sub>7 |

Tune

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

2.

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

**B**

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

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

**A**

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

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

# Just Friends

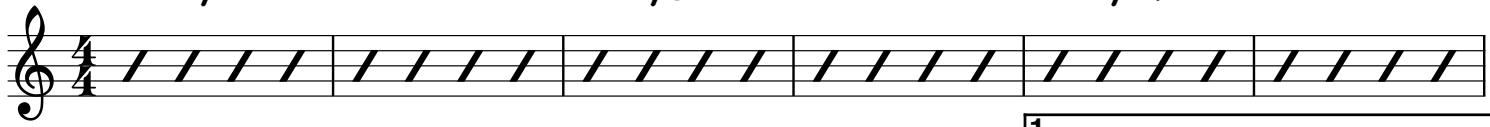
for Josefina Mendez

John Klenner

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

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

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



|1.

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

D<sub>M1</sub>7

G7

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



|2.

D7#11

D<sub>M1</sub>7 G7

G<sub>M1</sub>7 C7

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



D7

D<sub>M1</sub>7

G7

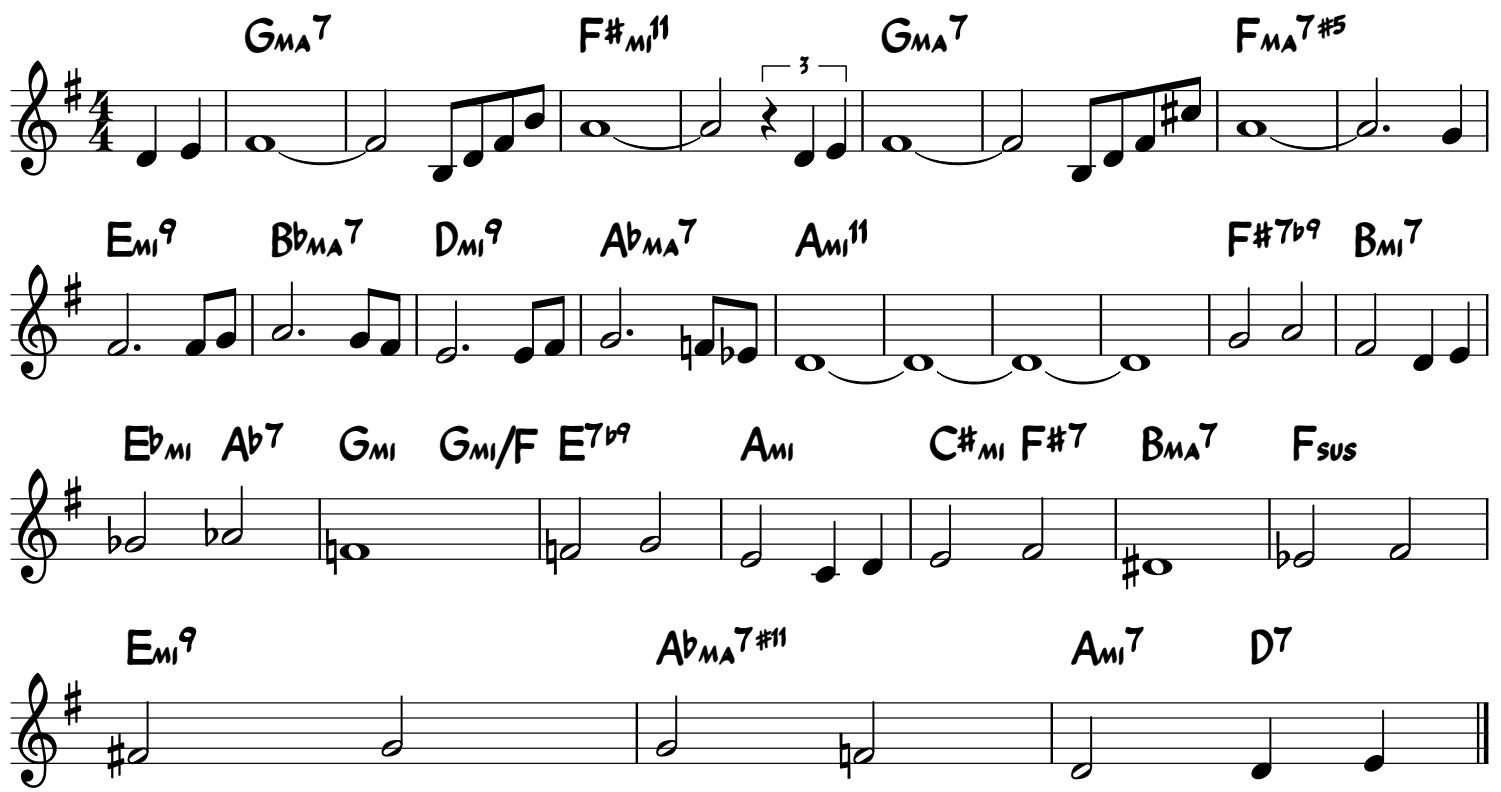
C<sub>MA</sub>7

G<sub>M1</sub>7 C7



# 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 lowercase letters (b for flat, # for sharp) placed near specific notes. The score ends with a double bar line and repeat dots.

(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

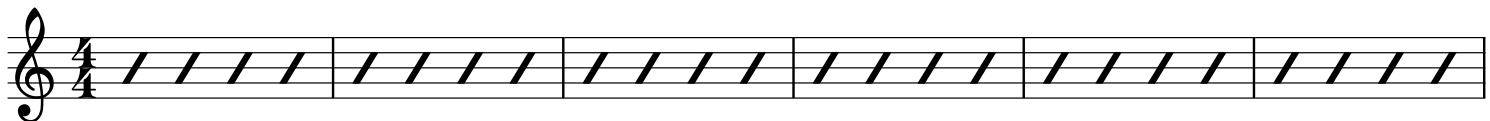
D<sub>MI</sub>7

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

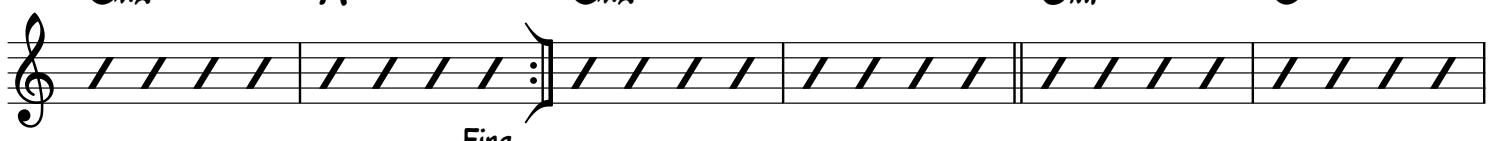
A<sup>7</sup><sub>b9</sub>

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

The musical score consists of eight staves of handwritten musical notation on a treble clef staff. The music is in common time (indicated by a '4'). The chords are labeled above each staff, and the notes are indicated by vertical stems and horizontal dashes. The score includes the following chords:

- 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**  $\frac{4}{4} \left\{ F_6 \ D_{-7} \ | G_{-7} \ C_7 \right. \left| F_6 \ D_{-7} \ | G_{-7} \ C_7 \ \right. \begin{matrix} B^b_6 \\ \hline 1. \end{matrix}$   
 $| A_{-7} \ D_{-7} \ | G_{-7} \ C_7 \ \left| A_7 \ D_7 \ | G_7 \ C_7 \ \right. \begin{matrix} 2. \\ \hline E_{\emptyset 7} \ A_7 \ | E_{\emptyset 7} \ A_7 \ \parallel \end{matrix}$

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

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

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

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

LATIN

## LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings or inversions, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. Key changes are marked with symbols like ♯ and ♭. The first two staves begin with a treble clef and a 6/4 time signature. The third staff begins with a bass clef and a 4/4 time signature. The fourth staff begins with a treble clef and a 4/4 time signature. The fifth staff begins with a bass clef and a 4/4 time signature. The sixth staff begins with a treble clef and a 4/4 time signature. The seventh staff begins with a bass clef and a 4/4 time signature. The eighth staff begins with a treble clef and a 4/4 time signature. The ninth staff begins with a bass clef and a 4/4 time signature. The tenth staff begins with a treble clef and a 4/4 time signature. The score concludes with a instruction at the bottom right: '(REPEAT LAST 22 BARS FOR SOLO)'.

(REPEAT LAST 22 BARS FOR SOLO)

(Bossa Nova)

# Like A Lover

Dori Caymmi-Nelson Motta

**A**

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

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

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

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

**B**

Fine

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

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

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

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

D.C. al Fine

## Like Someone In Love

(Medium Swing)

Jimmy Van-Heusen

**A**

**B 1.**

**C 2.**

4/4 | F<sub>Δ7</sub> A<sub>7</sub> | D<sub>-7</sub> D<sub>-7</sub> | B<sub>∅7</sub> B<sub>7</sub><sup>b</sup> | A<sub>-7</sub> D<sub>7</sub> |  
| G<sub>-7</sub> | C<sub>7</sub> | E<sub>-7</sub> E<sub>7</sub> | A<sub>-7</sub> | C<sub>-7</sub> F<sub>7</sub> |

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

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

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

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

(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 starting with a treble clef and a key signature of four flats (B-flat major). The time signature varies throughout the piece.

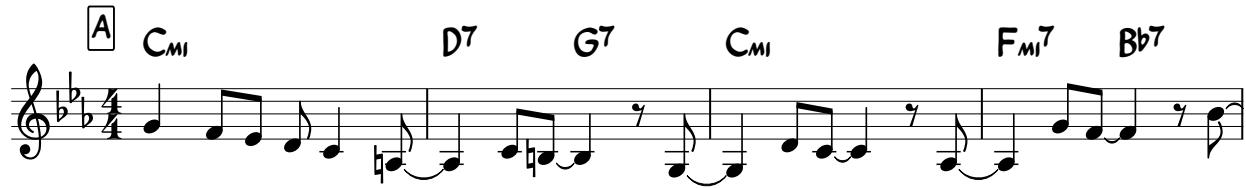
- Staff 1:** Labeled with  $Bb_{MI}$ ,  $F_{MI}7$ , and  $Gb_{MA}7$ . The music features eighth-note patterns.
- Staff 2:** Labeled with  $F7_{sus}$ ,  $F7$ ,  $Bb_{MI}$ ,  $Bb7$ , and  $Gb_{MA}7$ . It includes a measure with a single note followed by a rest.
- Staff 3:** Labeled with  $Gb_{MI}$ ,  $D_{MA}b7$ ,  $Db7$ , and  $Gb_{MA}7$ .
- Staff 4:** Labeled with  $Gb6$ ,  $F7_{sus}$ ,  $E_{MI}b7 A_{b7}$ , and  $D_{b6}$ .
- Staff 5:** Labeled with  $E_{MI}7$  and  $D_{b6}$ . It includes a measure in 6/4 time.
- Staff 6:** Labeled with  $E_{MI}7$ ,  $Bb_{MI}$ , and  $Bb_{MI}$ . It includes two endings: 1. and 2., both marked with three-note弓 (trill-like) over the notes.
- Staff 7:** Labeled with  $E_{MI}$  and  $Bb_{MI}$ . It concludes with a final ending marked with a three-note弓 over the notes.

# Lullaby of Birdland

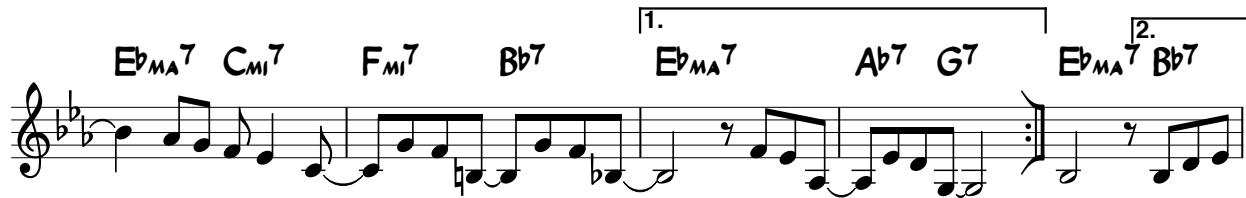
for Josefina Mendez

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>



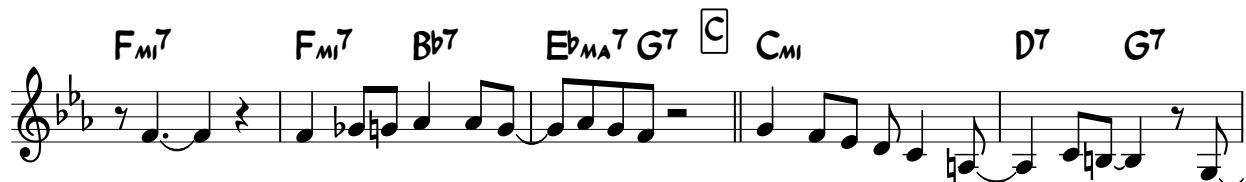
E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



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- |  $\div$  |

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

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

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

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

# Mas Que Nada

for Josefina Mendez

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

Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Ab7

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

A

Eb<sub>MI</sub>7



Eb<sub>MI</sub>7

Ab<sub>MI</sub>7

D<sub>b</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7



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

Eb<sub>MI</sub>7

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

D<sub>b</sub>7

Eb<sub>MI</sub>7



Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

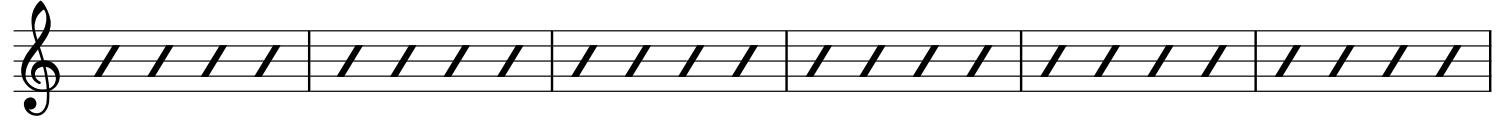
Eb<sub>MI</sub>7 Bb7#9

B

Eb<sub>MI</sub>7

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

Eb<sub>MI</sub>7



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

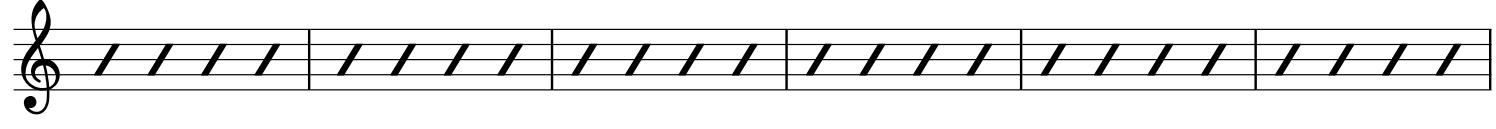
G<sub>b</sub><sub>MA</sub>7 B7

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

Eb<sub>MI</sub>7

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

Ab<sub>MI</sub>7



D<sub>b</sub>7

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

B7

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

Bb7

Eb<sub>MI</sub>7



Bb7#9

Eb<sub>MI</sub>7

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

Eb<sub>MI</sub>7

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

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



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

Bb7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7



Bossa Nova

# Meditation

For Josefina Mendez

Tom Jobim

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

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

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

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

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

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

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

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

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

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

The musical score consists of two staves. The top staff is for a solo instrument and features a series of chords and notes. The chords are labeled above the staff: Tag, C<sup>#</sup><sub>M1</sub>7<sup>b5</sup>, F<sup>#</sup>7<sub>sus</sub><sup>b9</sup>, F<sup>#</sup>7<sup>b9</sup>, Fmaj7, E7<sub>sus</sub>, E7<sub>sus</sub><sup>b9</sup>, A<sub>M1</sub>7<sup>b5</sup>, D7<sub>sus</sub><sup>b9</sup>, D7, G<sub>M1</sub>7, and D9#5. The bottom staff is for a harmonic instrument and shows sustained notes corresponding to the chords above. Measures are separated by vertical bar lines.

# MichAngel

for Jess

TF

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

- Staff 1: D<sub>M1</sub>, E<sub>M1</sub><sup>7</sup>, B<sub>BMA</sub><sup>7</sup>, F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>, F<sub>M1</sub>, B<sub>B7</sub>
- Staff 2: C<sub>MA</sub><sup>7</sup>, D<sub>M1</sub>, E<sub>M1</sub>, B<sub>BMA</sub><sup>7</sup>, F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>
- Staff 3: F<sub>M1</sub>, B<sub>B7</sub>, C<sub>MA</sub><sup>7</sup>, C#<sub>MA</sub><sup>7</sup>, D/F#, F<sub>M1</sub>, E<sup>7b9</sup>, E<sub>BMA</sub>
- Staff 4: G<sup>7sus</sup>, F, D#<sub>M1</sub><sup>7</sup>, G#<sup>7</sup>, D<sub>M1</sub>, E<sub>M1</sub><sup>7</sup>, B<sub>BMA</sub>
- Staff 5: F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>, F<sub>M1</sub>, B<sub>B7</sub>, C<sub>MA</sub><sup>7</sup>

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

Jonny Mercer

# Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

B<sub>MA</sub>7      B<sub>M1</sub>7      E<sup>7</sup>      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      E<sub>M1</sub>7

A<sub>M1</sub>7      D7

June Fox

# Missing You

for Josefina Mendez

Tim Fox

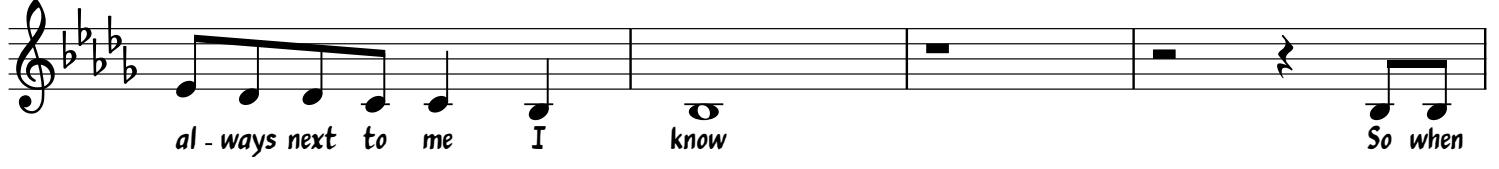
The musical score consists of six staves of music for voice and piano. The vocal part is written in soprano clef, and the piano part is implied by harmonic chords above the staff.

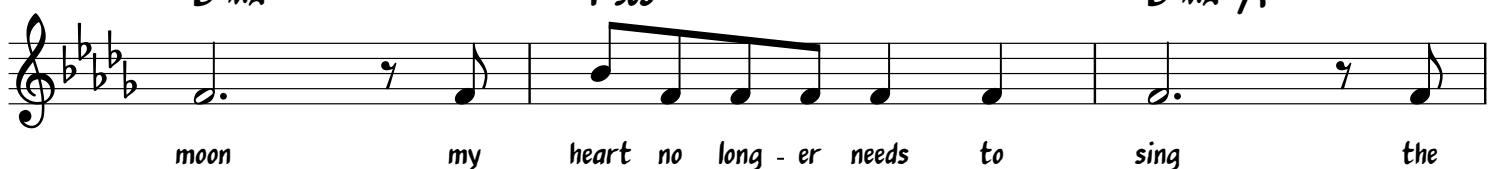
**Chords and Key Signatures:**

- Staff 1: F<sub>M1</sub>7, D<sub>b</sub><sub>MA</sub>7#11, C7#9
- Staff 2: F<sub>M1</sub>11, G<sub>b</sub><sub>MA</sub>7, G<sub>b</sub><sub>M1</sub>13
- Staff 3: F7#9, B<sub>b</sub><sub>MA</sub>7, G<sub>b</sub><sub>MA</sub>7#11
- Staff 4: F<sub>M1</sub>9, B<sub>b</sub><sub>M1</sub>11, B<sub>b</sub><sub>M1</sub>/A<sub>b</sub>
- Staff 5: G<sub>b</sub><sub>MA</sub>7#11, E<sub>b</sub>/G
- Staff 6: A<sub>b</sub>sus, F<sub>M1</sub>7
- Staff 7: D<sub>b</sub><sub>MA</sub>7#11, C7#9, F<sub>M1</sub>7

**Text:**

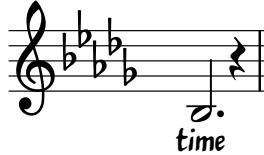
Fra - gile as a butt - er fly wing this heart of mine be - gins to  
sing when ear - ly mor - ning comes too soon aw -  
ak - ened by a bright full moon and re - a - li - aing you're not there  
I won - der if you care to  
ease a - way the pain that grows with - in my heart that wants to  
know to qui - et down each flu - tter one  
spi - rals in an - oth - er fear and won - der why it's so you're

**C7#9**                    **F<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**  


## Moonlight In Vermont

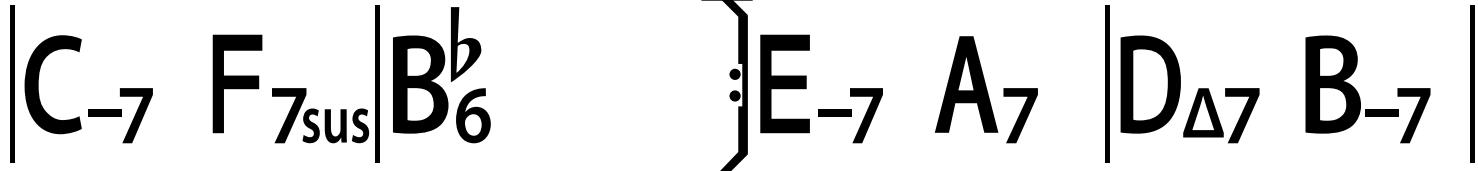
(Ballad)

Karl Suessdorf

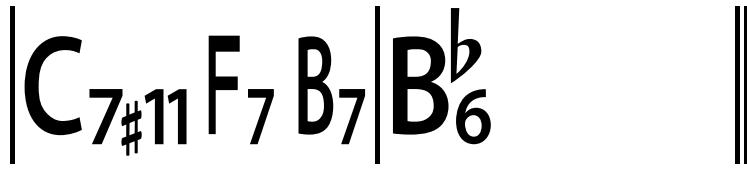
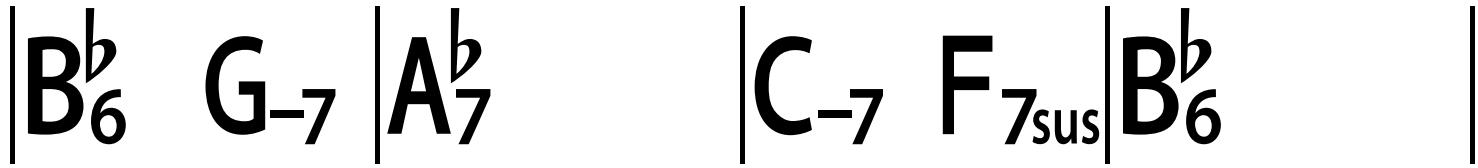
A



B



A



(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A  
4||E $\Delta$ 7

C-7

F-7

B $\flat$ 9

|

G-7

C-7

F-7

B $\flat$ 9

||

A  
E $\flat$ 6

C-7

F-7

B $\flat$ 9

|

G-7

C-7

D $\emptyset$ 7

G7

||

B  
C-

C-  
B

C-  
B $\flat$

A $\emptyset$ 7

|

A $\flat$ 7 G7

C-7

F-7

B $\flat$ 9

||

A  
E $\flat$ 6

C-7

F-7

B $\flat$ 9

|

G-7

C-7

D $\emptyset$ 7

G7

|

C-

C- $\Delta$ 7

C-7

F9

|

F-7

B $\flat$ 7

E $\flat$ 6

F-7 B $\flat$ 7

||

# My Foolish Heart

(Ballad)

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

| F<sub>Δ7</sub> A<sub>7#9</sub> | D<sub>-7</sub> | G<sub>-7</sub> | G<sub>-7</sub> C<sub>7b9</sub> |

**B** | F<sub>Δ7</sub> | C<sub>-7</sub> F<sub>7</sub> | B<sub>6</sub><sup>♭</sup> | E<sub>∅7</sub> A<sub>7b9</sub> |

| D<sub>-7</sub> A<sub>7b13</sub> | D<sub>-7</sub> G<sub>7</sub> | G<sub>-7</sub> D<sub>7</sub> | G<sub>-7</sub> C<sub>7</sub> |

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

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

**C** | D<sub>-7</sub> | B<sub>-7</sub><sup>♭</sup> E<sub>7</sub><sup>♭</sup> | F<sub>Δ7</sub> B<sub>Δ7</sub><sup>♭</sup> | E<sub>7</sub><sup>♭</sup> D<sub>7</sub> |

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

Victor Young

## My Shining Hour 1

(Medium Swing)

Harold Arlen

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

# The Nearness of You

Washington/Carmichael

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

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

$A_+$

$C_\circ 7$

$F_{7\#9}$

$B^\flat_7$

$F_{7\flat13}$

$A_6^\flat$

$B^\flat_7$

$B^\flat_7$

$A_7^\flat$

$E_7^\flat$

$G_\circ 7 \ C_{7\flat9}$

**B**

$F_{-7}$

$F_{-\Delta7}$

$F_{-E_\flat}$

$D^\flat_{\Delta7}$

$C_{-7}$

$C_\circ 7$

$F_{7\#9}$

$E_{7\#11}$

$B^\flat_{-7}$

$E_7^\flat$

**A**

$A^\flat$

$A_+$

$A_6^\flat$

$A_7^\flat$

$D^\flat_{\Delta7}$

$C_{7\flat9}$

$F_{-7}$

$B^\flat_7$

$B_\circ 7$

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

$B^\flat_{-7} \ E_7^\flat$

$A_6^\flat$

$B^\flat_{-7}$

$E_7^\flat$

## Night And Day

(Medium Swing)

Cole Porter

<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

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



(Up Tempo Swing)

## On Green Dolphin Street

Bronislau Kaper

The musical score consists of six staves, each representing a different section (A, B, C) of the piece. The sections are separated by vertical bar lines. The first staff (A) starts with a 4/4 time signature, followed by a 2/4 time signature. The second staff (B) starts with a 2/4 time signature. The third staff (C) starts with a 2/4 time signature. The fourth staff (A) starts with a 2/4 time signature. The fifth staff (B) starts with a 2/4 time signature. The sixth staff (C) starts with a 2/4 time signature. The harmonic progression includes chords such as A $\Delta$ 7, A $\flat$ 7, F $_7$ , B $_7$ , E $7_{\text{alt}}$ , A $\Delta$ 7, A $\flat$ 7, D $_7$ , G $7_{\text{alt}}$ , B $\Delta$ 7, B $_7$ , E $7$ , A $\Delta$ 7, A $\flat$ 7, F $_7$ , B $_7$ , A $\Delta$ 7, A $\flat$ 7, F $_7$ , E $7$ , D $\emptyset$ 7, G $7_{\flat}9$ , C $_7$ , F $_7$ , E $7$ , A $6$ , B $_7$ , and E $7$ . Measures are separated by diagonal slashes (//).

(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 in a cursive font.

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

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

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

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

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

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

(Bossa Nova)

## Only Trust Your Heart 1

Benny Carter

**A**

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

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

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

**B**

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

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

**A**

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

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

**C**

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

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

(Medium Swing)

## Our Love is Here to Stay

George Gershwin

A  
4/4 | D<sub>7</sub>

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

D<sub>7</sub>

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

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

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

A<sub>-7</sub>

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

A  
| D<sub>7</sub>

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

D<sub>7</sub>

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

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

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

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

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

(Rock Pop)

## Overjoyed

Stevie Wonder

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

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

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

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

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

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

D.C. al Coda

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

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

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

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

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

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

# 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.

# Rio Que Mora no Mar

(Medium Swing)

**2** **4** | F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> |

Intro

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

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

**A** { F<sub>-7</sub> | B<sub>13</sub><sup>b</sup> | F<sub>-7</sub> | B<sub>7</sub><sub>b9</sub> |

1. | E<sub>Δ7</sub><sup>b</sup> | A<sub>9</sub><sup>b</sup> | G<sub>-7</sub> | C<sub>7</sub><sub>b9</sub> | }  
2. | G<sub>Δ7</sub> | C<sub>7sus</sub> | F<sub>Δ7</sub> | ∕ |

| F<sub>-9</sub> | E<sub>7#11</sub> | E<sub>Δ7</sub><sup>b</sup> | ∕ |

**C** | E<sub>-7</sub><sup>b</sup> | D<sub>7</sub><sub>b9</sub> | D<sub>-7</sub> | G<sub>13</sub> |

| D<sub>-9</sub><sup>b</sup> | G<sub>13</sub><sup>b</sup> | F<sub>-9</sub> | B<sub>9</sub><sup>b</sup> |

| A<sub>-9</sub><sup>b</sup> | D<sub>7</sub><sup>b</sup> | G<sub>-7</sub> | C<sub>7</sub><sub>b9</sub> |

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

D.C. with Repeats

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

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

**522**

**SABOR A MI**

Composer

**A**

**B**

**LUJON**

Henry Mancini 1960

**D-7**  
Bass Line

**A**  
**D-9**

**B**  
**G-9**  
**Fine**

**B**  
**G-9**  
**3-**  
**B-flat 7**  
**A-flat 7**

**A-flat 7**  
**3-**  
**G-flat 7**  
**FΔ7**  
**E-7**  
**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<sub>13</sub>, 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       $D_{\flat}^6$      $D_{\flat}^6$      $E_{\flat}^6$                        $B_{\flat}M_17$      $E^7$      $B_{\flat}M_17$      $E^7$      $A_{\flat}M_A7$   
 Piano Solo

61       $C_{M1}7$      $F7$      $C_{M1}7$      $F^{\#}13$      $F_{M1}7$      $E^b/G A^b$      $A^o$      $B_{\flat}13_{sus}$      $E^b13_{sus}$      $A_{\flat}M_A7$

66       $D_{\flat}13$                $G_{M1}7$                $C_{M1}7$      $F^{\#}7 F^9$      $B7$      $B_{\flat}9_{sus} E/B^b D_{\flat}13$      $D13$      $E^b13$      $B13$

73       $B_{\flat}M_17$      $E^b7$      $B_{\flat}M_17$      $E^b7$      $A_{\flat}M_A7$                        $C_{M1}7$      $F7$      $C_{M1}7$      $F^{\#}13$

79       $F_{M1}$      $E^b/G A^b$      $A^o$      $B_{\flat}13_{sus}$      $E^b13_{sus}$      $A_{M1}7^{\flat 5}$                $A_{\flat}M_16$                $G_{M1}7$   
 84       $C_{M1}7$      $F^{\#}9$      $F13$      $B13_{sus}$      $B_{\flat}13_{sus}$      $E/B^b$      $G_{M1}7$                $E^bD7$      $D_{\flat}7 C7^{\# 5}$

88       $F^{\#}9^{\flat 5}$      $F_{M1}7$      $F_{M1}7$      $E^b/G A^b$      $A^o$      $B_{\flat}7_{sus}$                $E^b$      $C7$      $F_{M1}7$      $B_{\flat}7$   
 93       $F9$                $B_{\flat}13_{sus}$      $E/G^{\#}$      $G_{M1}7$                $F^{\#}o$                $B13_{sus}$                $B_{\flat}13_{sus}$      $C9_{sus}$

99       $D_{\flat}13$                $D13$                $E^b13$                $E^b7^{\# 5 \# 9}$

# Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

- Staff 1:** Features chords E<sup>b</sup>⁹, F/A, and E<sup>b</sup>⁹.
- Staff 2:** Features chords A<sup>b</sup>M<sub>A</sub>⁷, G<sup>13</sup>, G<sup>7b13</sup>, and C⁹.
- Staff 3:** Features chords C⁷b⁹, F<sub>M1</sub>(M<sub>A</sub>⁷) F<sub>M1</sub>⁷, A<sup>b</sup>M<sub>I</sub>⁷, D<sup>b</sup>⁹, G<sup>b</sup>M<sub>A</sub>⁷, gm⁷b⁵C⁷b⁹, F<sub>M1</sub>⁷, and F#⁰.
- Staff 4:** Features chords B<sup>b</sup>M<sub>I</sub>⁷, E<sup>b</sup>⁷[A], A<sup>b</sup>M<sub>A</sub>⁷, G<sub>M1</sub>⁷b⁵C⁷b⁹, F<sub>M1</sub>(M<sub>A</sub>⁷) F<sub>M1</sub>⁷, E<sup>b</sup>M<sub>I</sub>⁷, and A<sup>b</sup>⁹.
- Staff 5:** Features chords D<sup>b</sup>M<sub>A</sub>⁷, C<sub>M1</sub>⁷b⁵F⁷b¹³, B<sup>b</sup>M<sub>I</sub>(M<sub>A</sub>⁷), B<sup>b</sup>M<sub>I</sub>⁷, E<sup>b</sup>⁷, and E<sup>b</sup>⁷b¹³.
- Staff 6:** Features chords A<sup>b</sup>M<sub>A</sub>⁷, D<sub>M1</sub>⁷b⁵, and G⁷b¹³.
- Staff 7:** Features chords C<sub>M1</sub>⁷, A<sup>b</sup>M<sub>I</sub>⁶, B<sup>b</sup>M<sub>I</sub>⁷, E<sup>b</sup>⁷[B], A<sup>b</sup>M<sub>A</sub>⁷, G<sub>M1</sub>⁷b⁵C⁷b⁹, and F<sub>M1</sub>(M<sub>A</sub>⁷).
- Staff 8:** Features chords F<sub>M1</sub>⁷, E<sup>b</sup>M<sub>I</sub>⁷, A<sup>b</sup>⁹, D<sup>b</sup>M<sub>A</sub>⁷, C<sub>M1</sub>⁷b⁵F⁷b¹³, D<sup>b</sup>M<sub>A</sub>⁷, and D<sup>b</sup>M<sub>I</sub>⁶.

*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 shows a bass line with various rests and notes, and above it are labels for chords:  $A^{\flat}/G$ ,  $G/E^{\flat}$ ,  $G/F$ ,  $F/D^{\flat}$ ,  $E_{M1}7$ ,  $E^{\flat}o$ , and  $D_{M1}7$ . The middle staff shows a bass line with labels:  $A7^{b9}$ ,  $D_{M1}7$ ,  $F_{M1}7$ ,  $A^{\flat}o$ ,  $B^o$ , and  $B^{\flat}7^{\#11}$ . The bottom staff shows a bass line with labels:  $A7\text{alt}$ ,  $A^{\flat}7^{\#11}$ , and  $G_{sus}$ . The score concludes with a repeat sign and two endings.

# Softly, as in a Morning Sunrise

for Josefina Mendez

Handwritten musical score for 'Softly, as in a Morning Sunrise'.

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

Chords and progressions:

- Staff 1: 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>, G<sub>M1</sub>7
- Staff 2: E<sup>b</sup>7<sup>\*11</sup>, D7<sup>#9</sup>, G<sub>M1</sub>7, A<sub>M1</sub>7<sup>b5</sup>, D7<sup>#9</sup>, G<sub>M1</sub>7, C<sub>M1</sub>7, F7, B<sup>b</sup><sub>MA</sub>
- Staff 3: B<sup>o</sup>, C<sub>M1</sub>7, C<sub>M1</sub>7/B<sup>b</sup>, A<sub>M1</sub>7<sup>b5</sup>
- Staff 4: D7<sup>#9</sup>

Performance notes:

- Staff 2: Brackets labeled '1.' and '2.' indicate two different harmonic paths for the progression A<sub>M1</sub>7<sup>b5</sup>, D7<sup>#9</sup>.
- Staff 3: The chord C<sub>M1</sub>7/B<sup>b</sup> is written as C<sub>M1</sub>7/ B<sup>b</sup>.

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

Double Tempo (♩=♩)

D              D              D<sub>M1</sub><sup>7</sup>              B<sub>M1</sub>              D/A              G

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

C              F              F              F<sub>M1</sub><sup>7</sup>              F<sup>7</sup>

Temp 1 (♩=♩)

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

D<sub>M1</sub><sup>7/C</sup>              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

**F<sup>6</sup> F<sub>MA</sub><sup>7</sup> F<sup>9</sup> B<sub>MA</sub><sup>7</sup> G<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sub>SUS</sub><sup>9</sup> C<sup>13</sup> 1. F<sup>6</sup> F<sup>#o</sup>**

**G<sub>MI</sub><sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup> B<sub>M1</sub><sup>7b5</sup> E<sup>7b9</sup> A<sub>MI</sub> D<sub>MI</sub><sup>6/G</sup> A<sub>MI</sub> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> C/G A<sub>MI</sub><sup>7</sup>**

**D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>SUS</sub> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup> B<sub>b6</sub> B<sub>b6#11</sub> F/A A<sub>b6#11</sub>**

**G<sub>MI</sub> F<sup>#6#11</sup> G<sub>MI</sub> A<sup>07</sup> B<sub>b6</sub> B<sub>MI</sub><sup>7b5</sup> C<sub>SUS</sub><sup>7</sup> 1. A<sup>7#5</sup> D<sup>9</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup>**

**F<sup>7</sup> B<sub>MA</sub><sup>7</sup> B<sub>bM1</sub><sup>6</sup> F<sup>6/A</sup> B<sub>MI</sub><sup>7b5</sup> E<sup>7b9</sup> A<sup>7b9</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>**

**F<sup>6</sup> F<sup>7</sup> B<sub>b6</sub> B<sub>b6#11</sub> F/A A<sub>b6#11</sub> G<sub>MI</sub> F<sup>#6#11</sup> G<sub>MI</sub> A<sup>07</sup> B<sub>b6</sub>**

**B<sub>MI</sub><sup>7b5</sup> C<sub>SUS</sub><sup>7</sup> F<sup>6</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>**

(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
B-7	E7	E-7
C 2.   F#-7	B7b9	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>∅7</sub> E<sub>7b9</sub> |

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

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

2.

B

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

C<sup>#</sup>

| C<sub>∅7</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>∅7</sub> E<sub>7b9</sub> |

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

(Ballad)

Tenderly

Walter Gross

A  
4/4 | B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

B  
| C<sub>ø7</sub>

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

| C<sub>ø7</sub>

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

|

| G<sub>-7</sub>

| C<sub>7</sub>

| C<sub>-7</sub>

| F<sub>7</sub>

|

A  
| B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

|

C  
| C<sub>ø7</sub>

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

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

|

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

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

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

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

|

## That's All

(Medium Swing)

Haymes-Brandt

**A**

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

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

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

**B**

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

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

**A**

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

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

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

**A**  
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**

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

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

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

**B**

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

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

**A**

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

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

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

(Bossa)

# Triste

Tom Jobim

A

G<sub>Maj</sub><sup>7</sup> ∕ E<sub>b</sub><sub>Maj</sub><sup>7</sup> A<sub>b</sub><sup>13</sup>

G<sub>Maj</sub><sup>7</sup> ∕ B<sub>m</sub><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<sub>Maj</sub><sup>7</sup> F<sup>\sharp13</sup> B<sub>m</sub><sup>7</sup> E<sup>9</sup> Am<sup>7</sup> D<sup>7\sharp5</sup>

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

G<sub>Maj</sub><sup>7</sup> ∕ D<sub>m</sub><sup>9</sup> G<sub>6</sub><sup>7</sup> D<sub>b</sub><sup>7\sharp11</sup>

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

B

G<sub>Maj</sub><sup>7</sup> ∕ D<sub>m</sub><sup>9</sup> G<sub>6</sub><sup>7</sup> D<sub>b</sub><sup>7\sharp11</sup>

C<sub>Maj</sub><sup>7</sup> C<sub>m</sub><sup>6</sup> B<sub>m</sub><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 A m<sup>7</sup>, C m<sup>7</sup>, C m<sup>6</sup>, B m<sup>7</sup>, and E<sup>7</sup>♭<sup>9</sup>. The seventh staff starts with a treble clef and a measure of eighth-note patterns, followed by A m<sup>7</sup>, D<sup>7</sup>♭<sup>9</sup>, G Maj<sup>7</sup>, and G m<sup>7</sup>. The eighth staff starts with a treble clef and a measure of eighth-note patterns, followed by C m<sup>9</sup>, C m<sup>6</sup>, B m<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 A m<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. The music is in G major (one sharp) and common time (indicated by a '4'). The lyrics are provided for the vocal part.

**Chords:**

- Staff 1: G⁶ Eₙₖ⁷ Aₙₖ⁷ D⁷ G⁶ Eₙₖ⁷ Aₙₖ⁷ D⁷ Gₘₖ⁷ Eₙₖ⁷ Aₙₖ⁷ D⁷ Gₘₖ⁷ F¹³
- Staff 2: E⁷ Aₙₖ⁷ D⁷ Dₙₖ⁷ G⁷ Cₘₖ⁷ Aₙₖ⁷ D⁷ G⁶ Eₙₖ⁷ Aₙₖ⁷ D⁷
- Staff 3: G⁶ Eₙₖ⁷ Aₙₖ⁷ D⁷ [1. Cₙₖ⁷ F⁷] [2. B♭ₘₖ⁷ B⁰] Cₙₖ⁷ F⁷ B♭ₘₖ⁷
- Staff 4: Dₙₖ⁷ D♭⁰ Cₙₖ⁷ F⁷ B♭ₘₖ⁷ G⁷ Cₙₖ⁷ F⁷ B♭ₘₖ⁷ E♭ₘₖ⁷
- Staff 5: Aₙₖ⁷ D⁷ Gₘₖ⁷ Eₙₖ⁷ Aₙₖ⁷ D⁷ Gₘₖ⁷ F⁷ E⁷ Aₙₖ⁷
- Staff 6: D⁷ Dₙₖ⁷ G⁷ Cₘₖ⁷ Aₙₖ⁷ D⁷ G⁶ Eₙₖ⁷ Aₙₖ⁷ D⁷ G⁶ Eₙₖ⁷ Aₙₖ⁷ D⁷

**Lyrics:**

for Josefina Mendez

1. The way you look tonight  
With your hair in a knot and a smile  
That could stop the world  
I'd like to buy you a diamond ring  
And a boat to sail the ocean blue  
I'd like to buy you a diamond ring  
And a boat to sail the ocean blue  
2. The way you look tonight  
With your hair in a knot and a smile  
That could stop the world  
I'd like to buy you a diamond ring  
And a boat to sail the ocean blue  
I'd like to buy you a diamond ring  
And a boat to sail the ocean blue

(Bossa Nova)

**Wave**

Antonio-Carlos Jobim

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

## What A Difference A Day Made

(Ballad)

Maria Grever

**A**

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

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

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

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

**B**

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

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

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

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

(Ballad)

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

Michel Legrand

**A**

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

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

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

**B**

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

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

**A**

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

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

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

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

# What's Going On

for Josefina Mendez

Marvin Gaye

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

## What's New

(Ballad)

Bob Haggard

A  
4  
4  
F<sub>6</sub>

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

| G<sub>ø7</sub> C<sub>7b9</sub> |

1.

| F<sub>-7</sub> D<sub>ø7</sub> | G<sub>ø7</sub> C<sub>7b9</sub> | F<sub>6</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> |

2.

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

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

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

| C<sub>ø7</sub> F<sub>7b9</sub> |

| B<sup>b</sup><sub>-7</sub> G<sub>ø7</sub> | C<sub>ø7</sub> F<sub>7b9</sub> | B<sup>b</sup><sub>-6</sub> |

| G<sub>ø7</sub> C<sub>7b9</sub> |

A  
F<sub>6</sub>

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

| G<sub>ø7</sub> C<sub>7b9</sub> |

| F<sub>-7</sub> D<sub>ø7</sub> | G<sub>ø7</sub> C<sub>7b9</sub> | F<sub>6</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> ||

## 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

D<sub>MI</sub> E<sub>MI</sub><sup>7b5</sup> A<sup>7#9</sup> D<sub>MI</sub><sup>6</sup>

B<sup>#</sup><sub>MI</sub><sup>7</sup> E<sup>#7</sup>

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

B

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

A<sup>7</sup>

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

A<sup>7#9</sup> D<sub>MI</sub><sup>6</sup>

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

E<sup>7b9</sup>

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

A<sup>7b9</sup>

C

D<sub>MI</sub>

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

A<sup>7#9</sup>

D<sub>MI</sub><sup>6</sup>

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

E<sup>#7</sup>

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

D

B<sup>07</sup>

F<sup>6/C</sup>

C<sup>#07</sup>

D<sub>MI</sub><sup>6</sup>

G<sup>7</sup>

C<sup>7#9</sup>

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

fine

# 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)

# You Don't Know What Love Is

(Ballad)

Raye-DePaul

**A**

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

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

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

**B**

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

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

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

Haven Gillespie

# You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

C<sub>MA</sub>7

G<sub>MI</sub>7 C7

B

F<sup>§</sup>

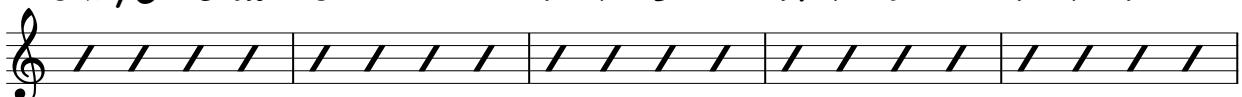
F#<sup>o</sup>



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

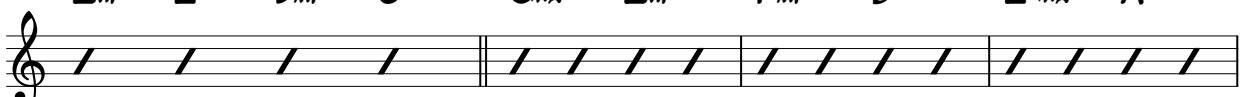
F#<sub>MI</sub>7 B<sup>9</sup>

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



C

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



D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MI</sub>9 A<sub>MI</sub>7<sub>b5</sub> D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MA</sub>7

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



B<sub>b</sub>9

C<sub>MA</sub>7

G<sup>6</sup>/B

A<sub>MI</sub>7

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

E<sub>MI</sub>7

A7<sub>b9</sub>



D<sub>MI</sub>7

G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>MI</sub>7

D<sub>MI</sub>7

G7<sub>b9</sub>

