



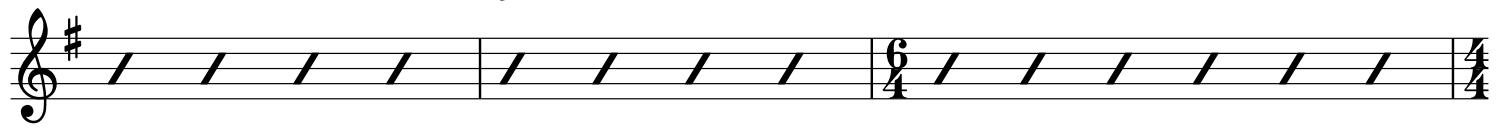
Josefina Méndez Jazz Tunes

Across The Universe

for Josefina Mendez

Lennon/McCartney

D7



D.S. al Coda 1

A musical staff in G major (one sharp) and common time. It shows three measures of eighth-note strokes. The first measure is labeled 'G'. The second measure is labeled 'Bm1'. The third measure is labeled 'Am17'.

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

A musical staff in G major (one sharp) and common time. It shows two measures of eighth-note strokes. The first measure is labeled 'Am17'. The second measure is labeled 'D7'.

D.S. al Coda 2

A musical staff in G major (one sharp) and common time. It shows one measure of eighth-note strokes. The measure ends with a vertical bar line and a repeat sign (double bar line).

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.

1.

2.

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

In	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}
	A-7	F_{Δ7}	A-7
A	B_{7b9}	E_{7alt}	A-7
	D-7	G₇	C_{Δ7}
	B₇ B₇^b	A-7 G_{o7}[#]	C₇ G
	B_{7b9}	E_{7sus}	A-7
B	D₇	E_{7sus}	A-7
	D₇	A-7	A_{7b9}
	D₇	D-7	A-7
C	A-7	E_{7b13}	E_{7b13}
	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}
	A-7	F_{Δ7}	A-7
			∴
			

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}

B_{○7}
| B₋₆

F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The lyrics are written below the staff, corresponding to the notes. The score includes measure numbers (4, 5, 9, 13, 17, 21, 25, 29, 33) and various chord names.

Chords listed below the staff:

- Measures 4-5: C-7, F-7, B^b7, E^bmaj7
- Measure 5: A^bmaj7, D7, G maj7
- Measures 9-13: G-7, C-7, F7, B^bmaj7, E^bmaj7, A7, D maj7
- Measures 17-21: E-7, A7, D maj7, C[#]-7, F[#]7, B maj7, G 7(#5)
- Measures 25-29: C-7, F-7, B^b7, E^bmaj7, A^bmaj7, A^b-7, G-7, F[#]dim7
- Measures 29-33: A^b-7, B^b7, E^bmaj7, B^b7, G7

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

The musical score consists of five staves of handwritten notation on a staff system. The key signature is G major (one sharp). The time signature is 4/4.

Chords and Performance Markings:

- Staff 1: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}
- Staff 2: G_{MA}7, E_{MI}7, A_{MI}7, D7^{b9}, Gsus, G7^{b9}, C_{MA}7
- Staff 3: 1. C_{MI}7^{b5}, F[#]7^{#5}, B_{MI}7, C_{MI}7, F[#]7^{#5}, B_{MI}, B_{MI}7
- Staff 4: C_{MI}7^{b5}, F[#]7^{#5}, B_{MI}7, E7^{#5}, A_{MI}7, D7^{b9}, 2. B⁹_{SUS}, B7^{b9}, E_{MI}7
- Staff 5: Eb6, G_{MA}7, E_{MI}7, A13, A7^{#5}, D9_{SUS}, D7^{b9}, B13, E7^{b9}, A_{MI}7, D7^{b9}, G_{MA}7

Performance Markings:

- Staff 1: Measure 1 has a grace note and a fermata over the first note of the second measure. Measures 2-4 have eighth-note pairs. Measure 5 has a grace note and a fermata over the first note of the second measure.
- Staff 2: Measures 1-3 have eighth-note pairs. Measures 4-5 have sixteenth-note pairs.
- Staff 3: Measures 1-2 have eighth-note pairs. Measures 3-4 have sixteenth-note pairs.
- Staff 4: Measures 1-2 have eighth-note pairs. Measures 3-4 have sixteenth-note pairs.
- Staff 5: Measures 1-2 have eighth-note pairs. Measures 3-4 have sixteenth-note pairs.

(Rock Pop)

As

Stevie Wonder

in
4/4 | D \flat Δ_7 D \flat $_7$ | G \flat Δ_7 |

||:

||

A
|: D \flat Δ_7 D \flat $_7$ | G \flat Δ_7 |

| D \flat Δ_7 |

| C \flat Δ_7 |

| D \flat Δ_7 D \flat $_7$ | G \flat Δ_7 |

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

| B \flat $_7$ E \flat $_7$ E \flat $_7$ A \flat $_7$ |

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

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

||:

||

|: ||

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

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

C
| G \flat Δ_7 | D \flat Δ_7 |

| G \flat Δ_7 |

| E Δ_7 |

| G \flat Δ_7 | D \flat Δ_7 |

| E \flat $_7$ |

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

D.S. al Coda

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

| C D \flat Open |

As Time Goes By 1

(Ballad)

Herman Hupfeld

A |
4: A-7 D₇ | A-7 D₇ | G_{Δ7} D_{7#5} | G_{Δ7} |
| A₇ B_{○7} | A-7 D₇ | G_{Δ7} A-7 | B-7 E_{7b9} |
| G_{Δ7} | D-7 G₇ |

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

| E-7 | A₇ | A-7 E_{7b9} | A-7 D₇ E₇ |

A |
A-7 D₇ | A-7 D₇ | G_{Δ7} D_{7#5} | G_{Δ7} |
| A₇ B_{○7} | B-7 E_{7b9} | A-7 D₇ | G₆ E_{7b9} |

Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

Blackbird

for Josefina Mendez

Lennon/McCartney

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

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

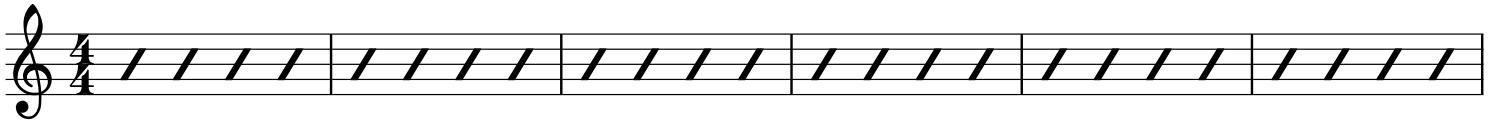
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

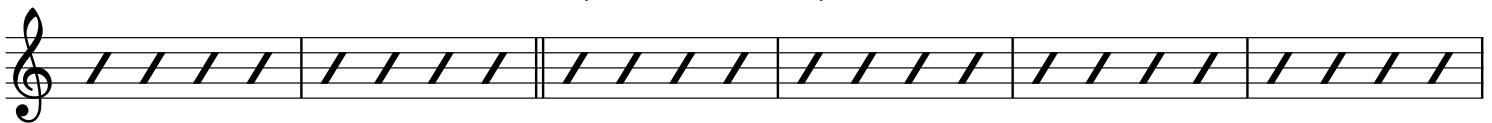
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

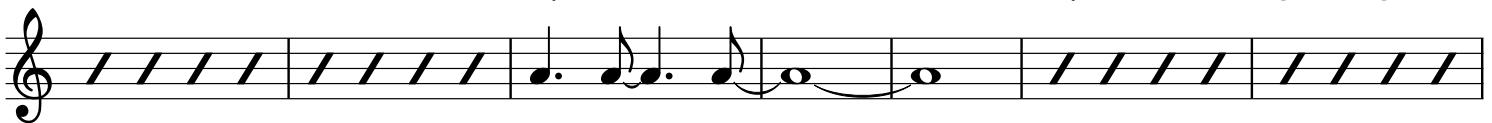
G

F

F

A_{MA}

Bb_{MI}6 Bb₉



G_{MA}7#5

C#_{MI}/F# F#13

C_{MI}/F

B_{MI}9/E

G_{MA}7#11 F_{MA}7#11 Eb_{MA}7#11



B

D_{MI}

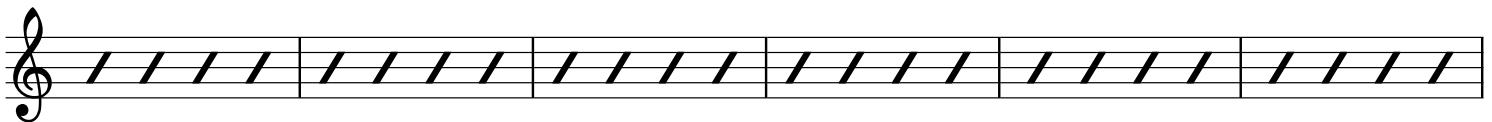
G⁷

F#_{MI}

C_{MI}6

F_{MA}7

Esus^{b9}



C_{MI}6 F⁷

Esus

E7

C A7sus

A13^{b9}

D_{MA}7

G7#11



D_{MI}

D_{MI}

E7^{b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

D C#_{MI}7^{b5}

F#7#9



B_{MI}

B_{MI}/A Ab_{MI}7^{b5}Db7

C7sus

E7sus

G_{MA}7#11 F_{MA}7#11 Eb_{MA}7#11



E D_{MI} G⁷ F[#]_{MI} C_{MI}⁶ F_{MA}⁷ E_{SUS}^{b9}

C_{MI}⁶ F⁷ A_{MA}⁷

The musical staff consists of two lines of five measures each. The first line starts with an E chord, followed by D_{MI}, G⁷, F[#]_{MI}, C_{MI}⁶, F_{MA}⁷, and E_{SUS}^{b9}. The second line starts with C_{MI}⁶, followed by F⁷, and A_{MA}⁷.

D.S.
Then repeat letter
like forever.

Body And Soul

(Ballad)

Johnny Green

A

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

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

B

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

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

A

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

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

Brigas Nunca Mais

For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B_bM_A7 A7#5 B_bM_A7 G7#5 C_MI9



A_bM_I6 C_MI9 F13 1. D_MI7 C#07 C_MI7



F#0 G_MI7 C9 C_MI7 F7#5



2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷ chord.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Close To You

For Josefina Méndez

Burt Bacharach

A

E_bMA⁷ D⁷_{sus} D⁷ D_{M1}⁷ G_{M1}⁷ /F E_bMA⁹ C_{M1}⁷ F⁹_{sus}

Bb_{MA}⁷ F_{M1}⁷ Bb⁷ E_bMA⁷ D⁷_{sus} D⁷ D_{M1}⁷ G_{M1}⁷ /F E_bMA⁹

C_{M1}⁷ F⁹_{sus} Bb_{MA}⁹ F_{M1}⁷ Bb¹³ **B** E_bMA⁷

D_{M1}⁷ G⁹_{sus} G⁹ Ab_{MA}⁷ Ab⁶ F⁹_{sus}

F⁹_{sus} **C** E_{MA}⁹ D⁷_{sus} D⁷ D_{M1}⁷ C_{M1}⁷ /F E_bMA⁹ C_{M1}⁷ F⁹_{sus}

Bb_{MA}⁹ F_{M1}⁷ Bb¹³

Tag E_bMA⁹ C_{M1}⁷ F⁹_{sus} Bb_{MA}⁹ F_{M1}⁷ Bb¹³

Solo on ABC
After Solos, D.C
al Coda

Vamp & fade

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

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

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

F^{7alt}

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

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Cosas Como Tu

for Josefina Mendez

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

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

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

1. 2.

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

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

G7

⁰ C_{MA}7 A_{MI}7 D7 G^{7b9} C_{MA}7

Dale
For Josefina Méndez

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

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

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

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

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

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

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

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

Staff 8: To Solos (next page)

Solos

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

1.

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

2.

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

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

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

1.

2.

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

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

After Solos

D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

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

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

1.

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

B

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

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

A

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

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

C_{MA}7 B_b7#¹¹ A^{7b9#11}A⁹ A⁹ D_{MI}7



B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C



B_{MI}7^{b5} E⁷ A_{MI} D⁷ D_{MI}7 G⁷ C_{MA}7 B_b7#¹¹



A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹



E_{MI} A_{MI} A_{MI}7/GF#_{MI}7^{b5} B^{7#5b9} E_{MI}7 A⁷ D_{MI}7 G⁷



C_{MA}7 D_{MI}7 G⁷



Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

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

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


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


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


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




Desvelo

for Josefina Méndez

Tim Fox

A

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

B

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

C

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

Reprise Chords:

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

Final Measures:

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

Solo Form AABC

\emptyset
 G_{sus}

$F\sharp_{MI}7$

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

B_bM_A7

A_bM_A7

B_bM_A7

A_bM_A7

G_MA7



E_MI7

A_MI7

D7

A

Slow Bossa
B_bM_A7

A_bM_A7



B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6

F_MI7



B_bM_A7

A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7



B_b6

E_MI7^{b5}

A7

B D_MI

B_b6

D_MI B_b6



D_MI7

G7^{b9}

C_MI

A_bM_I6

C_MI

A_bM_I6

C_MI7

F7^{b9}

C B_bM_A7



A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6



A_b13



Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The first staff contains chords E♭_{MA}7, A♭7, G_{MI}7, C7, and F_{MI}7. The second staff contains A♭_{MI}7, D♭7, F_{MI}7, B♭7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, B♭7, and E♭_{MA}7. The fourth staff contains A♭7, G_{MI}7, C7, F_{MI}7, and A♭_{MI}7. The fifth staff contains D♭7, F_{MI}7, F_{MI}7/E_D, D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains B♭7, B♭7/A♭G_{MI}7, F♯_{MI}7, F_{MI}7, F_{MI}7/B♭7, and E♭_{MA}7. The seventh staff contains F_{MI}7 and B♭7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

- Staff 1: EbM17, Ab7#11, Gm17, C7, Fm17
- Staff 2: Abm17, Db7, Fm17
- Staff 3: Bb7, Dm17b5, G7#9, Cm17, F7#11
- Staff 4: Fm17, Bb7

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

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

- Staff 1: C_{MA}7, E_{MI}7, Eb^o, D_{MI}7, G7, G_{MI}7, F#¹³, C7^{b9}
- Staff 2: F_{MA}7, B^{b13}, 1. E_{MI}7, Eb^o, D_{MI}7, G7
- Staff 3: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7^{#5b9}, 2. E_{MI}7, Eb^o
- Staff 4: E_{MI}7^{b5}, A7^{b9}, D_{MI}7, G7^{#5b9}, F_{MI}6/C, C_{MA}7

(Bossa Nova)

500 Miles High

Chick Corea

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

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

|

For Once In My Life

(Medium Swing)

Orlando Murden

A

4/4 | F F+ | F₆ G^b_{o7} | G- D₇ | G- D₇ |

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F C D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

Piano

Fotografia

for Josefina Méndez

Jobim

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

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

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

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

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

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

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

Piano Solo

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

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

55 C_{M1}7 F⁹_{sus} F^{9b5} C B_{bM1}7 E_{bM1}7 D_{M1}7b13 D_{bM1}7 E_b13
Guitar Solo

61 A7b9 B_{bM1}7 E_{bM1}7 D_{M1}7b5 G7#9 C_{M1}7 C_{M1}7/B_b A_{M1}7b5 D7#9

67 F[#]_{M1}7b5 G_{M1}7 C13 F¹³_{sus} A_b13_{sus} D_{bM1}9 E_{bM1}9 F_{M1}7 G7#5 D C_{M1}7
Vocal

74 C_{M1}6 C_{M1}7 F_{M1}6 E_{M1}7b5

80 A7b5 A7 D_{M1}7 D_{M1}7/C B_{M1}7b5 B_b13 A_{M1}7 D13#11 G13_{sus}

86 D_{M1}7b5/G D_{M1}7b5/F E7#9 E_{bM1}9 D_{M1}7 D_b13b5 C_{M1}7 F_{M1}7 E_{M1}7b13 E_{bM1}7

92 F13 B7b9 C_{M1}7 F_{M1}7 E_{M1}7b5 A7#9 D_{M1}7 D_{M1}7/C

98 B_{M1}7b5 E7#9 G#o A_{M1}7 D13 G13_{sus} G13sus G13 E C_{M1}7 D_{M1}11 E_{M1}7b13

104 F_{M1}6 G13_{sus} A⁹_{sus} B_b13 E_{bM1}7 E_{M1}7 D_{M1}11 C_{M1}9 B_{M1}7b13 B_b13 E_{bM1}7 D_{M1}11

1.

110 D_b9b5 B_b13 E_{bM1}7 D_{M1}11 D_b9

2.

Trumpet

Fotografia
for Josefina Méndez

Jobim

Musical score for trumpet, page 1. The music is in 4/4 time, treble clef, and consists of two staves. The first staff starts with a series of eighth-note patterns. The second staff begins at measure 15 with a sixteenth-note pattern.

A

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

B

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

C

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

D

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

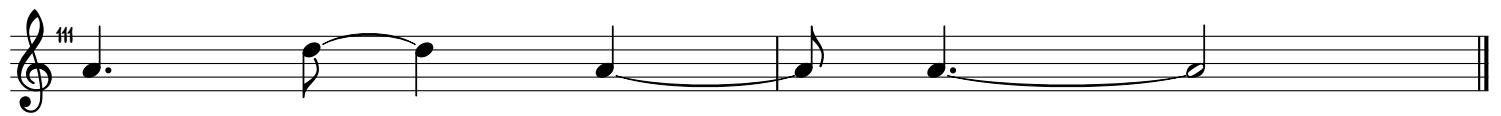
E

Continuation of the musical score. The first staff continues with eighth-note patterns. The second staff starts at measure 15 with a sixteenth-note pattern.

|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

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

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

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

| D -7

⋮⋮

B \flat 7

⋮⋮

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

| F -7

| B \flat 7 \flat 5

| E \flat -7

| A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

| D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

F_{M1} G_{M1}7^{b5} C7alt F_{M1} F_{M1}/E^b D_{M1}7^{b5} G7alt C_{M1}

D_{M1}7^{b5} G7alt C_{M1} B13 Bb_{M1}7 Eb7 Ab7sus Ab7sus

Ab_{M1}7 Db7 B_{M1} E7 Bb_{M1}7 Eb7 Ab_{M1} Db7

G_{M1}7^{b5} C7alt F_{M1} G_{M1}7^{b5} C7alt F_{M1} F_{M1}/E^b D_{M1}7^{b5} G7alt

C_{M1} D_{M1}7^{b5} G7alt C_{M1} B13 Bb_{M1}7 Eb7 Ab7 G7

Gb7 F7 Bb_{M1} Db_{M1} Gb7 Eb E° F_{M1} Bb7

Bb_{M1}7 Eb7 Ab_{M1}7 (C7alt)

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

I Can't Give You Anything But Love

Jimmy McHugh

A

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

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

B

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

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

A

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

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

C

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

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

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

E_bM_I7 A_b7 D_bM_A7 C_MI7_b5 F7#5 F7 B_b6

E_m7_b5 E_bM_I7 G_b/B_b B_bM_A7 G_MI7 C_MI7 F7_b9 B_bM_A7 B_b9sus

E_bM_A7 A_b9sus G_b/D_b D_bM_A7 D_bM_A7 G_MI7_b5 C7_b9 F_MA7 F7_b9

B_b6 D_MI7 E_m7_b5 E_bM_A7 C_MI7 F7 D_MI7 G_MI7 A_MI7 D7

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

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

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

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

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

$\frac{4}{4} \colon | B_7^b | E_7^b | A_{\Delta 7}^b | C_{-7} F_{7b9} |$

$| B_7^b | E_7^b | A_{\Delta 7}^b | C_{-7} F_{7b9} |$

$| B_7^b | E_7^b | C_{\emptyset 7} | F_{7b9} |$

$| B_7^b | E_7^b | \overline{A_6^b} | C_{-7} F_{7b9} |$
1.
 $\overline{2.} | A_6^b | \not| \not| \not|$
Fine

B

$| E_{-7}^b | A_7^b | E_{-7}^b | A_7^b |$

$| C_{\emptyset 7} | \not| F_{7b9} | \not|$

$| B_{-6}^b | G_{\emptyset 7} | C_{\emptyset 7} | F_{7b9} |$

$| B_7^b | \not| B_{-7}^b | E_7^b |$
D.C. al 1st ending

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 indicated in the score include:

- Bm⁹
- B,^{o7}
- A^{m6}
- E^{7/G#}
- G⁶
- C^{Maj7}
- C#^{m7b5}
- F#^{7b5}
- Bm^(^7)
- Bm⁷
- B,¹³
- D^{7/A}
- A,^{b7}
- G^{Maj7}
- C#^{m7b5}
- F#^{7b5}
- Bm⁷
- B,¹¹
- D^{7/A}
- G#^{m7}
- C#^{7b9}
- G^{6b5}
- F#^{7b5}
- Bm⁷
- F#^{7b5}

A bracket labeled "(Fim)" is positioned above the Bm⁷ chord in the eighth staff.

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



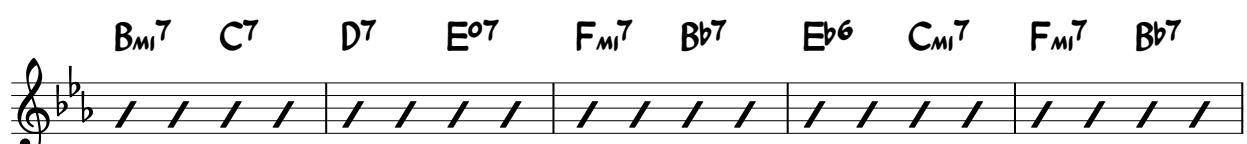
$C 9 \quad F_{MI} 7 \quad Gb 07 \quad F_{MI} 7 \quad Bb 7$



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



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



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B
| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7} | D₇ | B-7 | B-7 E₇ |

C
| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

(Medium Swing)

I've Got You Under My Skin

Cole Porter

A

$\frac{4}{4}$ | C₋₇ | F₇ | B_{Δ7}[♭] | G₇ | C₋₇ | F₇ | B_{Δ7}[♭] | G₇ |

| C₋₇ | F₇ | B_{Δ7}[♭] | G₇ | C₋₇ | F₇ | B_{Δ7}[♭] | G₇ |

B

| C₋₇ | F₇ | B_{Δ7}[♭] | G₇ | C_{∅7} | F_{7b9} | B_{Δ7}[♭] | ∵ |

| A₋₇ | D₇ | G_{Δ7} | ∵ | C₋₇ | F₇ | B_{Δ7}[♭] | ∵ |

C

| C₋₇ | F_{7sus} | B_{Δ7}[♭] | G_{7b9} | C₋₇ | F_{7sus} | B_{Δ7}[♭] | D_{7b9} |

D

| G₋₇ | C₋₇ F₇ | B_{Δ7}[♭] | G₋₇ | C₋₇ | F₇ | B_{Δ7}[♭] | F₋₇ B₇[♭] |

| E_{Δ7}[♭] | A₇[♭] | B_{Δ7}[♭] | D_∅ G₇ | C₋₇ | F₇ | B_{Δ7}[♭] | ∵ |

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

% Eb

Gbº Fm7 Bb9

1 2 3 4

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

5 6 7 8

Fm7 C7+ Fm7 Cm1 F7 Fm7

9 10 11 12

D.S. al Coda

C7+

13

Bb9 G7 C7

14 15 16

F7 Fm7 Abm1Bb13 Eb

17 18 19

Just Friends

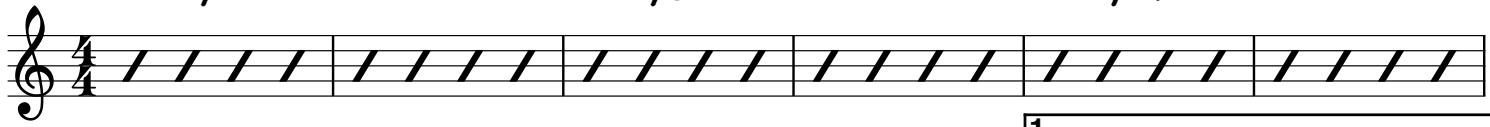
for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

B_{M1}7_{b5} E7_{b9} A_{M1}7



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

B_{M1}7_{b5} E7_{b9} A_{M1}7



D7

D_{M1}7

G7

C_{MA}7

G_{M1}7 C7



(Up Tempo Swing)

Just One Of Those Things

Cole Porter

A

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

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

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

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

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

B

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

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

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

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

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

D.C. al 3rd ending

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

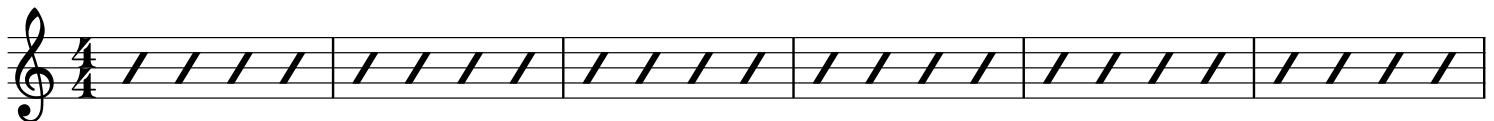
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

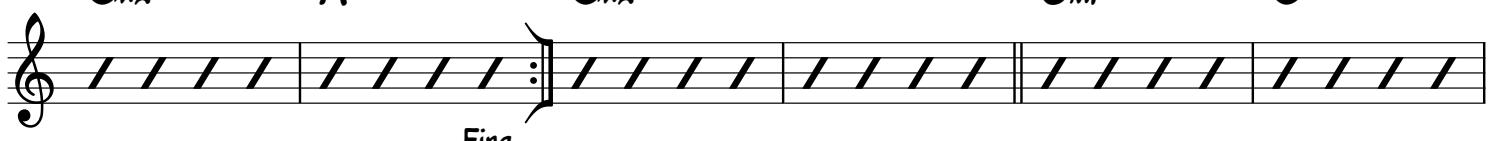
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of eight staves of music, each starting with a treble clef and a '4' indicating common time. The music is divided into measures by vertical bar lines. Chords are written above the staff, and specific notes are indicated by dots. The score includes lyrics in parentheses above certain measures. The chords and lyrics are as follows:

- Measure 1: G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7, G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G
- Measure 2: G_{M1}7, G7, C⁶, C_{M1}⁶, G, Eb⁹, A_{M1}7^{b5}, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶
- Measure 3: G_{M1}7, D7, Eb⁷, A⁷, A_{M1}7, D7, B_{M1}7^{b5}
- Measure 4: E^{7^{b9}}, C⁶, F⁶, G⁶, Eb, B_b⁷, Eb
- Measure 5: B_b⁷, Eb, D7, G_{M1}, Eb/G G_{M1}, G_{M1}⁶, G_{M1}7
- Measure 6: G_{M1}, Eb/G G_{M1}, A_{M1}7^{b5}, D7, G, G_{M1}7, G7, C, C_{M1}⁶, G/B
- Measure 7: A⁷, Eb^{13^{#11}}, G/D, A_{M1}7, A_{M1}7/D¹G⁶, A_{M1}7D^{7^{#5}}, G², D7^{#5}, G⁶

Let's Fall In Love

(Medium Swing)

Harold Arlen

A

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

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

$\begin{matrix} 1. \\ \end{matrix}$

$\begin{matrix} 2. \\ \end{matrix}$

$E_{\emptyset 7} \ A_7 \ | E_{\emptyset 7} \ A_7 \ ||$

B

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

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

A

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

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

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings or inversions, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. 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 notation is highly rhythmic, featuring many sixteenth-note patterns and eighth-note patterns. The score is divided into sections by vertical bar lines and measures. The notation is dense and requires careful reading to interpret accurately.

(REPEAT LAST 22 BARS FOR SOLO)

Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

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

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

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

| F_{7sus} |

D.C. al Fine

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

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

The Look of Love

For Josefina Méndez

Burt Bacharach

The musical score consists of five staves of music, each with a different time signature and key signature.

- Staff 1:** 4/4 time, key signature of B-flat major. Chords: C_{M1}, G_{M1}7, A_{B_{MA}}7.
- Staff 2:** 4/4 time, key signature of B-flat major. Chords: G⁷_{SUS}, G⁷, C_{M1}, C⁷, A_{B_{MA}}7.
- Staff 3:** 4/4 time, key signature of B-flat major. Chords: A_{B_{MI}}, E_{B_{MA}}7, E^b7, A_{B_{MA}}7, A^b6.
- Staff 4:** 4/4 time, key signature of B-flat major. Chords: G⁷_{SUS}, C_{M1}7, F⁷, E^b6, F_{M1}7.
- Staff 5:** 6/8 time, key signature of B-flat major. Chords: E^b6, F_{M1}7, 1. (continues from previous staff), 2. (continues from previous staff). The staff ends with a repeat sign and two endings.
- Ending 1:** 6/8 time, key signature of B-flat major. Chords: C_{M1}, C_{M1}, F_{M1}, C_{M1}.
- Ending 2:** 6/8 time, key signature of B-flat major. Chords: C_{M1}, C_{M1}, F_{M1}, C_{M1}.

Lullaby of Birdland

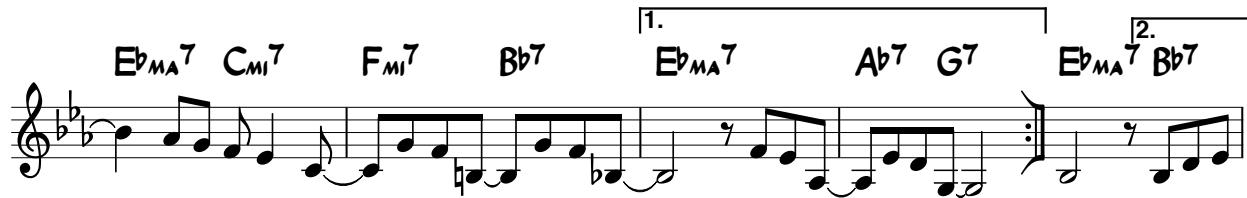
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



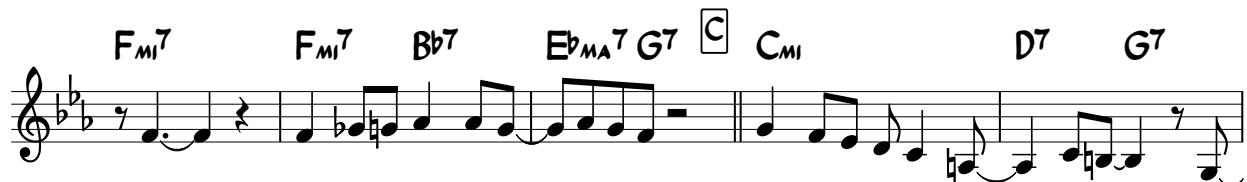
E_b_{MA}⁷ C_{M1}⁷ F_{M1}⁷ B_b⁷ 1. E_b_{MA}⁷ A_b⁷ G⁷ 2. E_b_{MA}⁷ B_b⁷



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



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



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



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

Luiz Bonfa

A

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

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

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

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

B

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

| B_{ø7} | E_{7b9} | A- | | |

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

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

| E- | A₋₇ E₋₇ | A₋₇ E₋₇ | A₋₇ B₋₇ | E- | |

\oplus

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7

4/4 time signature. Treble clef. The first section consists of four measures of Eb_{MI}7 followed by four measures of Ab7. This is followed by a repeat sign and another measure of Eb_{MI}7.

Eb_{MI}7

Ab_{MI}7

D_b7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

The second section consists of a repeating pattern of Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7.

Eb_{MI}7 Bb7#9

Eb_{MI}7

Eb_{MI}7 Bb_{MI}7 A_{MI}7 Ab_{MI}7

D_b7

Eb_{MI}7

The third section consists of a repeating pattern of Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7.

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

The fourth section consists of a repeating pattern of Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7, Ab7, Eb_{MI}7.

Ab_{MI}7 D_b7

G_b_{MA}7 B7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Bb_{MI}7^{b5} Eb7

C Ab_{MI}7

The fifth section consists of a repeating pattern of Ab_{MI}7, D_b7, G_b_{MA}7 B7, F_{MI}7^{b5} Bb7, Eb_{MI}7, Bb_{MI}7^{b5} Eb7, C, Ab_{MI}7.

D_b7

G_b_{MA}7

B7

F_{MI}7^{b5}

Bb7

Eb_{MI}7

The sixth section consists of a repeating pattern of D_b7, G_b_{MA}7, B7, F_{MI}7^{b5}, Eb_{MI}7, Bb_{MI}7^{b5}, C, Ab_{MI}7.

Bb7#9

Eb_{MI}7

F_{MI}7^{b5} Bb7

Eb_{MI}7

Ab_{MI}7 D_b7

G_b_{MA}7 B7

The seventh section consists of a repeating pattern of Bb7#9, Eb_{MI}7, F_{MI}7^{b5} Bb7, Eb_{MI}7, Ab_{MI}7 D_b7, G_b_{MA}7 B7.

F_{MI}7^{b5}

Bb7

Eb_{MI}7

Eb_{MI}7

The eighth section consists of a repeating pattern of F_{MI}7^{b5}, Bb7, Eb_{MI}7, Eb_{MI}7.

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

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

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

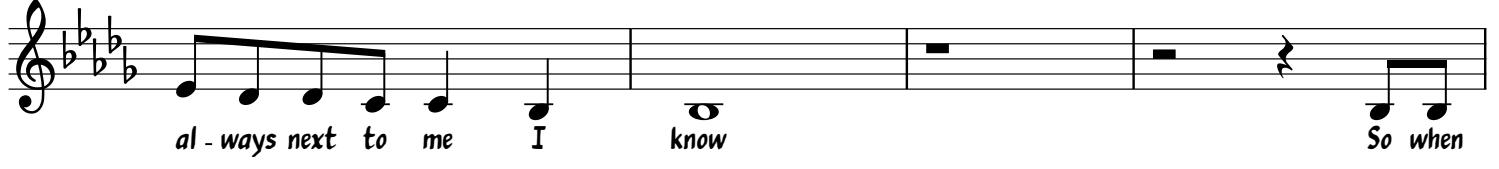
The musical score consists of eight staves of music for voice and piano. The vocal part is in common time, with a key signature of four flats. The piano part provides harmonic support with various chords.

Chords and Key Signatures:

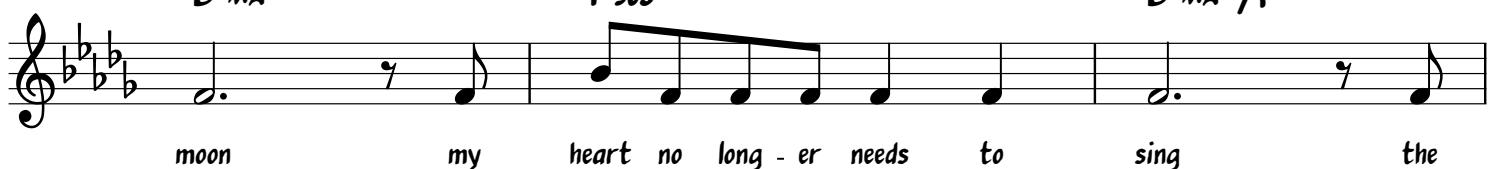
- Staff 1: F_{M1}7, D_b_{MA}7#11, C7#9
- Staff 2: F_{M1}11, G_b_{MA}7, G_b_{M1}13
- Staff 3: F7#9, B_b_{MA}7, G_b_{MA}7#11
- Staff 4: F_{M1}9, B_b_{M1}11, B_b_{M1}/A_b
- Staff 5: G_b_{MA}7#11, E_b/G
- Staff 6: A_bsus, F_{M1}7
- Staff 7: D_b_{MA}7#11, C7#9, F_{M1}7
- Staff 8: D_b_{MA}7#11, C7#9, F_{M1}7

Lyrics:

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


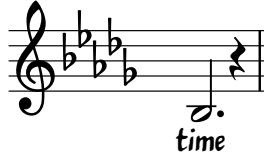
G_bMA7 **G_bMI13** **F7#9**


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


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


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


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


F_{MI}11


More

for Josefina Mendez

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

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

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

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

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

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

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

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

My Shining Hour 1

(Medium Swing)

Harold Arlen

A

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

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

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

G_7 | C_7 | C_7 | F_7 ||

B

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

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

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

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

The Nearness of You

Washington/Carmichael

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

(Ballad)

Never Let Me Go

Jay Livingston

A
 $\frac{4}{4}$ | D₋₇

| G_{7sus} G₇ | C₋₇ | F_{7sus} F₇ |

B₆^b

| E₋₇ A₇ | A_{Δ7}^b | D₋₇ G₇ |

G₋₇

| C_{7b9} | F_{-Δ7} | B₇^b |

E_{Δ7}^b

| A_{∅7} D_{7b9} | G_{Δ7} | E₋₇ B₇^b A₇ |

B
| D₋₇

| G_{7sus} G₇ | C₋₇ | F_{7sus} F₇ |

B₆^b

| E₋₇ A₇ | D₋ D_{-Δ7} | G₇ |

| G₋₇ D_{7#11}^b | C₇ B_{-C}^b | F₆ | E_{∅7} A_{7b9} |

(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

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

A_+

$C_\circ 7$

$F_{7\sharp 9}$

B^\flat_7

$F_{7\flat 13}$

A_6^\flat

B^\flat_7

B^\flat_7

A_7^\flat

E_7^\flat

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

B

F_{-7}

$F_{-\Delta 7}$

F_{-E_\flat}

$D^\flat_{\Delta 7}$

C_{-7}

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

B^\flat_7

E_7^\flat

A

A^\flat

A_+

A_6^\flat

A_7^\flat

$D^\flat_{\Delta 7}$

$C_{7\flat 9}$

F_{-7}

B^\flat_7

$B_\circ 7$

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

$B^\flat_7 \ E_7^\flat$

A_6^\flat

B^\flat_7

E_7^\flat

Night And Day

(Medium Swing)

Cole Porter

A	C_{ø7}				
4	G_{Δ7}^b	F₇	B_{Δ7}^b	/	
	G_{Δ7}^b	F₇	B_{Δ7}^b	/	
	E_{ø7}	E₋₇^b	D₋₇	D_{ø7}^b	
	C₋₇	F₇	B_{Δ7}^b	/	:
			B_{Δ7}^b	A₇^b	=
B	D_{Δ7}^b	/	B_{Δ7}^b	/	
	D_{Δ7}^b	/	B_{Δ7}^b	/	
	E_{ø7}	E₋₇^b	D₋₇	D_{ø7}^b	
	C₋₇	F₇	B₆^b	/	=

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

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



(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

Staff 1: G⁶, B⁷, C_MA⁷, F[#]_MI B⁷, E_MI⁷, A⁷

Staff 2: A_MI⁷ D⁷, B_MI⁷ E⁷ A_MI⁷ D⁷, G⁶, B⁷, C_MA⁷, F[#]_MI⁷ B⁷

Staff 3: E_MI⁷, A⁷, A_MI⁷ D⁷, G⁶, D_MI⁷, G⁷

Staff 4: C_MA⁷ G⁷, C⁶, E_MI⁷, A⁷, A_MI⁷, D^{9sus}

Staff 5: G⁶, B⁷, C_MA⁷, F[#]_MI⁷ B⁷, E_MI⁷, A⁷

Staff 6: A_MI⁷, D⁷, G⁶

(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

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

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

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

B

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

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

A

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

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

C

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

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

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

| D₋₇ G₇ | C_{Δ7} F_{Δ7} | B_{∅7} E₇ |

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

(Rock Pop)

Overjoyed

Stevie Wonder

4 | D₆^b C₇ | B_{Δ7} C₇ | D₆^b C₇ | B_{Δ7} B₇^b ||

A | E_{Δ7}^b | C₋₇ | F₋₇ | B₇^b |

| E_{Δ7}^b | C₋₇ | F_A | G_B |

B | C_{Δ7} | G_B | C₋₇ F₇ | B₇^b |

| A_{Δ7}^b | E_G^b | F₋₇ B₇^b | D_{Δ7}^b C₇ |

| B_{Δ7}^b | F_A B_{A_b}^b | F₋₇ | B_{sus}^b B₇^b |

D.C. al Coda

| A_{Δ7}^b | E_G^b | F₋₇ B₇^b | D_{Δ7}^b C₇ |

| B_{Δ7}^b | F_A B_{A_b}^b | F₋₇ | B_{sus}^b B₇^b |

| C_{sus} | C₇ | B_{Δ7}^b | F_A |

| G₋₇ C₇ | E_{Δ7}^b D₇ | C_{Δ7} | G_B C_{B_b} |

| G₋₇ | C_{sus} C₇ | F_{Δ7} | G_{Δ7}^b |

| E_{Δ7} | F₋₇ B₇^b | E_{Δ7}^b |

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

Intro E_{M1}7^{b5} A7alt D_{M1}7^{b5} G7alt C_{M1}7^{b5} F7alt

A/Bb F7#11 B_B_{M1} B_B_{M1}/A B_B_{M1}/Ab G_{M1}7^{b5} E_B_{M1}7 Ab7

B_B_{M1} E_B7 F#_{M1} B7 F_{M1} B_B7 E_B_{M1}7 Ab7 Db_{M1}7 D7#9 E_B7#11 1. G_{M1}7^{b5} Gb7#11

F7 F7^{b9} 2. G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7 G_{M1}7^{b5} C7#11

F7 G_{M1}7^{b5} C7#11 F7 E_B_{M1} E_B_{M1}/Db C_{M1}7^{b5} F7#9

B_B_{M1} B_B_{M1}/Ab G_{M1}7^{b5} C7#9 F_{M1} B_B7 E_B_{M1} Ab7 Db_{M1} Gb7 C_{M1}7^{b5} F7#9

B_B_{M1} B_B_{M1}/A B_B_{M1}/Ab G_{M1}7^{b5} E_B_{M1} Ab7 B_B_{M1} E_B7 F#_{M1} B7 F_{M1} B_B7

E_B_{M1}7 Ab7 Db_{M1}7 D7#9 E_B7#11 G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7

To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A
D-9

B
G-9
Fine

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

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

55 D_{\flat}^6 D_{\flat}^6 E_{\flat}^6 $B_{\flat}^9 M_1 7$ E^7 $B_{\flat}^9 M_1 7$ E^7 $A_{\flat} M_A 7$
Piano Solo

61 $C_{M1} 7$ $F 7$ $C_{M1} 7$ $F^{\#} 13$ $F_{M1} 7$ $E^b/G A^b$ A^o $B_{\flat}^9 13_{sus}$ $E^b 13_{sus}$ $A_{\flat} M_A 7$

66 $D_{\flat} 13$ $G_{M1} 7$ $C_{M1} 7$ $F^{\#} 7 F^9$ B^7 $B_{\flat}^9 sus E/B^b D_{\flat} 13$ $D^{\#} 13$ $E^b 13$ B^9

73 $B_{\flat}^9 M_1 7$ E^7 $B_{\flat}^9 M_1 7$ E^7 $A_{\flat} M_A 7$ $C_{M1} 7$ $F 7$ $C_{M1} 7$ $F^{\#} 13$

79 $F_{M1} E^b/G A^b A^o$ $B_{\flat}^9 13_{sus}$ $E^b 13_{sus}$ $A_{M1} 7^{b5}$ $A_{\flat} M_1 6$ $G_{M1} 7$
G

84 $C_{M1} 7$ $F^{\#} 9$ $F^{\#} 13$ $B^9 sus$ $B_{\flat}^9 sus$ E/B^b $G_{M1} 7$ $E^b D^7$ $D^b 7 C^7 \#5$

88 $F^{\#} 9^{b5}$ $F_{M1} 7$ $F_{M1} 7$ $E^b/G A^b A^o$ $B_{\flat}^9 sus$ E^b C^7 $F_{M1} 7$ B^9
8x

93 F^9 $B_{\flat}^9 sus$ $E/G^{\#}$ $G_{M1} 7$ $F^{\#} o$ $B^9 sus$ $B_{\flat}^9 sus$ $C^9 sus$

99 $D_{\flat} 13$ $D^{\#} 13$ $E^b 13$ $E^b 7^{5\#9}$

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

Music score for 'Se Todos Fossem Iguais a Voce' by Jobim, for Josefina Méndez. The score consists of ten staves of music for a single instrument, likely piano or guitar. The key signature is B-flat major (two flats). The music includes various chords and progressions, such as E-flat 9th, F/A, E-flat 9th, A-flat major 7th, G 13th, G 7th 13th, C 9th, C 7th 9th, F-major 7th (M1), A-flat major 7th, A-flat major 7th, D-flat 9th, G-flat major 7th, G major 7th b5 C 7th 9th, F-major 7th, F-sharp 0, B-flat major 7th, E-flat 7th A, A-flat major 7th, G-major 7th b5 C 7th 9th, F-major 7th (M1), F-major 7th, E-flat major 7th, A-flat major 7th, D-flat major 7th, C-major 7th b5 F 7th 13th, B-flat major 7th (M1), B-flat major 7th, E-flat 7th, E-flat 7th 13th, A-flat major 7th, A-flat major 6th, B-flat major 7th, E-flat 7th B, A-flat major 7th, G-major 7th b5 C 7th 9th, F-major 7th (M1), F-major 7th, A-flat major 7th, D-flat major 7th, C-major 7th b5 F 7th 13th, D-flat major 7th, D-flat major 6th.

To Coda
BbmEb7b9
Dm7b5
DbM6

Em7
Am7
AbM7

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7

E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

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

Softly, as in a Morning Sunrise

for Josefina Mendez

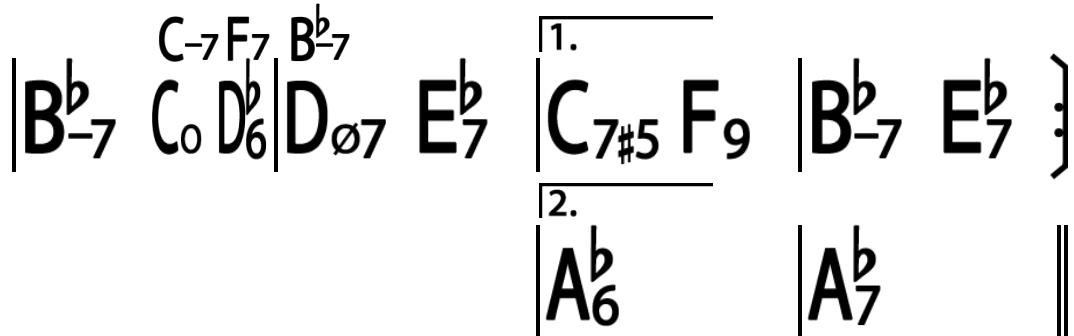
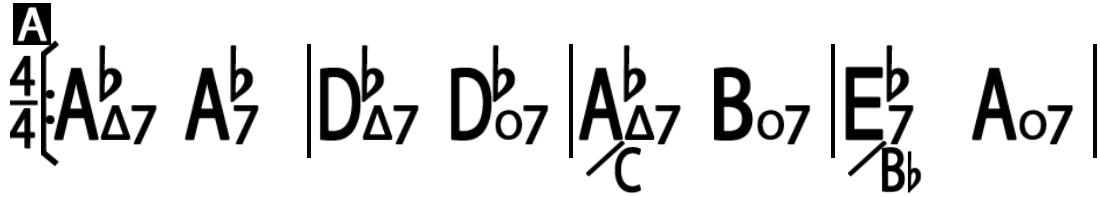
A handwritten musical score for a single melodic line. The music is in common time (indicated by '4') and uses a treble clef. The score consists of five staves of music. The first staff starts with a G_{M1}7 chord. The second staff begins with an E♭7^{*11} D7^{*9} chord, followed by a G_{M1}7 chord. The third staff starts with an A_{M1}7^{b5} D7^{*9} chord, followed by a G_{M1}7 chord. The fourth staff starts with a C_{M1}7 F7 chord, followed by a B♭_{MA} chord. The fifth staff starts with a B° chord. The sixth staff starts with a C_{M1}7 chord. The seventh staff starts with a C_{M1}7/B♭ chord. The eighth staff starts with an A_{M1}7^{b5} chord. The ninth staff starts with a D7^{*9} chord.

Someone To Watch Over Me

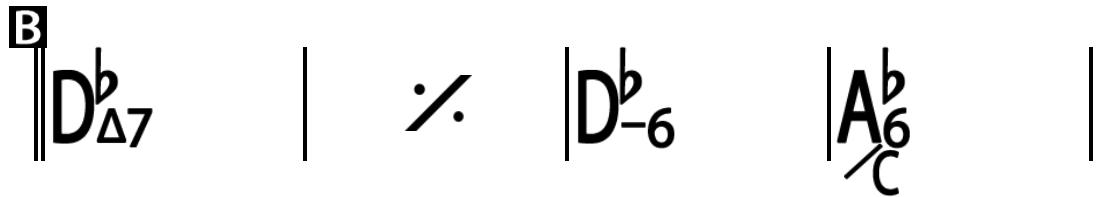
(Ballad)

George Gershwin

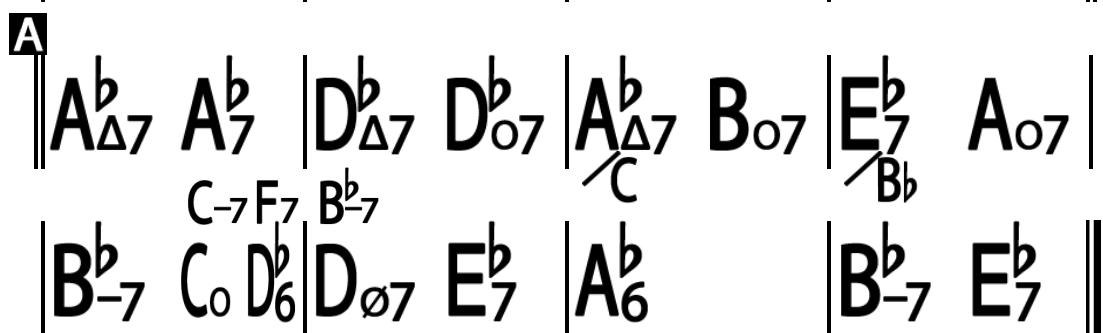
A



B



A



Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

C D_{M1} D_{M1/C#} D_{M1}⁷/C G^{7/B} B^b A^b C⁷

Double Tempo (♩=♩)

D D D_{M1}⁷ B_{M1} D/A G

C D D_{M1}⁷ B_{M1} D/A G

Temp 1 (♩=♩)

C F F D_{M1}⁷ F⁷

B^b G G⁷ C D_{M1} D_{M1/C#}

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

(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_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{∅7} E_{7b9} |

| A₋₇ | D₇ | $\overbrace{\quad\quad\quad\quad}$ | B₋₇ E_{7b9} | A₋₇ D₇ | }
1.

$\overbrace{\quad\quad\quad\quad}$ | G₆ C₇ | G₆ B₋₇B₋₇^b |

2.

B

| A₋₇ D₇ | B₋₇ E_{7b9} | A₋₇ D₇ | G_{Δ7} |

C[#]

| C_{∅7}[#] F_{7b9}[#] | B₋₇ E₇ | E₋₇ A₇ | A₋₇ D₇ |

A

| G_{Δ7} C₇ | B₋₇ E_{7b13} | A₋₇ D₇ | B_{∅7} E_{7b9} |

| A₋₇ | D₇ | G₆ E₋₇ | A₋₇ D₇ |

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

|

| G₋₇

| C₇

| C₋₇

| F₇

|

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

|

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

|

| D₋₇ G₇

| C₋₇ F₇

| B^b₆

| C₋₇ F₇

|

That's All

(Medium Swing)

Haymes-Brandt

A

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

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

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

B

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

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

A

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

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

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

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

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

B

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

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

A

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

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

C

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

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

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

A

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

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

$E_{\Delta 7}^b$ | 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 Maj⁷ ∕ E♭ Maj⁷ A♭¹³

G Maj⁷ ∕ Bm⁷ E^{7b9}

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

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

B

G Maj⁷ ∕ G m⁷ C⁹

G Maj⁷ ∕ D m⁹ G⁷ D_b^{\sharp11}

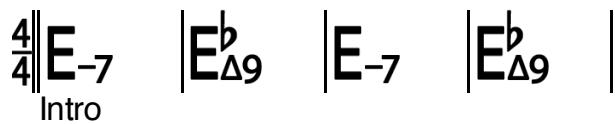
C Maj⁷ C m⁶ B m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer



Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano, showing treble and bass clefs with a key signature of one sharp (F#). The piano part includes chords G Maj⁷, E♭ Maj^{7/G}, G Maj⁷, E♭ Maj^{7/G}, and G Maj⁷. The bottom six staves are for the bass, also in F# major. The bass part includes chords A m⁷, C m⁷, C m⁶, B m⁷, E^{7\flat 9}, A m⁷, D^{7\flat 9}, G Maj⁷, G m⁷, C m⁹, C m⁶, B m⁷, E^{7\flat 9}, A₆⁷, A^{7\sharp 5}, A m⁷, D⁹, G⁶, and E♭ Maj^{7/G}. Measure numbers 1 and 2 are indicated above the staff.

Você E Eu

for Josefina Méndez

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

- Staff 1:** Labeled **B^b⁹**. The melody starts with eighth-note pairs followed by quarter notes.
- Staff 2:** Labeled **A^{7alt}**. The melody continues with eighth-note pairs and quarter notes.
- Staff 3:** Labeled **B^b⁹**, **dm⁷b⁵**, **G⁷alt**, and **C_{Mi}¹¹**. The melody includes eighth-note pairs and quarter notes, with a fermata over the last note of the G⁷alt section.
- Staff 4:** Labeled **E^b_{Mi}⁶**, **E^b_{Mi}**, **B^b⁹/D**, and **D^b⁰**. The melody features eighth-note pairs and quarter notes.
- Staff 5:** Labeled **C_{Mi}¹¹**, **F¹³**, and **B^b⁹**. The melody includes eighth-note pairs and quarter notes.
- Staff 6:** Labeled **A^{7alt}**, **B^b⁹**, **D_{Mi}⁷b⁵**, and **G⁷alt**. The melody consists of eighth-note pairs and quarter notes.
- Staff 7:** Labeled **D_{Mi}¹¹**, **D_{Mi}⁹**, **E^b_{Mi}⁶**, and **E^b_{Mi}**. The melody includes eighth-note pairs and quarter notes.
- Staff 8:** Labeled **B^b⁹/D**, **G⁷b⁹**, **C¹³**, **D^b⁰**, **D_{Mi}⁷b⁵**, **G⁷b⁹**, **C⁹**, and **E^b¹³**. The melody features eighth-note pairs and quarter notes.
- Staff 9:** Labeled **B^b**. The melody concludes with eighth-note pairs.

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

B

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

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

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

Sheet music for "The Way You Look Tonight" featuring six staves of musical notation. The music is in G major (one sharp) and common time (indicated by '4'). The lyrics are provided for the vocal part.

Chords:

- Staff 1: G⁶ E₉ A₉ D⁷ G⁶ E₉ A₉ D⁷ G₉ A₉ E₉ A₉ D⁷ G₉ F¹³
- Staff 2: E⁷ A₉ D⁷ D₉ G⁹ C₉ A₉ D⁷ G⁶ E₉ A₉ D⁷
- Staff 3: G⁶ E₉ A₉ D⁷ [1. C₉ F⁹] [2. B♭₉ A₉] B⁹ C₉ F⁹ B♭₉
- Staff 4: D₉ D♭⁹ C₉ F⁹ B♭₉ G⁹ C₉ F⁹ B♭₉ E♭₉
- Staff 5: A₉ D⁷ G₉ E₉ A₉ D⁷ G₉ F⁹ E⁷ A₉
- Staff 6: D⁷ D₉ G⁹ C₉ A₉ D⁷ G⁶ E₉ A₉ D⁷ G⁶ E₉ A₉ D⁷

Lyrics:

for Josefina Mendez

1. You look just like you did
When we first met
I was a boy and you were a girl
And I used to think that you
Were the prettiest girl in the world
Now I know it's true
That you're still the prettiest girl in the world
2. You look just like you did
When we first met
I was a boy and you were a girl
And I used to think that you
Were the prettiest girl in the world
Now I know it's true
That you're still the prettiest girl in the world

(Bossa Nova)

Wave

Antonio-Carlos Jobim

A	$\overbrace{D_{\Delta 7}}^{4}$	$B_{\circ 7}^{\flat}$	A_{-7}	$D_{7\flat 9}$	
	$G_{\Delta 7}$	G_{-6}	$F_{13}^{\#}$	$F_{7\flat 13}^{\#}$	B_9 $B_{7\flat 9}$
	E_9	B_7^{\flat}	A_7	D_{-7} G_7	D_{-7} G_7 }
B	G_{-7}	C_7	$F_{A\Delta 7}^{\#}$		\therefore
	F_{-7}	B_7^{\flat}	$E_{G\Delta 7}^{\flat}$	$A_{7\flat 9}$	
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₋₇ | B₇^b | E_{Δ7}^b A₇^b | G₋₇ C_{7b9} |

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

$\frac{4}{4}$: | F- F- | F-7 D_{ø7} | D_{Δ7}
1. | E- | E_b |

| B_b-7 | B_b-7 | G-7 | C_{7b13} |
2. | A_b |

| B_b-7 | G_{ø7} C_{7b9} | F_{Δ7} | ∕ |

B

| G-7 C₇ | F_{Δ7} D-7 | G-7 C₇ | F_{Δ7} |

| E-7 A₇ | D_{Δ7} | E_b-7 A₇ | D_{Δ7} C_{7b13} |

A

| F- F- | F-7 D_{ø7} | D_{Δ7}
| E- | E_b |

| B_b-7 | B_b-7 | G-7 | C_{7b13} |

| D_{Δ7} | G_{ø7} C₇ | D_{Δ7} | D_{7#11} |

| F-7 | G_{ø7} C_{7b13} | F- | G_{ø7} C_{7b9} |

What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G_{MA}⁷, E_{MI}⁷, and G_{MA}⁷. Staff 2 continues with E_{MI}⁷ and A_{MI}⁷. Staff 3 begins with a rest followed by D¹³_{SUS}, D¹³, and B bracketed A_{MI}⁹. Staff 4 shows D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷. Staff 6 starts with C bracketed C_{MI}⁹, C_{MI}⁹, and D¹³_{SUS}. 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_{MA}⁷, E_{MI}⁷, G_{MA}⁷
- Staff 2: E_{MI}⁷, A_{MI}⁷
- Staff 3: D¹³_{SUS}, D¹³, B bracketed A_{MI}⁹
- Staff 4: D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, D¹³
- Staff 5: G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, E_{MI}⁷
- Staff 6: C bracketed C_{MI}⁹, C_{MI}⁹, D¹³_{SUS}
- Staff 7: D.S. (no Repeat)
- Staff 8: Vamp & fade on C

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

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

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

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

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

D_b7^{#9} G_b_{M1}7

fine

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

C_{MA}7 A7_{#5#9} D_{MI}7 G7_{b9} C_{MA}7 G_{MI}7 C7 F_§ F#^o

2.

G_{MI}7 C7 F_§ F#^o

B



C_{MA}7/G G⁹_{sus} C⁶

F#_{MI}7 B⁹ A_b_{MI}7 D_b7_{b9} F#_{MI}7 F7_{#11}



C

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



D_{MI}7_{b5} G7_{b9} C_{MI}9 A_{MI}7_{b5} D_{MI}7_{b5} G7_{b9} C_{MA}7 G_{MI}7 C7_{b9} F_{MA}7



B_{b9} C_{MA}7 G⁶/B A_{MI}7 A_{MI}/G F#_{MI}7_{b5} B_{b9} E_{MI}7 A7_{b9}



D_{MI}7

G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}



You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged for a single melodic instrument. The chords are indicated above the staves:

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

R6C+R4 A1 + A2 + B

You Don't Know Me

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

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

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

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

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