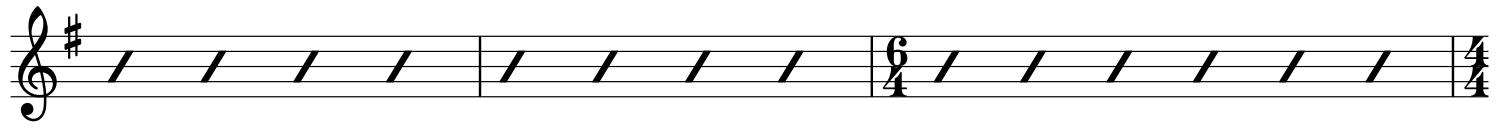


Across The Universe

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.

(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 B_{7b}	A-7 G_{o7}	C₇
	B_{7b9}	E_{7sus}	A-7
B	D₇	D-7	A-7
	D₇	D-7	A-7
C	A-7	B_{7#9} E_{7b13} A-7	B_{7#9} E_{7b13}
	A-7	F_{Δ7}	A-7

All the Things You Are

Hammerstein/Kern

C-7 F-7 B \flat 7 E \flat maj7
 A \flat maj7 D7 G maj7
 5 G-7 C-7 F7 B \flat maj7
 9 E \flat maj7 A7 D maj7
 13 E-7 A7 D maj7
 17 C \sharp -7 F \sharp 7 B maj7 G7(\sharp 5)
 21 C-7 F-7 B \flat 7 E \flat maj7
 25 A \flat maj7 A \flat -7 G-7 F \sharp dim7
 29 A \flat -7 B \flat 7 E \flat maj7 D7 G7

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

G_{MA}7 E_{MI}7 A_{MI}7 D7^{b9} G_{MA}7 E_{MI}7 A_{MI}7 D7^{b9}
 G_{MA}7 E_{MI}7 A_{MI}7 D7^{b9} Gsus G7^{b9} C_{MA}7
 1. C_{MI}7^{b5} F^{#7#5} B_{MI}7 C_{MI}7 F^{#7#5} B_{MI} B_{MI}7
 C_{MI}7^{b5} F^{#7#5} B_{MI}7 E7^{#5} A_{MI}7 D7^{b9} 2. B^{9sus} B7^{b9} E_{MI}7
 Eb6 G_{MA}7 E_{MI}7 A¹³ A7^{#5} D^{9sus} D7^{b9} B¹³ E7^{b9} A_{MI}7 D7^{b9} G_{MA}7

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. The first staff starts with a 4/4 time signature, followed by a 3/4 section, then a 4/4 section. It includes chords C, D_{M1}, C/E, F, D⁷/F#, G⁷, G^{#o}A_{M1}, C⁺/A^b, C/G, D⁷/F# F. The second staff continues with F_{M1}, C/E, A_{M1}⁷, D_{M1}, G⁷, C, C, D_{M1}, C/E, followed by a 3/4 section and a 4/4 section. The third staff includes F, D⁷/F# G⁷, G^{#o}A_{M1}, C⁺/A^b, C/G, D⁷/F#, F, F_{M1}, C/E, A_{M1}, C_{M1}, G⁷, C. The fourth staff shows B^b A_{M1} G_{M1}F, E^b F, B^b A_{M1} G_{M1}F, E^b D, G_{M1}⁷. The fifth staff concludes with C, F/G, C, F/G, C.

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

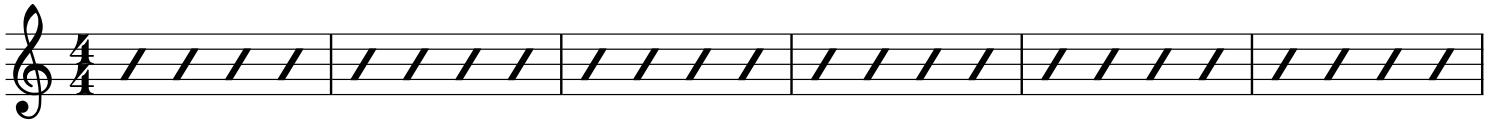
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

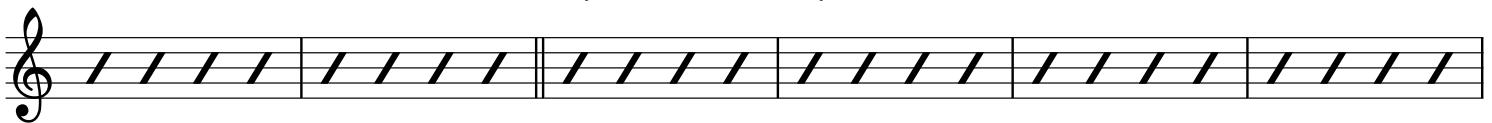
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

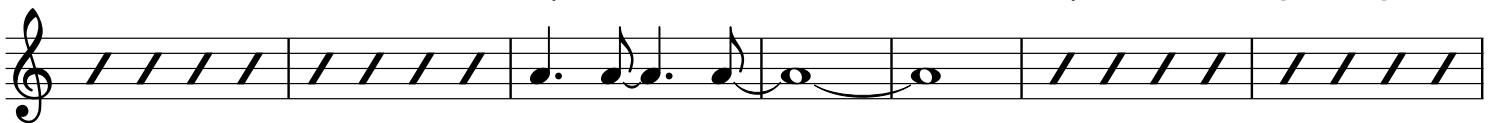
G

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}

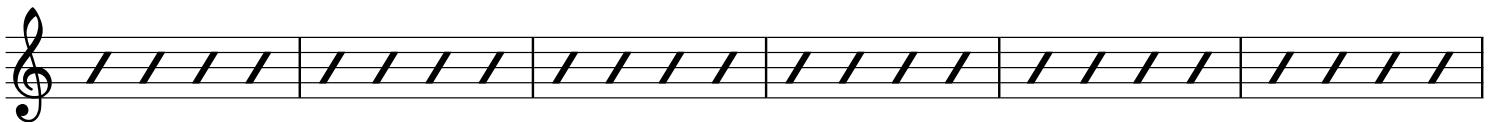
G⁷

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

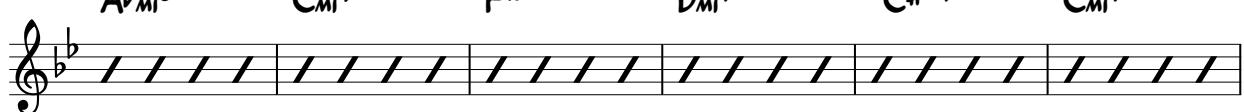
For Josefina Mendez

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 and C chords.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues) 1

António-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

Chega De Saudade

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

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

Corazon Mirando Al Sur

for Josefina Mendez

A

B_b_{M1} E_b_{M1} C_{M1}7_{b5} F^{7alt} B_b_{M1} E^{7#11} E_b_{M1}7 A_b7 D_bG⁷ G_b6

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

E_b_{M1}7 A_b7 D_bG⁷ G_b6 C_{M1}7_{b5} F^{7alt} B_b_{MA}7 A_b_{MA}7 B_b_{MA}7 G^{7alt} G_b13 F¹³

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

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

F^{7alt}

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

B A little faster

rit...

A Tempo

∅

∅ Interlude

∅ D.C. al Coda

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Cosas Como Tu

for Josefina Mendez

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

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

C7 F_{MA}7 Bb7#11 C_{MA}7 A7b9 D7

G7 E_{MI}7b5 A7b9 D_{MI}7 G7 E_{MI}7b5 A7b9 D_{MI}7

G7

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

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C



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



A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹



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



C_{MA}7 D_{MI}7 G⁷



Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

The musical score is composed of four staves of music in 4/4 time, treble clef. The chords labeled above the notes are:

- Staff 1: C_{MA}7, B_{b7}, E_{MI}7, A7^{#9}, D_{MI}7
- Staff 2: D_{MI}7, F_{MI}, B_{b7}, E_{MI}7
- Staff 3: A7^{#9}, D_{MI}7, D_{MI}7/C, B_{MI}7^{b5}, E7^{b9}
- Staff 4: A_{MI}7, D7^{#11}, D_{MI}7, G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

8

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

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

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

A_{MI}7 D7^{#11} D_{MI}7 G7

Desafinado

for Josefina Mendez

Jobim

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature varies between common time (4/4) and 13/8.

Staff 1: E♭⁶, F⁷♯¹¹, Fₘ₁⁷

Staff 2: B♭⁷, Gₘ₁⁷♭⁵, C⁷♭⁹, Fₘ₁⁷, G⁷♭⁹, C⁷

Staff 3: C⁷♭⁹, F⁷♭⁹, Eₘₐ⁷

Staff 4: E♭⁶, F⁷♯¹¹, Fₘ₁⁷, B♭⁷

Staff 5: Gₘ₁⁷♭⁵, C⁷♭⁹, Fₘ₁⁷, G⁷♭⁹, Cₘ₁⁷, D⁷♯⁹

Staff 6: G⁶, F♯⁷♯⁵, F¹³, E⁷, Gₘₐ⁷

Staff 7: B♭⁷♯¹¹, Aₘ₁¹¹, D¹³, Gₘₐ⁷, Gₘ₁⁶, Aₘ₁⁷♭⁵

Staff 8: Dₘ₁⁹, F⁷, B♭ₘₐ⁷, B⁰, Cₘ₁¹¹, 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**




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_bM_A7, A_bM_A7, B_bM_A7, A_bM_A7, G_MA7. Staff 2 (measures 6-10) begins with E_MI7, A_MI7, D7, followed by a section labeled 'A' with chords B_bM_A7, A_bM_A7. Staff 3 (measures 11-15) includes chords B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}, B_b6, F_MI7. Staff 4 (measures 16-20) includes chords B_bM_A7, A_bM_A7, B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}. Staff 5 (measures 21-25) includes chords B_b6, E_MI7^{b5}, A7, B_bD_MI, B_b6, D_MI, B_b6. Staff 6 (measures 26-30) includes chords D_MI7, G7^{b9}, C_MI, A_bM_{I6}, C_MI, A_bM_{I6}, C_MI7, F7^{b9}, B_bM_A7. Staff 7 (measures 31-35) includes chords A_bM_A7, B_bM_A7, F_MI7, B_b7^{b9}, E_bM_A7, E_bM_{I(MA7)}, B_b6. 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 first staff contains chords Eb_{MA}7, Ab7, G_{MI}7, C7, and F_{MI}7. The second staff contains Ab_{MI}7, Db7, F_{MI}7, Bb7, and D_{MI}7^{b5} G7+9. The third staff contains C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, Bb7, and Eb_{MA}7. The fourth staff contains Ab7, G_{MI}7, C7, F_{MI}7, and Ab_{MI}7. The fifth staff contains Db7, F_{MI}7, F_{MI}7/Eb D_{MI}7^{b5} G7+9, C_{MI}7, F7, and F_{MI}7. The sixth staff contains Bb7, Bb7/Ab G_{MI}7, F#_{MI}7, F_{MI}7, F_{MI}7/Bb7, and Eb_{MA}7. The seventh staff contains F_{MI}7 and Bb7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

- E♭_{M1}7
- A♭7#11
- G_{M1}7
- C7
- F_{M1}7
- A♭_{M1}7
- D♭7
- F_{M1}7
- B♭7
- D_{M1}7^{b5}
- G7#9
- C_{M1}7
- F7#11
- F_{M1}7
- B♭7

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

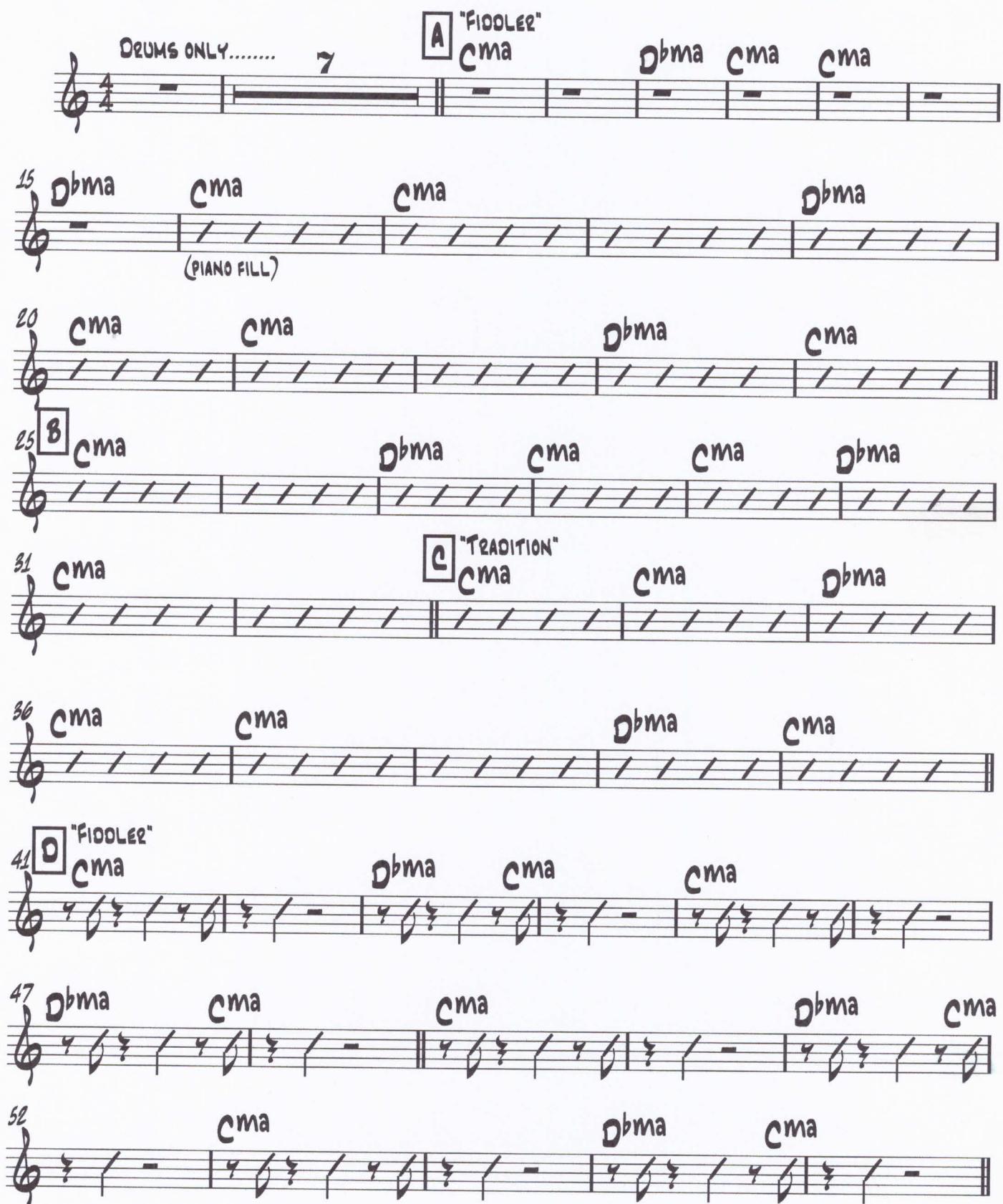
The musical score consists of four staves of chords in 4/4 time. The chords are:

- Staff 1: C_{MA}7, E_{MI}7, Eb^o, D_{MI}7, G7, G_{MI}7, F#¹³, C^{7b9}
- Staff 2: F_{MA}7, Bb¹³, 1. E_{MI}7, Eb^o, D_{MI}7, G7
- Staff 3: E_{MI}7^{b5}, A^{7b9}, D_{MI}7, G7#5b9, |2. E_{MI}7, Eb^o
- Staff 4: E_{MI}7^{b5}, A^{7b9}, D_{MI}7, G7#5b9, F_{MI}6/C, C_{MA}7

FIDDLER ON THE ROOF

SHELDON HARNIK

JERRY BOCK

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


15 Dbma Cma Cma Dbma
 (PIANO FILL)

20 Cma Cma Dbma Cma

25 B Cma Dbma Cma Cma Dbma

31 Cma C "TRADITION" Cma Cma Dbma

36 Cma Cma Dbma Cma

41 D "FIDDLER" Cma Dbma Cma Cma

47 Dbma Cma Cma Dbma Cma

52 Cma Dbma Cma

(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)

Hot House

Up Tempo, Bebop

Tadd Dameron

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

A C^{7(b5)})

(G_{MI}^{7(b5)}) D_{MI}^{7(b5)}) G_{MA}⁷

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

(G_{MI}^{7(b5)}) D_{MI}^{7(b5)}) G_{MA}⁷

C C_{MI}⁷ F^{7(b9)} B_{MA}⁷

Ab^{13(b9)} G^{13(b9)}

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

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

(G_{MI}^{7(b5)}) D_{MI}^{7(b5)}) G_{MA}⁷

(all rhythm)

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

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

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I Concentrate On You

for Josefina Mendez

Cole Porter

The musical score is handwritten in black ink on white paper. It features eight staves of music, each with a treble clef and a key signature of one flat (F#). The music is in 4/4 time. Chords are indicated above the notes, and some chords have three-note brackets underneath them. The lyrics are written below the notes. The score is divided into sections by vertical bar lines.

Chords and Sections:

- Staff 1: Bb_{MA}7, Eb⁹#11, Bb_{M1}7, Ab_{M1}7 Db7 Gb6
- Staff 2: C_{M1}7b5, F7b9, Bb_{M1}7, Ab_{M1}7 Db7 C_{M1}7b5 Gb13 F7#5 F7 Bb6 C_{M1}7 F7
- Staff 3: Bb_{MA}7, Eb⁹#11, Bb_{M1}7, Ab_{M1}7 Db7 Gb6
- Staff 4: Eb_{M1}7, Ab7, Db_{MA}7, C_{M1}7b5 F7#5 F7 Bb6
- Staff 5: Em₁7b5, Eb_{M1}7, Gb/Bb Bb_{MA}7 G_{M1}7, C_{M1}7 F7b9 Bb_{MA}7 Bb9sus
- Staff 6: Eb_{MA}7, Ab9sus, Gb/Db Db_{MA}7 Db_{MA}7, G_{M1}7b5 C7b9 F_{MA}7 F7b9
- Staff 7: Bb6 D_{M1}7 Em₁7b5 Eb_{MA}7 C_{M1}7 F7 D_{M1}7 G_{M1}7 Am₁7 D7
- Staff 8: D_{M1}7b5 G7#5b9 C_{M1}7 Gb7#11 F7#5 F7b9 Bb6 C_{M1}7 F7

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

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



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



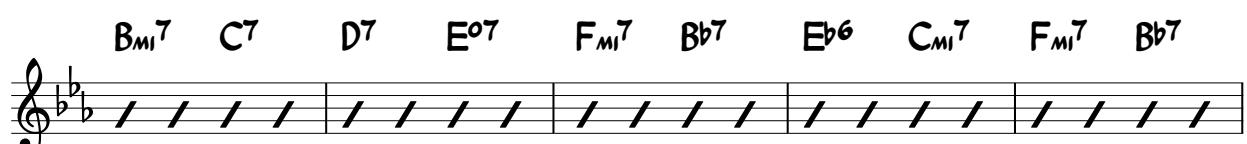
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



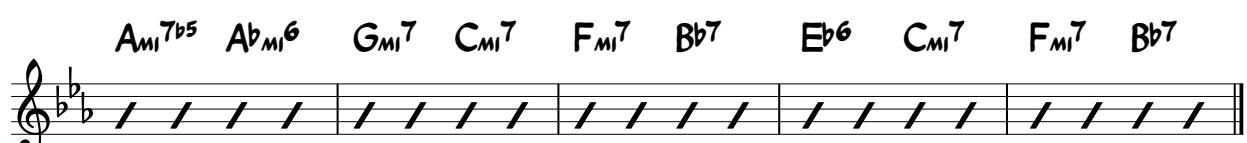
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B

| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7}

| D₇ | B-7 | B-7 E₇ |

C

| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

Just Friends

for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

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



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

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



D7

D_{M1}7

G7

C_{MA}7

G_{M1}7 C7



La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

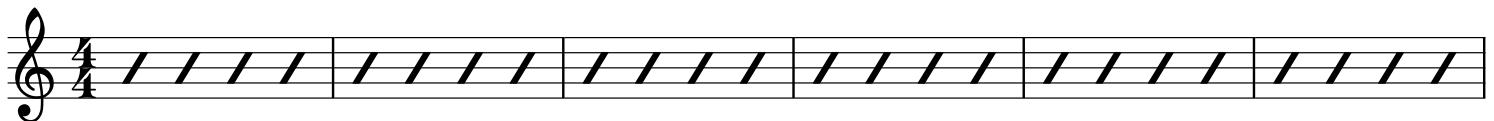
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

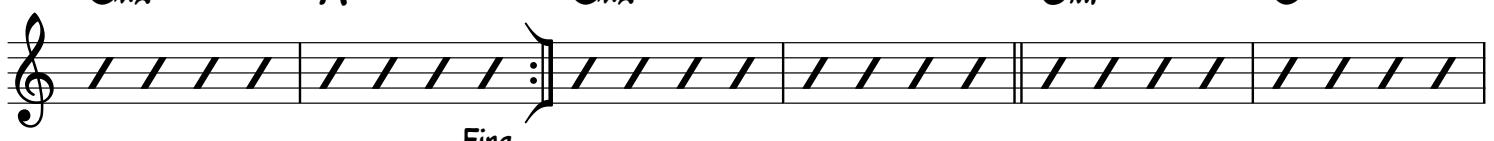
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of eight staves of music, each starting with a treble clef and a '4' 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 vocal line includes several sustained notes and rests.

The chords and notes 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

Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

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

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

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

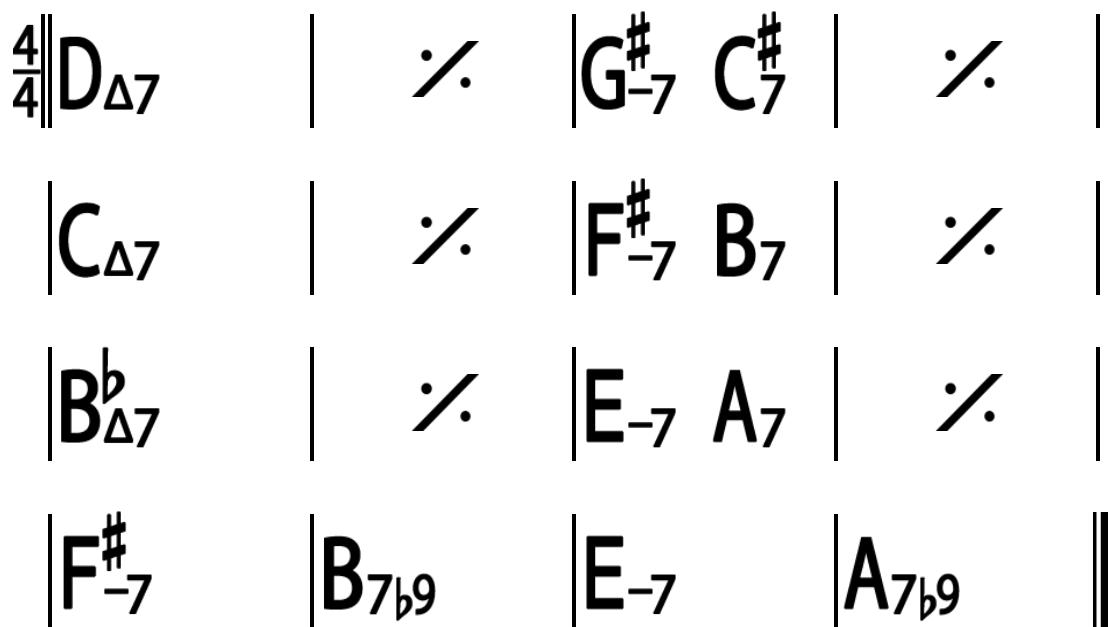
| F_{7sus} |

D.C. al Fine

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

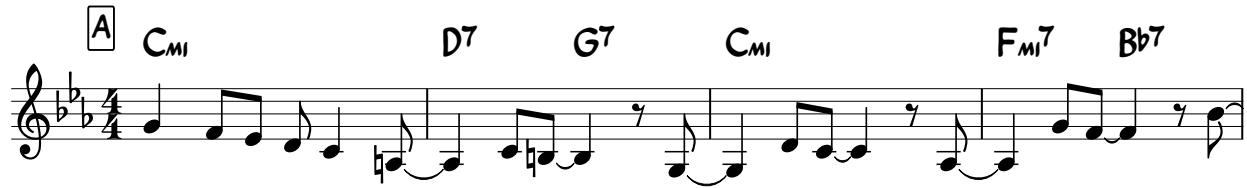
| F[#]_{_7} | B_{7b9} | E_{_7} | A_{7b9} | ||

Lullaby of Birdland

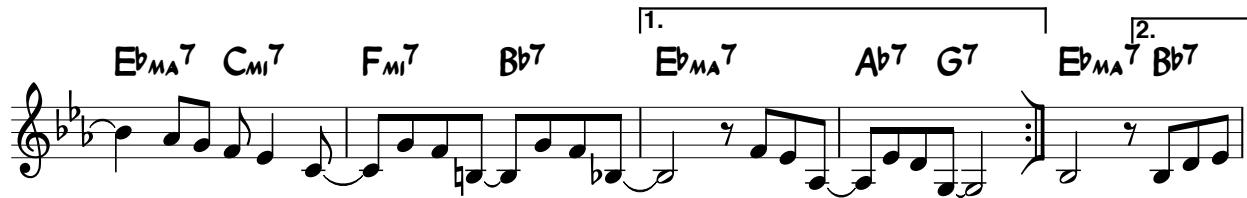
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



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



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

Manha de Carnaval

Record xx

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

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

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

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

↑ ↑ ↓ ↑ ↓

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

E-(add9)

time:

A-7 E- A-7 E-

A- E- B7 E

Mas Que Nada

for Josefina Mendez

Intro Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Ab7

Eb_{MI}7 Bb7#9

A

Eb_{MI}7

Eb_{MI}7

Ab_{MI}7

Db7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

Eb_{MI}7

Eb_{MI}7 Bb_{MI}7 Am₁7 Ab_{MI}7

Db7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7

Eb_{MI}7 Bb7#9

B

Eb_{MI}7

F_{MI}7**5** Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_b_{MA}7 B7

F_{MI}7**5** Bb7

Eb_{MI}7

Bb_{MI}7**5** Eb7

C Ab_{MI}7

Db7

G_b_{MA}7

B7

F_{MI}7**5**

Bb7

Eb_{MI}7

Bb7#9

Eb_{MI}7

F_{MI}7**5** Bb7

Eb_{MI}7

Ab_{MI}7 Db7

G_b_{MA}7 B7

F_{MI}7**5**

Bb7

Eb_{MI}7

Eb_{MI}7

⋮

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

The musical score consists of two staves. The top staff is for a solo instrument and features a series of chords and notes. The chords are labeled above the staff: 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, 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.

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

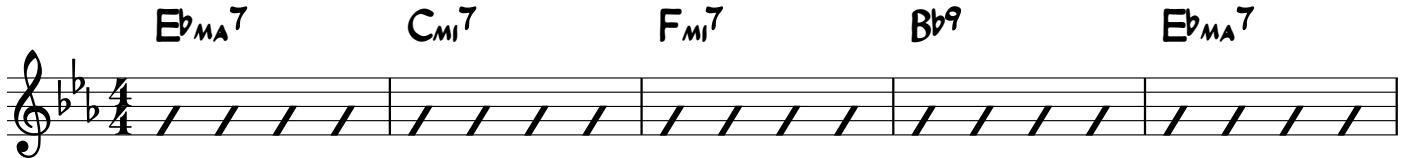
Eb_{MA}7 Eb_{M1}7 Ab7#11 G_{MA}7 E_{M1}7

A_{M1}7 D7

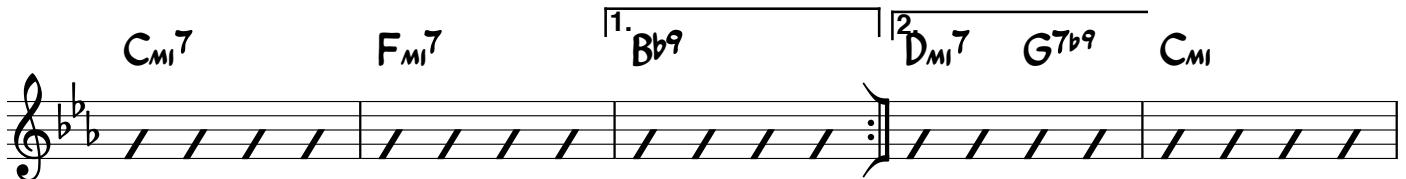
More

for Josefina Mendez

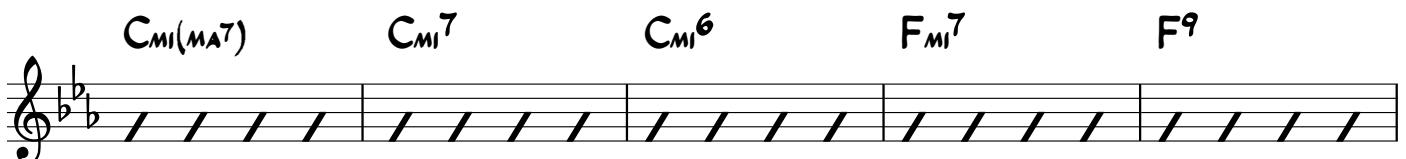
E_{flat} M_A7 C_MI7 F_MI7 B_b9 E_{flat} M_A7



C_MI7 F_MI7 1. B_b9 2. D_MI7 G7_b9 C_MI



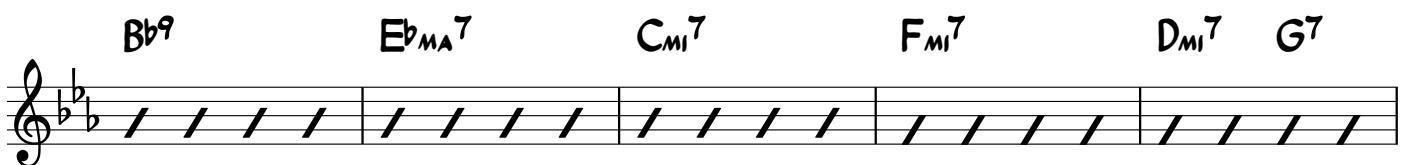
C_MI(MA7) C_MI7 C_MI6 F_MI7 F9



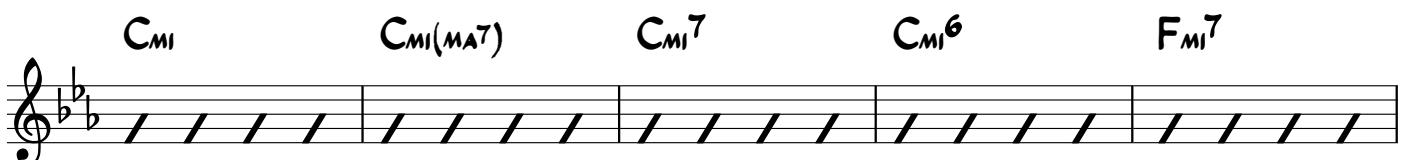
F_MI7/B_b B_b7_b9 E_{flat} M_A7 C_MI7 F_MI7



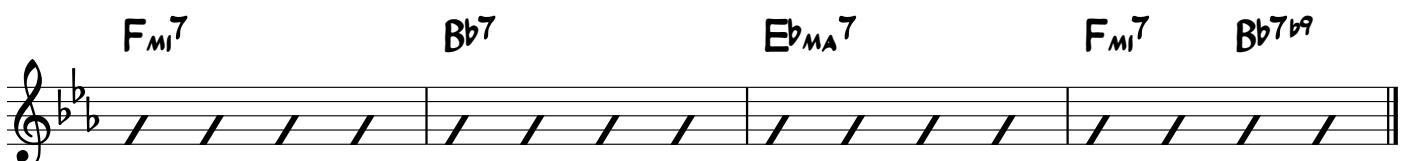
B_b9 E_{flat} M_A7 C_MI7 F_MI7 D_MI7 G7



C_MI C_MI(MA7) C_MI7 C_MI6 F_MI7



F_MI7 B_b7 E_{flat} M_A7 F_MI7 B_b7_b9



My Shining Hour 1

(Medium Swing)

Harold Arlen

A

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

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

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

G_7 | C_7 | C_7 | F_7 ||

B

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

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

Night And Day 1

(Medium Swing)

Cole Porter

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

Night and Day

Record A1+A2 for solo

Emaj7	Eb7#5	Abmaj7	Ab6
Emaj7	Eb7#5	Abmaj7	Ab6
D-7b5	Db-7	C-7	Bdim7
Bb-7	Eb7#5	Abmaj7	Ab6
Emaj7	Eb7#5	Abmaj7	Ab6
Emaj7	Eb7#5	Abmaj7	Ab6
D-7b5	Db-7	C-7	Bdim7
Bb-7	Eb7#5	Abmaj7	Ab6
Bmaj7		Abmaj7	
Bmaj7	(A6/9#11)	Abmaj7	
D-7b5	Db-7	C-7	Bdim7
Bb-7	Eb7#5	Ab6	

Intro AAB (solo AA) B

168

mf INTRO GRADUS ex ad DGCNT

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

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

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

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

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

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

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

C¹³ G_{MA}^7 D_{MI}^{11} G⁹ C F⁹

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



(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

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

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

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

B

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

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

A

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

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

C

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

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

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

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

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

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

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

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

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

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

To Coda

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A

D-9

G-9

B

G-9

Fine

D.S. al Fine

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

- Staff 1:** Features chords E^b⁹, F/A, and E^b⁹.
- Staff 2:** Features chords A^bM_A⁷, G¹³, G^{7b13}, and C⁹.
- Staff 3:** Features chords C⁷b⁹, F_{M1}(M_A⁷) F_{M1}⁷, A^bM_I⁷, D^b⁹, G^bM_A⁷, gm⁷b⁵C⁷b⁹, F_{M1}⁷, and F#⁰.
- Staff 4:** Features chords B^bM_I⁷, E^b⁷[A], A^bM_A⁷, G_{M1}⁷b⁵C⁷b⁹, F_{M1}(M_A⁷) F_{M1}⁷, E^bM_I⁷, and A^b⁹.
- Staff 5:** Features chords D^bM_A⁷, C_{M1}⁷b⁵F⁷b¹³, B^bM_I(M_A⁷), B^bM_I⁷, E^b⁷, and E^b⁷b¹³.
- Staff 6:** Features chords A^bM_A⁷, D_{M1}⁷b⁵, and G⁷b¹³.
- Staff 7:** Features chords C_{M1}⁷, A^bM_I⁶, B^bM_I⁷, E^b⁷[B], A^bM_A⁷, G_{M1}⁷b⁵C⁷b⁹, and F_{M1}(M_A⁷).
- Staff 8:** Features chords F_{M1}⁷, E^bM_I⁷, A^b⁹, D^bM_A⁷, C_{M1}⁷b⁵F⁷b¹³, D^bM_A⁷, and D^bM_I⁶.

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

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

A♭/G G/E♭ G/F F/D♭ E₉ E♭º D₉⁷

A⁷♭⁹ D₉ F₉ A♭º Bº B♭⁷♯¹¹

A⁷ alt A♭⁷♯¹¹ Gsus

Softly, as in a Morning Sunrise

for Josefina Mendez

The musical score consists of four staves of handwritten notation. The first staff starts with a G_{M1}7 chord. The second staff begins with an E♭7^{#11} D7^{#9} chord, followed by a G_{M1}7 chord. The third staff starts with a C_{M1}7 chord. The fourth staff starts with a D7^{#9} chord.

Chords and markings include:

- Staff 1: G_{M1}7, A_{M1}7^{b5} D7^{#9}, G_{M1}7, A_{M1}7^{b5} D7^{#9}, G_{M1}7
- Staff 2: E♭7^{#11} D7^{#9}, G_{M1}7, A_{M1}7^{b5} D7^{#9}, G_{M1}7, C_{M1}7, F7, B♭_{MA}
- Staff 3: C_{M1}7, C_{M1}7/B♭, A_{M1}7^{b5}
- Staff 4: D7^{#9}

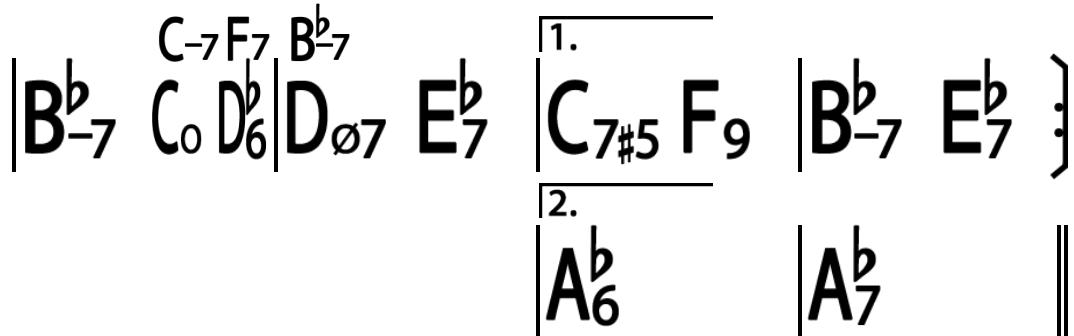
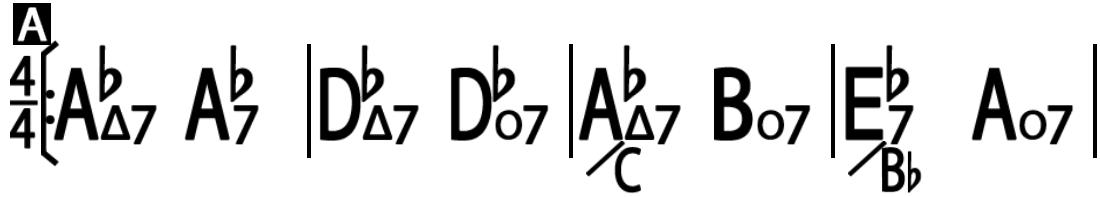
Measure numbers 1. and 2. are indicated above the second and third staves respectively.

Someone To Watch Over Me

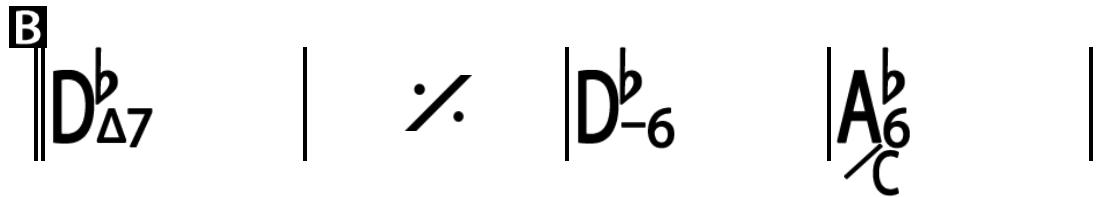
(Ballad)

George Gershwin

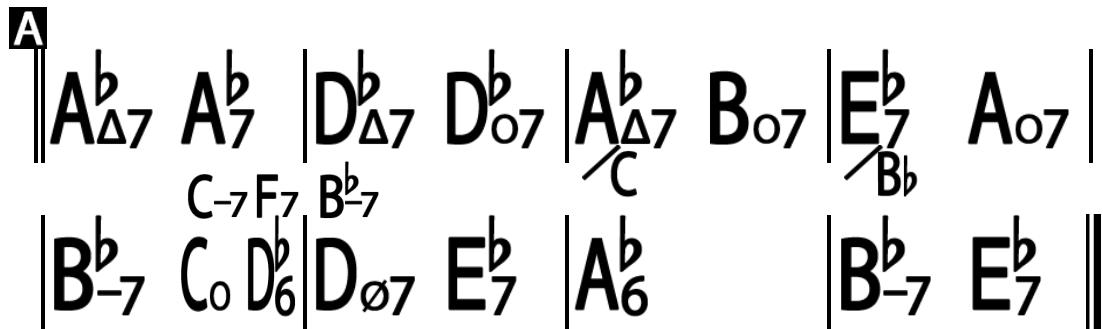
A



B



A



Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

C D_{M1} D_{M1/C#} D_{M17/C} G^{7/B} B^b A^b C⁷

Double Tempo (♩=♩)

D D D_{M17} B_{M1} D/A G

C D D_{M17} B_{M1} D/A G

Temp 1 (♩=♩)

C F F D_{M17} F⁷

B^b G G⁷ C D_{M1} D_{M1/C#}

D_{M17/C} G^{9/B} B^b A^b C⁷ D B^b A^b C⁷ F

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

A 4: DΔ7	∕ G#-7	C#7b13
GΔ7	G6	C7
B 1. F#-7	B7b9	E-7
C#7	E7	E-7
B-7	E7	B7b A7 }
C 2. F#-7	B7b9	E-7
DΔ7	G7	D6
		E-7 A7

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

C_7 | F_7 | 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 |

(Bossa)

Triste

Tom Jobim

A

G_{Maj}⁷ ∕ E_b_{Maj}⁷ A_b¹³

G_{Maj}⁷ ∕ B_m⁷ E^{7b9}

Am⁷ B^{7\#5} Em⁷ Em^(\Delta7) F^{\#7\#5}

B_{Maj}⁷ F^{\#13} B_m⁷ E⁹ Am⁷ D^{7\#5}

G_{Maj}⁷ ∕ G_m⁷ C⁹

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

B

G_{Maj}⁷ ∕ D_m⁹ G₆⁷ D_b^{7\#11}

C_{Maj}⁷ C_m⁶ B_m⁷ B_b⁰⁷

Am⁷ D^{7b9} G_m⁷ C⁷ G_m⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

$\frac{4}{4} \parallel$ | E₋₇ | E _{$\Delta 9$} ^b | E₋₇ | E _{$\Delta 9$} ^b |

Intro

A
| D _{$\Delta 9$} | F₁₃ | B _{$\Delta 7$} ^b | B₆^b |

| A₇ | \asymp | D _{$\Delta 7$} | \asymp |

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

| B₋₇ | E_{-7**5**} | G₋₇ | A₇ | ||

B
| D _{$\Delta 7$} | F₁₃ | B _{$\Delta 7$} ^b | B₆^b |

| A₇ | \asymp | F_{-7**5**}[#] | B_{7**9**} |

| G _{$\Delta 7$} | C_{7#11} | F₋₇[#] | F_o |

| E₋₇ | A₇ | F_{-7**5**}[#] | B_{7**9**} |

| G _{$\Delta 7$} | C_{7#11} | F₋₇[#] | F_o |

| E₋₇ | A₇ | D _{$\Delta 7$} | F _{$\Delta 7$} | B _{$\Delta 7$} ^b | E _{$\Delta 7$} ^b |

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves show the piano part in treble and bass clef, with chords G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The next two staves show the piano part again with chords G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The fifth staff shows the piano part with chords G Maj⁷, ∕, Bm⁷, and E⁷♭9. The sixth staff begins with a treble clef and a '1.' above the staff, showing chords A m⁷, C m⁷, C m⁶, B m⁷, and E⁷♭9. The seventh staff continues with A m⁷, D⁷♭9, G Maj⁷, G m⁷, and ends with a colon. The eighth staff begins with a '2.' above the staff, showing chords C m⁹, C m⁶, B m⁷, E⁷♭9, A₆⁷, and A⁷♯5. The ninth staff concludes the piece with A m⁷, D⁹, G⁶, and E♭ Maj⁷/G.

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

D_{MI}7_b5 G7_b9 C_{MI}9 F7_b9 [1] B_B_{MI}11 E_b13sus [2] B_B_{MI}11 E_b13sus

B

A_B_{MA}7 C_M11 D_B_{MA}9 C_{MI}7 B_B_{MI}9 C_{MI}7 [1.] D_B_{MI}9

G_b13sus C_b6 B_B_{MI}11 E_b13sus

[2.] D_B_{MI}9 G_b13sus G_b13 C_B_{MA}9 E_b13sus

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

G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ F¹³
 E⁷ A_{M1}⁷ D⁷ D_{M1}⁷ G⁷ C_{MA}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷
 G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ 1. C_{M1}⁷ F⁷ 2. B_{B MA}⁷ B^o C_{M1}⁷ F⁷ B_{B MA}⁷
 D_{M1}⁷ D^b^o C_{M1}⁷ F⁷ B_{B MA}⁷ G⁷ C_{M1}⁷ F⁷ B_{B MA}⁷ E^b_{MA}⁷
 A_{M1}⁷ D⁷ G_{MA}⁷ E_{M1}⁷ A_{M1}⁷ D⁷ G_{MA}⁷ F⁷ E⁷ A_{M1}⁷
 D⁷ D_{M1}⁷ G⁷ C_{MA}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷ G⁶ E_{M1}⁷ A_{M1}⁷ D⁷
 A_{M1}⁷ D⁷ G_{MA}⁷ A_{M1}⁷ D⁷

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

What a Diff'rence a Day Made

Record A1 for solo

Ebmaj7	C7#9	F-7	Bb7
F-7	Bb7	Eb	Eb/G Gbdim7
F-7	Bb7	Eb	
D-7	G7	C-7	
F7		F-7	Bb7
F-7	Bb7	Eb	Eb/G Gbdim7
F-7	Bb7	Bb-7	Eb7
Abmaj7	Ab-6	Eb	Gbdim7
F-7	Bb7	Eb	

Ending Eb, C-7, F-7, Bb7 (4x)

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 chords. Staff 3 shows a bass line and chords D¹³_{SUS}, D¹³, and A_{MI}⁹. Staff 4 includes D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by a D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷ chords. Staff 6 begins with a bass line and chords C_{MI}⁹, C_{MI}⁹, and D¹³_{SUS}. Staff 7 shows a bass line with a final chord of C. Staff 8 concludes with a bass line and a final chord of C.

Chords labeled in the score:

- Staff 1: G_{MA}⁷, E_{MI}⁷, G_{MA}⁷
- Staff 2: E_{MI}⁷, A_{MI}⁷
- Staff 3: D¹³_{SUS}, D¹³, 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_{MI}⁹, C_{MI}⁹, D¹³_{SUS}
- Staff 7: C
- Staff 8: C

Performance instructions at the bottom:

D.S. (no Repeat)
Vamp & fade
on C

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

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

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

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

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

D_b7^{#9} G_b_{M1}7

fine

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

C_{MA}7 A7_{#5#9} D_{MI}7 G7_{b9}

2.

C_{MA}7

G_{MI}7 C7

B

F[§]

F#^o



C_{MA}7/G G⁹_{sus} C⁶

F#_{MI}7 B⁹

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



C

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



D_{MI}7_{b5} G7_{b9}

C_{MI}9 A_{MI}7_{b5} D_{MI}7_{b5} G7_{b9}

C_{MA}7

G_{MI}7 C7_{b9} F_{MA}7



B_b9

C_{MA}7

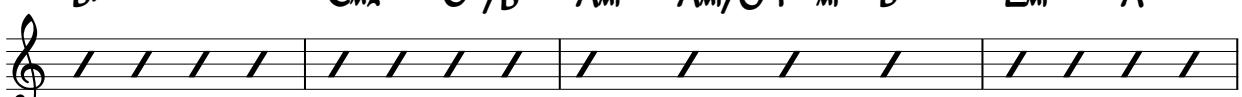
G⁶/B

A_{MI}7

A_{MI}/G F#_{MI}7_{b5} B_b7_{b9}

E_{MI}7

A7_{b9}



D_{MI}7

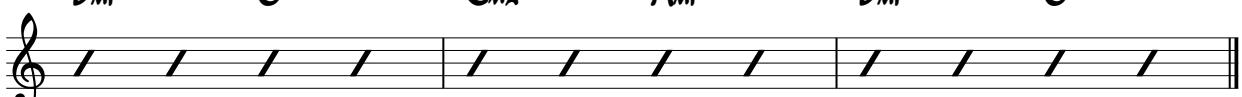
G7_{b9}

C_{MA}7

A_{MI}7

D_{MI}7

G7_{b9}



You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

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

R6C+R4 A1 + A2 + B

You Don't Know Me

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

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

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

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

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