



Josefina Méndez Jazz Tunes

Across The Universe.....	5
A Felicidade.....	1
Agua De Beber 1.....	7
Aguas De Marco (Waters Of March).....	8
A Felicidade.....	10
All Of Me.....	11
All Or Nothing At All.....	12
All The Things You Are.....	13
Anos Dourados.....	14
As.....	15
As Time Goes By.....	16
Autumn Leaves.....	17
Believe You Me.....	18
Berimbau.....	19
Blackbird.....	21
Black Hole Sun.....	22
Body And Soul.....	24
Brigas Nunca Mais.....	25
Butterfly.....	26
Call Me.....	27
Caravan.....	28
Chega De Saudade (No More Blues).....	29
Chovendo Na Roseira.....	30
Close To You.....	31
Close Your Eyes.....	32
Come Rain Or Come Shine.....	33
Corazon Mirando Al Sur.....	34
Corcovado.....	35
Cosas Como Tu.....	36
Crazy He Calls Me.....	37
Dale.....	38
Darn That Dream.....	40
Days of Wine and Roses.....	41
Days of Wine and Roses Shout Chorus.....	42
Days of Wine and Roses Shout Chorus.....	43
Desafinado.....	44
Desvelo.....	46
Dindi.....	47
East of the Sun.....	48
Embraceable You.....	51
Estate.....	52
Eu sei que vou te amar.....	53
500 Miles High.....	54
Fly Me To The Moon.....	55
For All We Know.....	56
For Once In My Life.....	57
Fotografia-arranged.....	58
Fotografia.....	60
Fotografia.....	62
Georgia On My Mind.....	63

Girl From Ipanema, The.....	64
Goin' Out Of My Head.....	66
Here's That Rainy Day.....	67
How Deep Is The Ocean.....	68
I Can't Give You Anything But Love.....	69
I Concentrate On You.....	70
If You Could See Me Now.....	71
I Get A Kick Out Of You.....	72
I Hear A Rhapsody.....	73
I'll Close My Eyes.....	74
Insensatez.....	75
I'm Old Fashioned.....	76
I Only Have Eyes For You.....	77
It Could Happen To You.....	78
It Had To Be You.....	79
I Thought About You.....	80
I've Got The World On A String.....	81
I've Got You Under My	82
I Wanna Be Around.....	83
I Wish You Love.....	84
Just Friends.....	85
Just One Of Those Things.....	86
Kissing a Fool.....	87
La Puerta.....	88
Let's Face the Music and Dance.....	89
Let's Fall In Love.....	90
Let's Get Lost.....	91
Light As A Feather.....	92
Like A Lover.....	93
Like Someone In Love.....	94
Little Boat (O Barquinho).....	95
The Look of Love.....	96
Lullaby of Birdland.....	97
Manha De Carnaval (Black Orpheus).....	98
Mas Que Nada.....	99
Meditation.....	100
MichAngel.....	102
Midnight Sun.....	103
Missing You.....	104
Moonlight In Vermont.....	106
More.....	107
My Foolish Heart.....	108
My One and Only Love.....	109
My Shining Hour.....	110
The Nearness of You.....	111
Never Let Me Go.....	112
Nice 'n Easy.....	113
Night And Day.....	114
Nosotros.....	115
On Green Dolphin Street.....	116

One Note Samba.....	117
On the Sunny Side of the Street.....	118
Only Trust Your Heart.....	119
Our Love is Here to Stay.....	120
Overjoyed.....	121
Over the Rainbow.....	122
Pretty World.....	123
Rio Que Mora no Mar.....	125
'Round About Midnight.....	126
Sabor A Mi.....	128
Sabor A Mi Arranged.....	129
Se Todos Fossem Iguais a Voce.....	131
Smile.....	133
Crooked Smile.....	134
Softly, as in a Morning Sunrise.....	135
Something.....	136
Someone To Watch Over Me.....	137
So Nice (Summer Samba).....	138
Sound of Music.....	139
Stella By Starlight.....	140
Street Samba.....	141
S' Wonderful.....	142
Teach Me Tonight.....	143
Tenderly.....	144
That's All.....	145
That Old Feeling.....	146
This Masquerade.....	147
There Will Never Be Another You.....	148
They Can't Take That Away From Me.....	149
Triste.....	150
Tu Mi Delirio.....	151
Unforgettable.....	152
Vibô sonhando.....	153
Vocé E Eu.....	154
Voce È Linda.....	155
Voce Vai Ver JM.....	156
The Way You Look Tonight for Josefina Mendez.....	157
Wave.....	158
What A Difference A Day Made.....	159
What A Wonderful World.....	160
What Are You Doing The Rest Of Your Life?.....	161
What's Going On.....	162
What Is This Thing Called Love.....	163
What's New.....	164
Whisper Not.....	165
You And The Night And The Music.....	166
You'd Be So Nice To Come Home To.....	167
You Don't Know Me.....	168
You Don't Know What Love Is.....	169
You Go To My Head.....	170

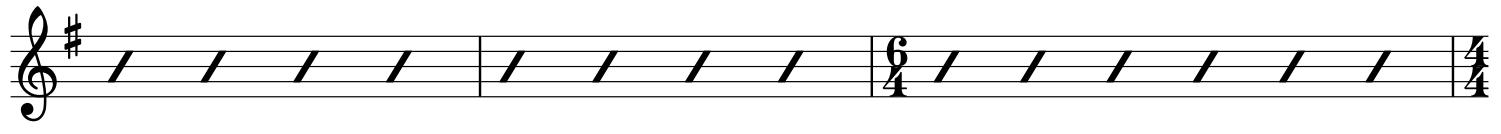
You Make Me Feel So Young.....171

Across The Universe

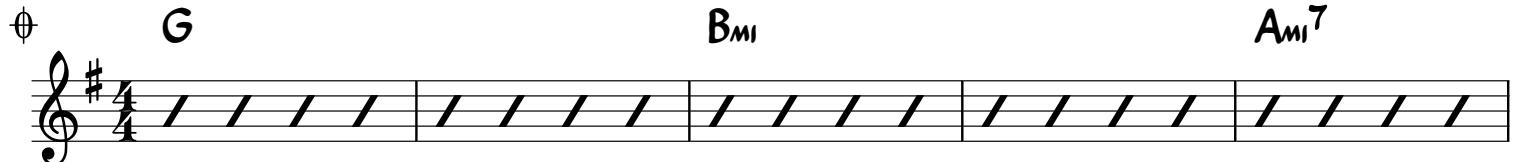
for Josefina Mendez

Lennon/McCartney

D7



D.S. al Coda 1



D.S. al Coda 2

@@ Coda 2
G



Repeat and Fade

(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
			∴
			

Aguas de Marco

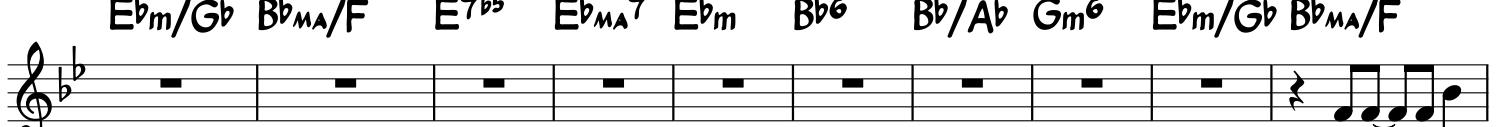
Waters of March

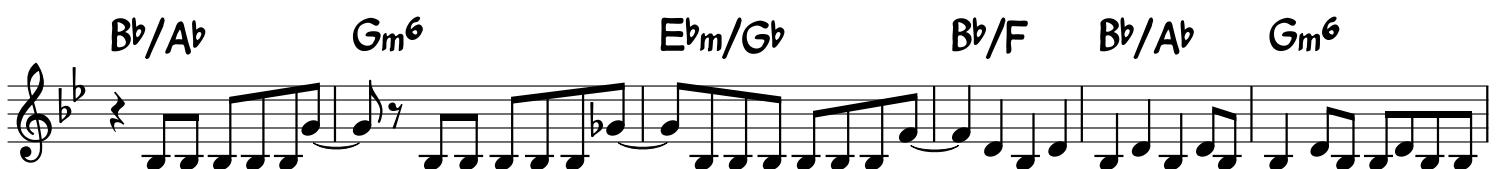
Jobim

The musical score consists of 12 staves, each containing a 16th-note pattern. Above each staff, the corresponding chords are listed. The chords are: B_b/A_b, G_m⁶, E_b_m/G_b, B_b/F, F_m⁷, B_b⁷; G_m⁶/E, E_b_m^{MA7}, B_b/F, B_b⁷/F, C⁷/E; E_b_m, B_b/F, F_m⁷, B_b⁷, C⁷/E, E_b_m^{MA7}, B_b/F; B_b⁷/F, B_b⁷, G_m⁶/E, E_b_m, B_b/F, B_b⁷/F; G_m⁶/E, E_b_m, B_b/F, B_b/A_b, G_m⁶, E_b_m⁶/G_b; B_b/F, B_b/A_b, C⁷/E, E_b_m, B_b/F, B_b/A_b; G_m⁶, E_b_m/G_b, B_b/F, B_b/A_b, G_m, E_b_m/G_b, B_b_{MA7}/F; F_m/B_b, C⁷/E, A_b¹³/E_b, B_b_{MA7}/F, B_b/A_b; G_m⁶, E_b_m/G_b, B_b/F, F_m⁷, B_b⁷, C/B_b.

E^b_m/B^b B^b/F $F_m7/B^b B^b7$ $C7/B^b$ E^b_m/B^b $B^b_{MA}7$


 B^b7/F G_m/E $E^b_m^{MA7}$ B^b6 E/D D^b/C^b $B^b/A^b G_m$


 E^b_m/G^b B^b_{MA}/F $E7^{b5}$ $E^b_{MA}7$ E^b_m B^b6 B^b/A^b G_m6 E^b_m/G^b B^b_{MA}/F


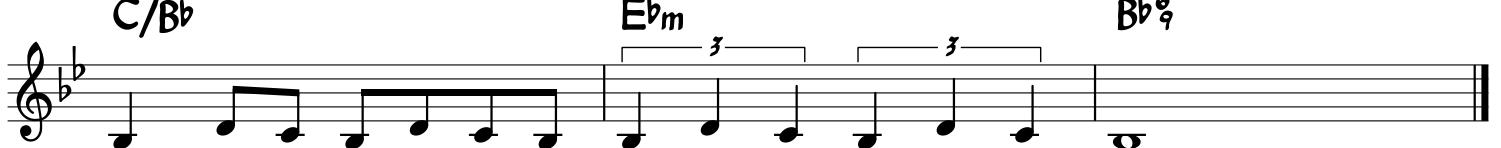
 B^b/A^b G_m6 E^b_m/G^b B^b/F B^b/A^b G_m6


 E^b_m/G^b B^b/F B^b/A^b G_m6 E^b_m/G^b B^b_{MA}/F B^b_m7


 C/B^b E^b_m/B^b B^b B^b_m7 C/B^b


 C^b/B^b B^b/F B^b B^b/A^b G_m6 E^b_{M1}/G^b


 B^b/F F_m7 B^b7 C/B^b E^b_m $F^{\#}o/B^b$ B^b_{MA}/F F_m7 B^b7


 C/B^b E^b_m B^b_6


A Felicidade

for Josefina Mendez

Jobim

A

B_bM_A9

D_MI⁷ A^{7b9}

D_MI⁷ G_CM_I⁷ F⁷ B_bM_A9

A_MI^{7b5}

D^{7b9}

G_MI⁷

F_MI⁷ B^{b9}

E^bM_A7

D^{7b9}

G_MI⁷

C⁹

G_MI⁷

A_MI⁷ D^{7b9}

G_MI⁷ F_{SUS} C^b B_bM_A9

E^b7

B_bM_A9

F_MI⁷

B^{b9}

E^bM_A7

C_MI⁷

F⁷

B^{b6}

E_MI^{7b5}

A^{7b9}

D_MI⁷ G^{7#5}

C_MI⁷ F^{7b9}

G_MI⁷

G_MI⁷/F

C⁷/E C_MI/E^b

G_MI⁷

A_MI^{7b5}

D^{7#5}

G_MI⁷

1.

2.

(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 Or Nothing At All

(Medium Up Swing)

Arthur Altman

A

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

B

$E_{\Delta 7}$	\checkmark	\checkmark	$F_{-7}^\# B_7$	
$E_{\Delta 7}$	\checkmark	$F_{-7}^\#$	B_7	
$F_{-7}^\#$	B_7	$F_{-7}^\#$	$E_{\circ 7}^b A_{7b9}^b$	
$D_{-7}^b D_{-7}^b$ $\diagdown B$	A_7	A_7^b	$G_{\circ 7} C_{7b9}$	
D.C. al CODA				
\emptyset	C_7	F_{-7}	D_{-6}^b	$A_{\Delta 7}^b$
C_{7b9}				

All the Things You Are

Hammerstein/Kern

Musical score for "All the Things You Are" featuring a single melodic line on a staff. The score consists of eight staves of music, each starting with a different chord. The chords are labeled above the notes: C-7, F-7, B♭7, E♭maj7, A♭maj7, D7, G maj7, G-7, C-7, F7, B♭maj7, E♭maj7, A7, D maj7, E-7, A7, D maj7, C♯-7, F♯7, B maj7, G7(#5), C-7, F-7, B♭7, E♭maj7, A♭maj7, A♭-7, G-7, F♯dim7, B7, E♭maj7, B7, G7.

1
5
9
13
17
21
25
29
33

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

F_{MA}7 D_{M1}7 G_{M1}7 C7^{b9} F_{MA}7 D_{M1}7 G_{M1}7 C7^{b9}

F_{MA}7 D_{M1}7 G_{M1}7 C7^{b9} F_{sus} F7^{b9} B_b_{MA}7

1. B_{M1}7^{b5} E7^{#5} A_{M1}7 B_{M1}7 E7^{#5} A_{M1} A_{M1}7 B_{M1}7^{b5} E7^{#5}

A_{M1}7 D7^{#5} G_{M1}7 C7^{b9} 2. A⁹_{SUS} A7^{b9} D_{M1}7 Db6

F_{MA}7 D_{M1}7 G13 G7^{#5} C⁹_{SUS} C7^{b9} A13 D7^{b9} G_{M1}7 C7^{b9}

F_{MA}7

(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.

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

Believe You Me

Tim Fox

Straight 8th

$\text{J} = 118$

$\frac{8}{G_{MA}7}$

$F\#_{MI}11$

$G_{MA}7$

$F_{MA}7\#5$



$E_{MI}9$

$Bb_{MA}7$

$D_{MI}9$

$Ab_{MA}7$

$A_{MI}11$ To Coda



$F\#7b9$

$B_{MI}7$

Eb_{MI}

$Ab7$

G_{MI}

G_{MI}/F

$E7b9$

A_{MI}



$C\#_{MI}$

$F\#7$

$B_{MA}7$

F_{sus}

$E_{MI}9$

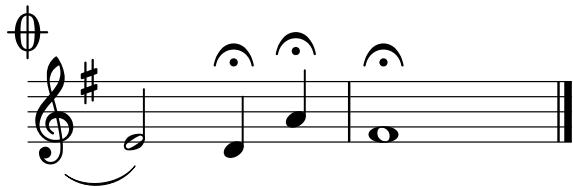
$Ab_{MA}7\#11$

$A_{MI}7$

$D7$



D.S. al Coda



Berimbau

For Josefina Méndez

Jobim

B^bmin⁷

A musical score for piano in 2/4 time, treble clef, and B-flat major. The key signature has two flats. The score consists of two staves. The top staff contains measures 1 through 4, which are identical. Each measure begins with a half note followed by a fermata. The second measure starts with a dotted half note. The third measure starts with a dotted half note. The fourth measure starts with a dotted half note. The bottom staff contains measures 5 through 8, which are also identical. Each measure begins with a half note followed by a fermata. The second measure starts with a dotted half note. The third measure starts with a dotted half note. The fourth measure starts with a dotted half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is B-flat major (two flats). Measures 11 and 12 are shown, each consisting of eight measures. The music includes various note values such as eighth and sixteenth notes, and rests. The score is written on five-line staves.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of three flats. The bottom staff uses a bass clef and a key signature of one flat. Measure 11 begins with a half note on the first line of the treble staff, followed by a quarter note on the second line, an eighth note on the third line, a quarter note on the fourth line, and a half note on the fifth line. Measure 12 begins with a quarter note on the first line of the treble staff, followed by an eighth note on the second line, a quarter note on the third line, an eighth note on the fourth line, and a half note on the fifth line. The bass staff in measure 12 shows a half note on the first line, a quarter note on the second line, and a half note on the fifth line.

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of three flats, and a common time signature. It contains ten measures of music, ending with a short rest. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains five measures of music, ending with a short rest.

A

B_b_{M1}

F_{M1}

B_b_{M1}

FMI

1st x Break for vocal

B_b_{M1}

B^b_{M1}/A₁

B7 /

B⁷/F[#]

B_b_{M1}

B^b_{M1}/A^b C⁷/G

B⁷/F#

A blank musical staff consisting of five horizontal lines and four spaces. It features a treble clef at the top left, followed by a key signature of three flats. The staff is divided into eight equal-width measures by vertical bar lines.

B_b_{M1}

FMI

A musical staff in G clef, three flats key signature, and common time. It consists of four measures. The first measure has four vertical stems pointing down. The second measure has a fermata over the first note and four vertical stems pointing up. The third measure has four vertical stems pointing down. The fourth measure has a fermata over the first note and four vertical stems pointing up.

D_b/B_b

E♭ / B♭

$D\bar{b}/B\bar{b}$ $E\bar{b}/B\bar{b}$

D_b / B_b

E^b / B^b

A musical staff in G clef, B-flat key signature, and common time. It consists of eight measures. The first measure has a rest. The second measure has a quarter note followed by a rest. The third measure has a quarter note followed by a rest. The fourth measure has a quarter note followed by a rest. The fifth measure has a quarter note followed by a rest. The sixth measure has a quarter note followed by a rest. The seventh measure has a quarter note followed by a rest. The eighth measure has a quarter note followed by a rest.

B

 $E_{MI}^b 7$ $A^b 7$ $D^b_{MA} 7$ $A^b_{MI} 7 \quad D^b 7$ C^{7b913} $F^7 alt$

2nd X break

1.

 $B_{MA} 7$

2.

 B^b_{MI}

To Coda

Solos on A and
B, last x to Coda \emptyset $E_{MI}^b F^{7b9}$ B^b_{MI} $E^b 7$ E_{MI}^b F_{MI}
 $E_{MI}^b F^{7b9}$ B^b_{MI} $E^b 7$ E_{MI}^b F^7_{sus} B^b_{MI}
 $D^b/B^b \quad E^b/B^b$ $D^b/B^b \quad E^b/B^b$ D^b/B^b E^b/B^b
 $D^b/B^b \quad E^b/B^b$ $D^b/B^b \quad E^b/B^b$ D^b/B^b B^b_{MI}

Blackbird

for Josefina Mendez

Lennon/McCartney

C D_{M1} C/E F D⁷/F# G⁷ G^{#o} A_{M1} C⁺/A^b C/G D⁷/F# F

F_{M1} C/E A_{M1}⁷ D_{M1} G⁷ C C D_{M1} C/E

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

B^b A_{M1} G_{M1}F E^b F B^b A_{M1} G_{M1}F E^b D G_{M1}⁷

C F/G C F/G C



Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

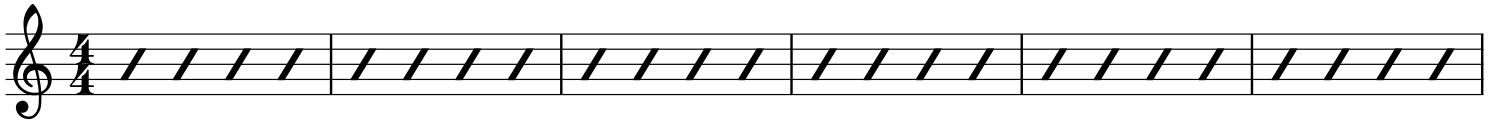
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#_{SUS}

E_{SUS}

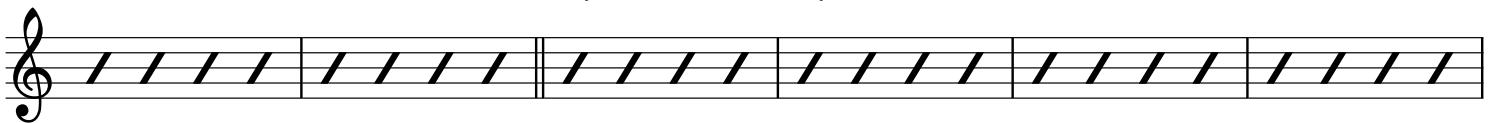
A

A_{MA}⁷

A_{MI}⁶

G_{MA}⁷

F#_{SUS}



F_{MA}⁷

E_{SUS}

E^{7b9}

A

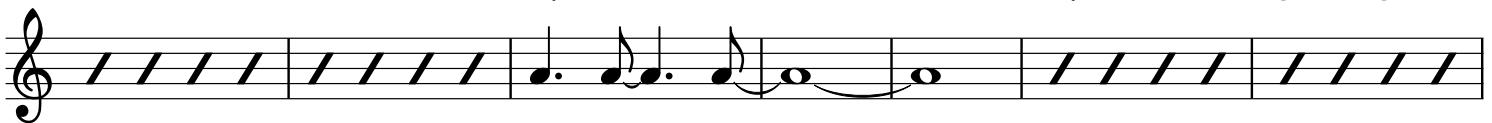
G

F

F

A_{MA}

B_{MI}⁶ B_{MI}⁶



G_{MA}^{7#5}

C#_{MI}/F# F#¹³

C_{MI}/F

B_{MI}⁹/E

G_{MA}^{7#11} F_{MA}^{7#11} E_b_{MA}^{7#11}



B

D_{MI}

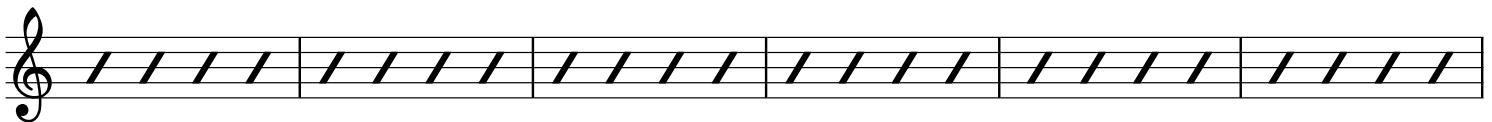
G⁷

F#_{MI}

C_{MI}⁶

F_{MA}⁷

E_{SUS}^{b9}



C_{MI}⁶ F⁷

E_{SUS}

E⁷

C A^{7sus}

A^{13b9}

D_{MA}⁷

G^{7#11}



D_{MI}

D_{MI}

E^{7b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

C#_{MI}^{7b5}

F#^{7#9}



B_{MI}

B_{MI}/A A_b_{MI}^{7b5} D_b⁷

C^{7sus}

E^{7sus}

G_{MA}^{7#11} F_{MA}^{7#11} E_b_{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

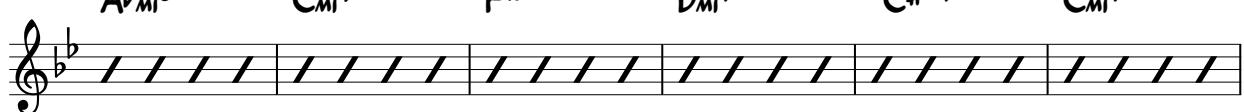
For Josefina Mendez

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



Butterfly

(Funk)

in
4
4
A half x feel throughout

F-11

B

N.C. B^b

A^b_{Δ7}
B^b

E^b_{13sus}

A^b_{13sus}

F-7

/ A-7

half x feel throughout

/ A-11

B

N.C.

A^b_{Δ7#5}
B^b

/ **/. .**

/ /
C

/ A-7

3x

⊕

C

E

Fine

G₇

N.C.

F-7

/ A-7

D.S. al Coda

Herbie Hancock

/ A-7

/ D-11

N.C. A_{7#5}

B^b₁₃

/. .

/ /
C

/ A-7

F-11

open

open
B^b₁₃

open

/. .

/. .

/. .

/. .

/. .

/. .

/. .

A_{Δ7#11}

D.C. al Fine

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

3/4 | F₆ | F_{7sus} | ∕ | ∕ | ∕ | ∕ | |.

| ∕ | ∕ | ∕ | ∕ | |.

| ∕ | D_{7sus} | D_{7sus} | D_{7sus} | D_{7sus} | |.

|| C₋₇ | ∕ | 2/4 | F₇ | 3/4 | B_{Δ7} | E_{Δ7} | B_{Δ7} | E_{Δ7} | |.

| B_{Δ7} | ∕ | 2/4 | E₇ | 3/4 | A_{Δ7} | D_{Δ7} | A_{Δ7} | D_{Δ7} | |.

| G_{7sus} | G₇ | G₋₇ | G_{7sus} | G_{7sus} | G₇ | A_{Δ7} | G_{7sus} | |.

| G₆ | G_{Δ7#} | G_{7sus} | G₇ | C_{7sus} | ∕ | C_{7b9} | |.

Close Your Eyes

A

Musical staff A in 4/4 time. It consists of five measures. The first measure has a single note. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

A_{MI} F_{#MI}7_{b5} B_{MI}7_{b5} E_{7alt}

Musical staff B in 4/4 time. It consists of three measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata.

B

Musical staff C in 4/4 time. It consists of four measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata.

D⁹

Musical staff D in 4/4 time. It consists of five measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

C B_{MI}7_{b5} E_{7alt} B_{MI}7_{b5} E₇ E₇₊

Musical staff E in 4/4 time. It consists of five measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

A_{MI} F_{#MI}7_{b5} B_{MI}7_{b5} E_{7alt} A_{MI}

Musical staff F in 4/4 time. It consists of five measures. The first measure has a note followed by a fermata. The second measure has a note followed by a fermata. The third measure has a note followed by a fermata. The fourth measure has a note followed by a fermata. The fifth measure has a note followed by a fermata.

Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

A

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

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

⋮

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

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

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

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

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

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

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

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

F $_{\emptyset 7}$

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

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

D $_{\emptyset 7}$

G $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

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

B

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

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

⋮

D $_{-7}$

G $_{7}$

C $_{7}$

⋮

F $_{7}$

⋮

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

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

F- D $_{\emptyset 7}$

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

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

Corazon Mirando Al Sur

for Josefina Mendez

A

B_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 CM1_7 F13 DM1_7 G7b9 Gb_MA F7 Bb_MA E7#11 Eb_M1_7 Ab7

Db G7 Gb_MA CM1_7b5 F7alt Bb_M1 Ab Gb F7alt Bb_M1 CM1

F7alt rit... rit... Interlude rit... D.C. al Coda

Bb_M1 Ab GM1_7b5 Gb_MA_7 F7alt F7#5 Bb_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

Crazy He Calls Me

(Ballad)

Carl Sigman

A

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

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

| 1. | 2. |

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

B

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

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

A

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

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

Dale
For Josefina Méndez

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

Staff 1: C_{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

Handwritten musical score for solos. The top staff consists of six measures of eighth-note patterns. The first measure is C_{MI}, followed by C_{#MA}7#11, C_{MI}, C_{#MA}7#11, C_{MI}, and C_{#MA}7#11. The bottom staff consists of seven measures of eighth-note patterns. The first six measures are labeled C_{#MA}7#11, Ab_{MA}7, Baug, C_{MI}, F7#11, Ab_{MA}7, and G_{MI}7. The seventh measure is a continuation of the eighth-note pattern.

1.

Handwritten musical score for solo section 1. The staff consists of eight measures of eighth-note patterns. The first three measures are labeled F_{#MA}7, F_{MI}7, and Eb_{SUS}. The remaining five measures are mostly rests.

2.

Handwritten musical score for solo section 2. The staff consists of eight measures of eighth-note patterns. The measures are labeled Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, E_{MA}7#11, Eb_{MI}, and Eb_{MI}.

Handwritten musical score for solo section 3. The staff consists of seven measures of eighth-note patterns. The measures are labeled D_{MI}, G_{MI}, Ab_{MA}7#11, G_{MI}, Ab_{MA}7#11, G_{MI}, and Ab_{MA}7#11.

Handwritten musical score for solo section 4. The staff consists of four measures of eighth-note patterns. The first measure is G_{MI}, followed by three measures of Ab_{MA}7#11.

1.

2.

Handwritten musical score for solo section 5. The staff consists of six measures of eighth-note patterns. The measures are labeled C_{MI}, Ab_{MA}7#11, F7#11, Bb7B°, F7#11, and Ab_{MA}7 A#7 Baug.

Handwritten musical score for solo section 6. The staff consists of six measures of eighth-note patterns. The first measure is Eb7, followed by five measures of Ab/E.

After Solos

D.C. al

Darn That Dream

(Ballad)

Jimmy Van-Heusen

A
4/4 | D₆ F₋₇ B₇^b | E₋₇ F_{7#11}[#] | B₋ B₋ | E₇ G₋ | F_{7#7}[#] B₇ |
| E₋₇ C₇ | F_{7#}[#] F₋₇ | E₋₇ A₇ | F_{7#}[#] F₇ E₋₇ A₇ |
2. | D₆ C₋₇ F₇ |

A musical score for a band. The top staff starts with a B flat symbol, followed by a bass clef, a common time signature, and a key signature of one sharp. The melody consists of B flat major 7th chords (BΔ7) and G minor 7th chords (G-7), with a C major 7th chord (C7) and F major 7th chord (F7) as fills. The bass line provides harmonic support. The bottom staff continues the bass line, featuring B flat major 7th chords (BΔ7) and G minor 7th chords (G-7), transitioning to D major 7th chords (D7) and E minor 7th chords (E7), with A major 7th chords (A7) and F major 7th chords (F7) as fills.

A
|| D₆ F₋₇ B₇[♭] | E₋₇ F₇[#] 11 | B₋ B₋
A G[#] | E₇ G₋₇ | F_{ø7}[#] B₇ ||
| E₋₇ C₇ | F₋₇[#] F₋₇ | E₋₇ A₇ | D₆ E₋₇ A₇ ||

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

Musical score for the first line of the chorus. The key signature is A major (no sharps or flats). The chords are C_{MA}7, B_b7, E_{MI}7, A^{7#9}, and D_{MI}7. The melody consists of eighth and sixteenth note patterns.

Musical score for the second line of the chorus. The key signature changes to D major (one sharp). The chords are D_{MI}7, F_{MI}, B_b7, and E_{MI}7. The melody continues with eighth and sixteenth note patterns.

Musical score for the third line of the chorus. The key signature changes to A major (no sharps or flats). The chords are A^{7#9}, F[#]_{MI}7^{b5}, and B^{7#9}. The melody includes a melodic line with grace notes and slurs.

Musical score for the fourth line of the chorus. The key signature changes to E major (one sharp). The chords are E_{MI}7, A^{7b9}, D_{MI}7, G7, C_{MA}7, and G7. The melody concludes with a final chord.

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

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'.

É Preciso Perdoar

for Josefina Méndez

Jobim

Intro

C_{M1}⁹

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of four measures of a repeating eighth-note pattern. Above the staff, the chord C_{M1}⁹ is written.

C_{M1}⁹

A♭⁶ A♭maj⁷ A♭_{M1} G_{M1}⁷ F♯⁰ F⁷♯¹¹ F_{M1}

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords A♭⁶, A♭maj⁷, A♭_{M1}, G_{M1}⁷, F♯⁰, F⁷♯¹¹, and F_{M1} are listed sequentially.

C_{M1}⁷

A♭⁶ A♭maj⁷ A♭_{M1} G_{M1}⁷ F♯⁰ F⁷♯¹¹ F_{M1}

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords C_{M1}⁷, A♭⁶, A♭maj⁷, A♭_{M1}, G_{M1}⁷, F♯⁰, and F⁷♯¹¹ F_{M1} are listed sequentially.

C_{M1}⁷

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of four measures of a repeating eighth-note pattern. Above the staff, the chord C_{M1}⁷ is written.

C_{M1}⁷

B♭_{M1}⁷ E♭⁷ B♭_{M1}⁷ E♭⁷ G⁷♭⁹ C_{M1}⁹

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords C_{M1}⁷, B♭_{M1}⁷, E♭⁷, B♭_{M1}⁷, E♭⁷, G⁷♭⁹, and C_{M1}⁹ are listed sequentially.

A♭⁶

A♭maj⁷ A♭_{M1}

G_{M1}⁷ F♯⁰

F⁷♯¹¹ F_{M1}

C_{M1}⁷

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of eight measures of a repeating eighth-note pattern. Above the staff, the chords A♭⁶, A♭maj⁷, A♭_{M1}, G_{M1}⁷, F♯⁰, F⁷♯¹¹, F_{M1}, and C_{M1}⁷ are listed sequentially. The staff ends with a repeat sign and a double bar line.

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:

- 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

Embraceable You

George Gershwin

(Ballad)

A

$\frac{4}{4}$ | C $_{\Delta 7}$ | E $^{\flat}_{\circ 7}$ | D $_{-7}$ | G $_7$ |

| D $_{-7}$ | F $_{-6}$ | C $_{\Delta 7}$ | B $_{\emptyset 7}$ E $_{7\flat 9}$ |

B

| A $_{-}$ A $_{-}$
G | F $^{\sharp}_{\emptyset 7}$ B $_{7\sharp 5}$ | E $_{-7}$ | A $_{-7}$ D $_7$ |

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

A

| C $_{\Delta 7}$ | E $^{\flat}_{\circ 7}$ | D $_{-7}$ | G $_7$ |

| D $_{-7}$ | F $_{-6}$ | C $_{\Delta 7}$ | G $_{-7}$ C $_7$ |

C

| F $_{\Delta 7}$ | B $_{\emptyset 7}$ E $_{7\flat 9}$ | A $_{-7}$ A $_{\Delta 7}$
G | F $^{\sharp}_{\emptyset 7}$ F $_{-6}$ |

| E $_{-7}$ A $_7$ | D $_{\emptyset 7}$ G $_{7\flat 9}$ | C $_{\Delta 7}$ | D $_{-7}$ G $_7$ |

(Bossa Nova)

Estate

Bruno Martino

A
4/4 | B-7

⋮

E-7

F#7b9

| B-7

⋮

E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

)

Fine

B

| BΔ7

⋮

| Fø7

Bb7b9

| E-7

| A7b9

| E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

||

D.C. al Fine

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

C_{MA}7

E_{MI}7

E^bo

D_{MI}7

G7

G_{MI}7

(F[#]13)
C7^{b9}



1.

F_{MA}7

B^b13

E_{MI}7

E^bo

D_{MI}7

G7



2.

E_{MI}7^{b5}

A7^{b9}

D_{MI}7

G7^{#5b9}

E_{MI}7

E^bo



E_{MI}7^{b5}

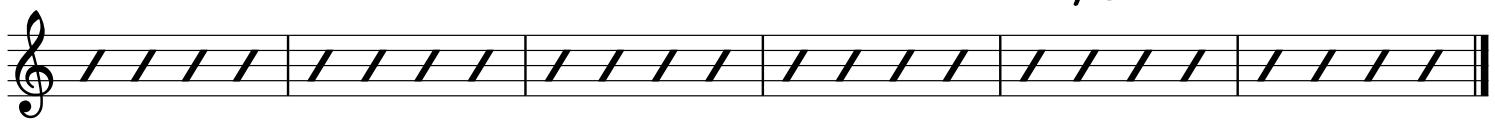
A7^{b9}

D_{MI}7

G7^{#5b9}

F_{MI}6/C

C_{MI}



(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

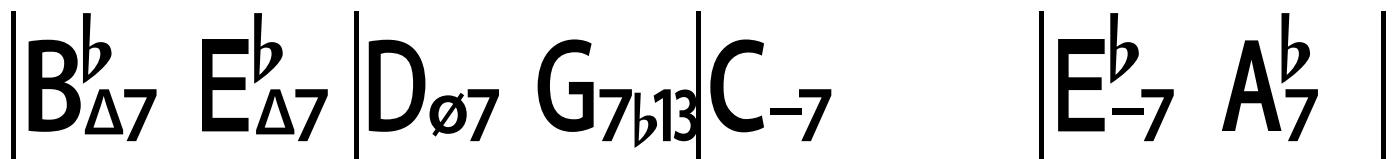
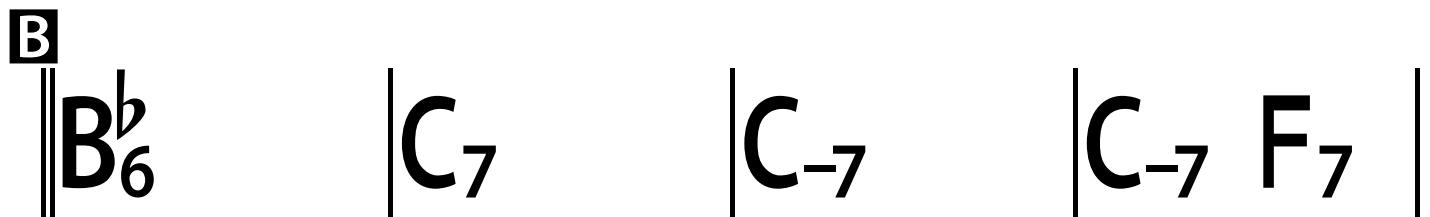
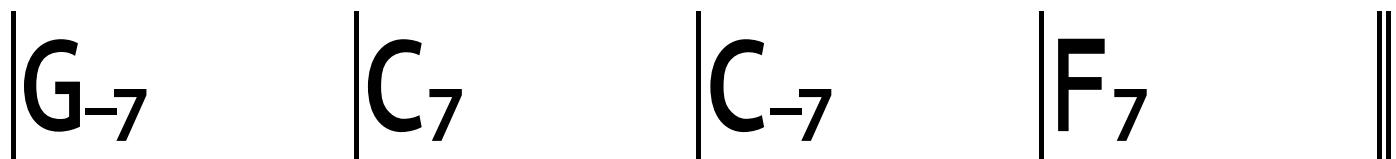
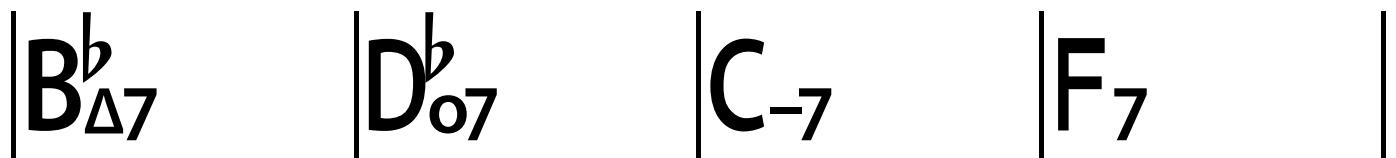
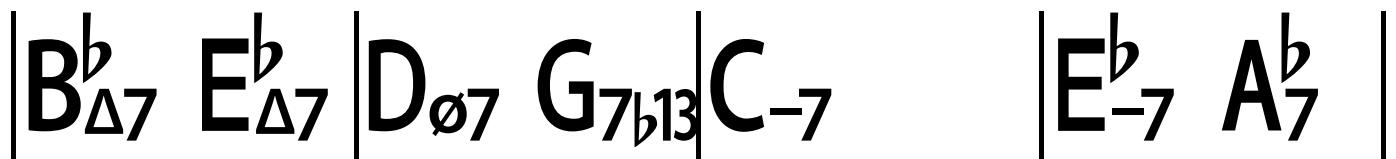
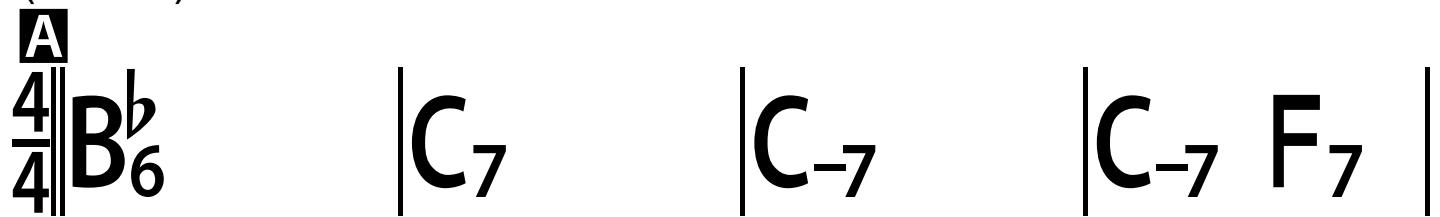
| F♯_{∅7} B7♭9

|

For All We Know

(Ballad)

Fred Coots



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}7_{b13} B_{BMA}6 C¹³_{SUS} D⁹_{SUS} E_B13 A_{BMA}7 A_{MI}7 G_{MI}11 F_{MI}9 E_{MI}7_{b13}

7 E_B13 A_{BMA}7 G_{MI}11 F^{#9b5} [A] B_{BMA}7 B_{BMA}6

13 B_{BMA}7 E_B13 D_{MI}7_{b5} G^{7b5} C_{MI}7 C_{MI}7/B_B A_{MI}7_{b5} A_B13

19 G_{MI}7 C^{7#11} F¹³_{SUS} C_{MI}7_{b5}/F C_{MI}7_{b5}/E_bD^{7#9} D_{BMA}7 C_{MI}7 B^{13b5}

25 B_{BMA}7 E_{BMA}7 D_{MI}7_{b13} D_{BMA}7 E_B13 A^{7b9} B_{BMA}7 E_{BMA}7

31 D_{MI}7_{b5} G^{7#9} C_{MI}7 C_{MI}7/B_B A_{MI}7_{b5} D^{7#9} F^{#m7b5} G_{MI}7 C¹³

37 F¹³_{SUS} F/E_b D_{MI}7_{b13} D_{BMA}7 E_B13¹³_{SUS} [B] A_{BMA}7

Piano Solo

43 A_B13 E_B13 A_{BMA}7 D_{BMA}6 C_{MI}7_{b5} F^{7b5} F⁷

49 B_{BMA}7 B_{BMA}7/Ab G_{MI}7_{b5} F^{#13} F_{MI}7 B_B13^{#11} E_B13_{SUS} D_Bm9/E_bD_Bm6

55 C_{M1}7 F⁹_{sus} F^{9b5} C B_b_{MA}7 E_b_{MA}7 D_{M1}7b13 D_b_{MA}7 E_b13
Guitar Solo

61 A7b9 B_b_{MA}7 E_b_{MA}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_b_{MA}9 E_b_{MA}9 F_{M1}7 G7#5 D C_{MA}7
Vocal

74 C_{M1}6 C_{MA}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_b_{MA}9 D_{M1}7 D_b13b5 C_{MA}7 F_{M1}7 E_{M1}7b13 E_b_{MA}7

92 F13 B7b9 C_{MA}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} G13_{sus} G13 E C_{MA}7 D_{M1}11 E_{M1}7b13

104 F_{M1}6 G13_{sus} A⁹_{sus} B_b13 E_b_{MA}7 E_{M1}7 D_{M1}11 C_{M1}9 B_{M1}7b13 B_b13 E_b_{MA}7 D_{M1}11
1.

110 D_b9b5 B_b13 E_b_{MA}7 D_{M1}11 D_b9 2.

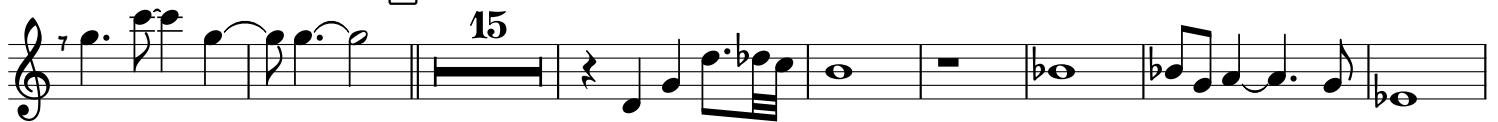
Trumpet

Fotografia
for Josefina Méndez

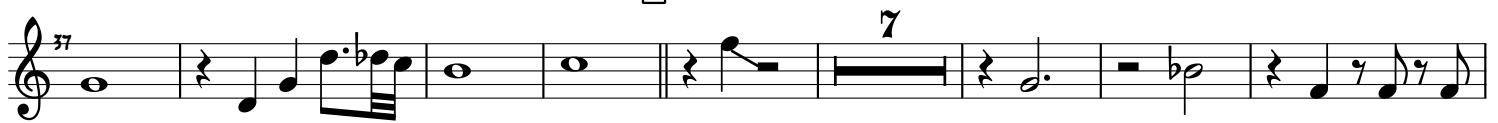
Jobim



A



B



C



D



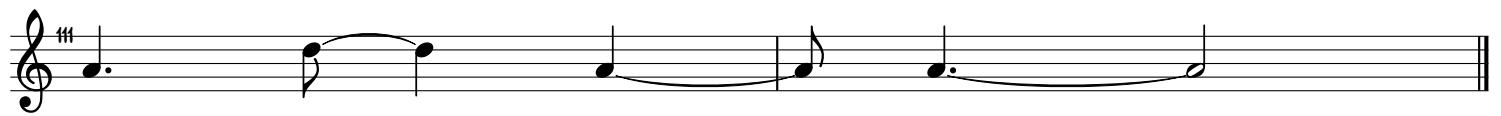
E



|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of two staves of chords. The first staff (measures 1-4) includes chords A (B_{Δ9}), B (B_{Δ7}), C (C₋₇), D (A_{∅7}), E (E_{7sus}), and F (E₁₃). The second staff (measures 5-8) includes chords G (D_{∅7}), H (G_{7b13}), I (C_{7#11}), and J (E₁₃). A bracket labeled '1.' groups measures 1 through 4. A bracket labeled '2.' groups measures 5 through 8.

Chord Progression:

- Measure 1: A (B_{Δ9})
- Measure 2: B (B_{Δ7})
- Measure 3: C (C₋₇)
- Measure 4: D (A_{∅7})
- Measure 5: E (E_{7sus})
- Measure 6: F (E₁₃)
- Measure 7: G (D_{∅7})
- Measure 8: H (G_{7b13})
- Measure 9: I (C_{7#11})
- Measure 10: J (E₁₃)

Section Labels:

- Measure 1: 1.
- Measure 5: 2.

Georgia On My Mind

(Slow Swing)

Hoagy Carmichael

A
4
4
B \flat Δ 7

| A \emptyset 7 D $7\flat$ 9 | G- G- | C E \flat
F |

1.

| D-7 G7 | C-7 F7 | D-7 G7 | C-7 F $7\sharp$ 5 |

2.

B \flat 6

| A \emptyset 7 D $7\flat$ 9 |

B

| G- D $7\flat$ 9 | G- E \flat 7 | G- D $7\flat$ 9 | G- C7 |

E

| G- D $7\flat$ 9 | G- E \emptyset A7 | D-7 G7 | C-7 F $7\sharp$ 5 |

A

| B \flat Δ 7 | A \emptyset 7 D $7\flat$ 9 | G- G- | C E \flat
F |

| D-7 G7 | C-7 F7 | B \flat 6 | C-7 F7 |

(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)

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A

$\frac{4}{4}$ | F₋₇ | F_{Δ7} | F₋₇ | F_{Δ7} |

| B_{Δ7}^b | × | B₋₇^b | E₇^b | |

| A_{Δ7}^b | C₋₇ | A_{Δ7}^b C₋₇ | D^b E^b |

1. | F_{Δ7} | × | } F_{Δ7} | C_{7sus} |

B

| F_{Δ7} | C_{7sus} | F_{Δ7} | C_{7sus} |

| F_{Δ7} G F | G F G | F_{Δ7} G F | F_{Δ7} | |

C

| G_B | B₋₆^b | F_A | A₋₆^b | |

| C | D_C | F_C | C₇ | |

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

A C_{Δ7}
4/4 C- C_{-Δ7} | E[♭]
B B-6 E[♭] | A[♭]_{Δ7} | D[♭]_{Δ7} |
D-7 G₇ C_{Δ7} G-7 C₇ |
F-7 B[♭]₇ E[♭]_{Δ7} A[♭]_{Δ7} |
D-7 G₇ C_{Δ7} A-7 | D-7 G₇ ||
B C_{Δ7}
C- C_{-Δ7} | E[♭]
B B-6 E[♭] | A[♭]_{Δ7} | D[♭]_{Δ7} |
D-7 G₇ C_{Δ7} G-7 C₇ |
F_{Δ7} D-7 G₇ E-7 A-7 | D₇ |
D-7 G₇ C₆ A-7 | D-7 G₇ ||

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)

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

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

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

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

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

$\frac{4}{4} \left[\begin{matrix} |E_7^b| & |A_{\Delta 7}^b| & |C_{-7}| & |F_{7b9}| \\ |B_{-7}^b| & |E_7^b| & |A_{\Delta 7}^b| & |C_{-7}| \\ |B_{-7}^b| & |E_7^b| & |C_{\emptyset 7}| & |F_{7b9}| \\ |B_{-7}^b| & |E_7^b| & \overline{\begin{matrix} |A_6^b| \\ |A_6^b| \end{matrix}} & |C_{-7}| \\ & & |C_{-7}| & |F_{7b9}| \end{matrix} \right] \text{Fine} \quad \text{||} \quad \text{||}$

B

$\left[\begin{matrix} |E_{-7}^b| & |A_7^b| & |E_{-7}^b| & |A_7^b| \\ |C_{\emptyset 7}| & \text{||} & |F_{7b9}| & \text{||} \\ |B_{-6}^b| & |G_{\emptyset 7}| & |C_{\emptyset 7}| & |F_{7b9}| \\ |B_7^b| & \text{||} & |B_{-7}^b| & |E_7^b| \end{matrix} \right] \text{D.C. al 1st ending} \quad \text{||}$

I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C_{MA}7

B_{MI}7

E7

A_{MI}7 D7

G_{MI}7

C7

F_{MA}7

B_b7

C_{MA}7

F_{#MI}7^{b5}

B7^{b9}

E_{MI}7

E_b07

D_{MI}7

D_b7/G

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

F_{#MI}7^{b5}

B7^{b9}

D7

D_{MI}7 G7

C_{MA}7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

The musical score consists of eight staves of piano sheet music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef. The seventh staff shows a treble clef. The eighth staff shows a bass clef. Chords are indicated below each staff, such as Bm⁹, B⁹, Am⁶, E⁷/G♯, G⁶, CMaj⁷, C♯⁹⁵, F♯⁹⁵, Bm⁹, B⁹, D⁷/A, A⁹, GMaj⁷, C♯⁹⁵, F♯⁹⁵, Bm⁹, B⁹, D⁷/A, G♯⁹⁴, C♯⁹, G⁹⁵, F♯⁹⁵, Bm⁹, F♯⁹⁵, and (Fim).

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



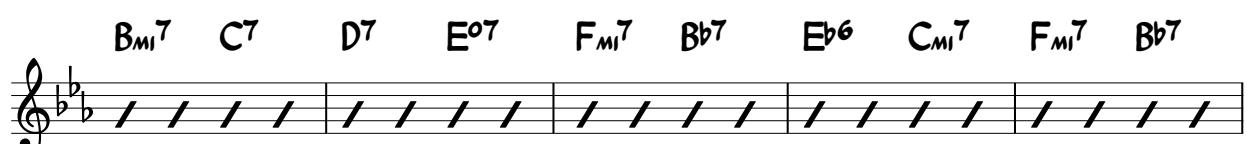
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



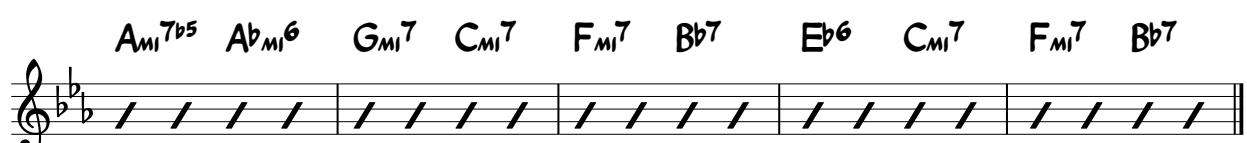
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



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} |

(Medium Swing)

It Could Happen To You

Jimmy Van-Heusen

A
4/4 C_{Δ7}

E_{∅7} A_{7♭9}
D_{♭07}

D₋₇

F_{♯07} B_{7♭9}
E_{♭07}

C_{Δ7}
B
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7}
E₋₇ A_♭
D₋₇

A_{7♭9}
||
B_{∅7} E_{7♭9}
D₋₇ G₇

A
C_{Δ7}

E_{∅7} A_{7♭9}
D_{♭07}

D₋₇

F_{♯07} B_{7♭9}
E_{♭07}

C
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7} F₇
E_{∅7} A_{7♭9}

A_{7♭9}
||
E_{∅7} A_{7♭9}

D₋₇

G₇

C_{Δ7} A₋₇

D₋₇ G₇
||

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.

I've Got The World On A String

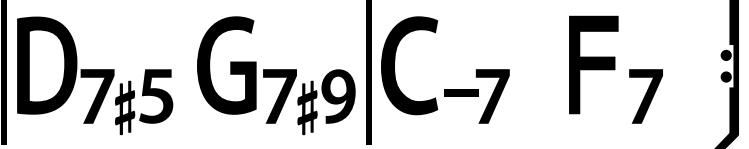
(Medium Swing)

Harold Arlen

A



1.



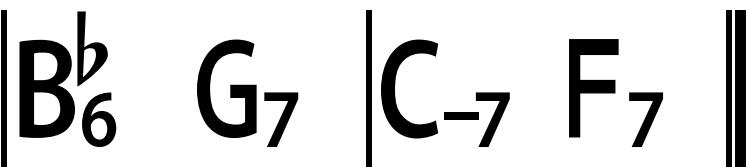
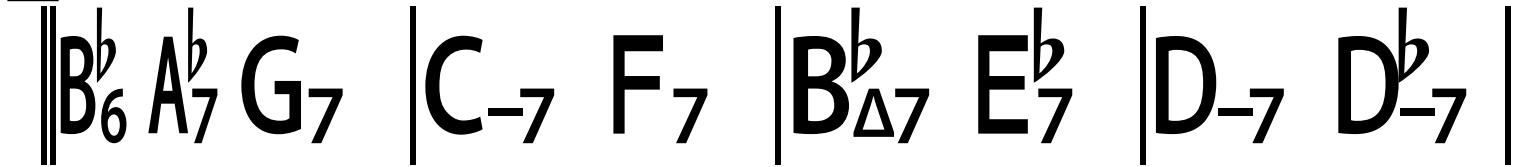
2.



B



A



(Medium Swing)

I've Got You Under My Skin

Cole Porter

A

$\frac{4}{4}$ | 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

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

Fm7 C7+ Fm7 Cm1 F7 Fm7

D.S. al Coda

C7+

Bb9 G7 C7

F7 Fm7 Abm1Bb13 Eb

I Wish You Love

(Medium Swing)

Charles Trenet

V

4|: B^b - B^b-Δ7 | B^b-7 B^b-6 | C_ø7 | F_{7b}13 |

Intro

4|: B^b - B^b-Δ7 | B^b-7 B^b-6 | C_ø7 | F_{7b}9 | :}

2.

| B^b-Δ7 | G_ø7 C₇ | C₋₇ | F₇ ||

A

: C₋₇ | F₇ | B^b-Δ7 E^b₇ | D₋₇ D^b_ø7 |

Tune

1. | C₋₇ | F₇ | B^b-Δ7 E^b₇ | D₋₇ G₇ | :)

2.

| F₋₇ | B^b₇ ||

B

| E^b-Δ7 | E^b₋₇ A^b₇ | B^b₆ E^b₇ | D₋₇ G₇ |

| C₋₇ | G₋₇ C₇ | C₋₇ | F₇ G₇ ||

A

| C₋₇ | F₇ | B^b-Δ7 E^b₇ | D₋₇ D^b_ø7 |

| C₋₇ | F₇ | B^b₆ E^b₇ | D₋₇ G₇ ||

The Joker

for Josefina Méndez

Intro

G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7.

G_{MI}7 C7 G_{MI}7 C7 A_{MI}7^{b5} D7^{b9} C_{MI}7 F7 B_{bmaj}7 G7^{b9}

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: G_{MI}7, C7, G_{MI}7, C7, A_{MI}7^{b5}, D7^{b9}, C_{MI}7, F7, B_{bmaj}7, G7^{b9}.

C_{MI}7 F7 B_{bmaj}7 B_{bM1}7 E_b7 A_{bmaj}7 A_{MI}7^{b9sus} A_{MI}7^{b9sus} D7^{b9#11}

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: C_{MI}7, F7, B_{bmaj}7, B_{bM1}7, E_b7, A_{bmaj}7, A_{MI}7^{b9sus}, A_{MI}7^{b9sus}, D7^{b9#11}.

G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7 G_{MI}7 C7

A musical staff in 4/4 time with a key signature of one flat. It consists of six measures of chords: G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7, G_{MI}7, C7.

Stop

A_{MI}7^{b5} D7^{b9} D7^{b9} G_{MI}7 C7 D_{MI}7 G7 C_{maj}7 A7

A musical staff in 4/4 time with a key signature of one flat. It consists of seven measures of chords: A_{MI}7^{b5}, D7^{b9}, D7^{b9}, G_{MI}7, C7, D_{MI}7, G7, C_{maj}7, A7.

D_{MI}7 G7 C_{maj}7 C_{min}7 F7 B_{bM1}7 B_{MI}7^{b5} E^{7sus} E7^{b9}

A musical staff in 4/4 time with a key signature of one flat. It consists of seven measures of chords: D_{MI}7, G7, C_{maj}7, C_{min}7, F7, B_{bM1}7, B_{MI}7^{b5}, E^{7sus}, E7^{b9}.

A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7 A_{MI}7 D7

A musical staff in 4/4 time with a key signature of one flat. It consists of seven measures of chords: A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7, A_{MI}7, D7.

Stop

B_{MI}7^{b5} E^{7sus} E7^{b9sus} A_{MI}7 A_{MI}7

A musical staff in 4/4 time with a key signature of one flat. It consists of five measures of chords: B_{MI}7^{b5}, E^{7sus}, E7^{b9sus}, A_{MI}7, A_{MI}7.

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

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

B

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

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

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

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

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

D.C. al 3rd ending

Kissing a Fool

(Medium Swing)

George Michael

in

The musical score for "Kissing a Fool" by George Michael is presented in eight measures. The key signature is in G major (one sharp). The time signature is medium swing. The lyrics are not explicitly written below the notes but are implied by the title. The chords used include G, A_o, A_m, E₇_{b5}, D, C_m, G, F, E₇, A_m, C_m, B_m, E₇, A_m, D₇, A_m, D₇, G_m, C₇, F, F, D₇, A_m, E₇, D_{sus}, G, B_m, E₇_{b9}, A_m, E_{maj7}, G_{sus}, E₇, A_m, D_{sus}, D₇_{b9}, G, A_o, A_m, E₇_{b5}, D, E₇_{b9}, E₇_{b5}, G, E₇_{b9}, E₇_{b5}, G, and E₇_{b9}.

A_m E_{maj7}

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

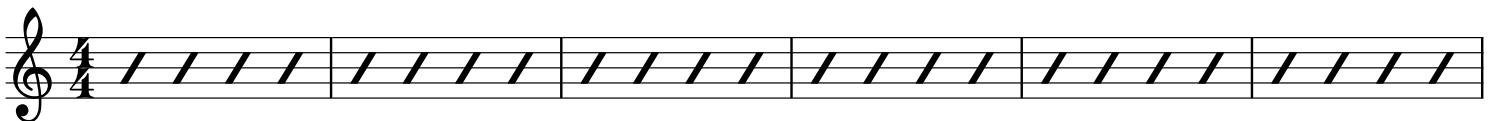
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

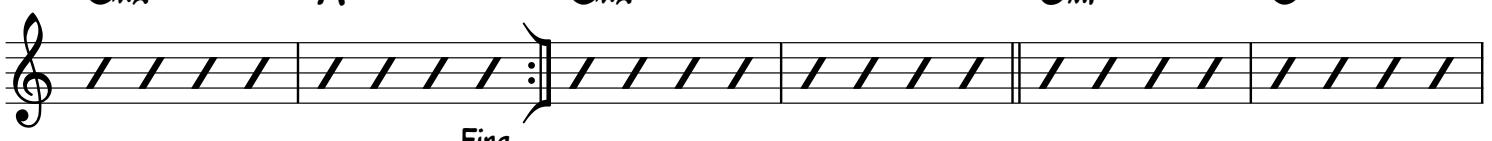
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

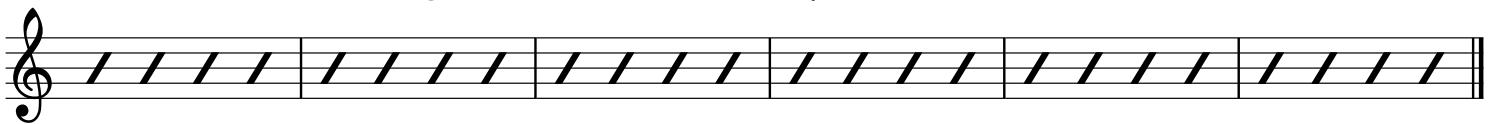
F_{MI}

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

G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{#9} G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{b9}

G_{M1}7 D_{M1}7 G7 C6 F7 G_{M1} A_{M1}7^{b5} D7^{#9}

B

G_{M1} E^b/G G_{M1} G_{M1}6 G_{M1}7 D7 E^b7 A_{M1}/D

D7 B_{M1}7^{b5} E7^{b9} C6 F7 G6 F_{M1}7 B_b7

C

E^b F_{M1} B_b7 E^b F_{M1} B_b7 E^b D7 D7^{#9}

G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{#9} G_{M1} E^b/G G_{M1} A_{M1}7^{b5} D7^{b9}

G_{M1}7 D_{M1}7 G7 C F7 E_{M1} F13^{#11}

A_{M1} D7_{sus} G6 A_{M1}7^{b5} D7^{#5}

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

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

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

A

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

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

Let's Get Lost

(Medium Swing)

Jimmy McHugh

A

4 | : **F_{Δ7}** | **B_{∅7}** | **F_{Δ7}** | **B_{∅7} E₇** |

A_{∅7} | **D₇** | **A_{∅7}** | **D₇** |

B 1. | **G₋₇** | **C₇** | **F_{Δ7}** | **B_{∅7} E₇** |

A₋₇ | **D₇** | **G₇** | **G₋₇ C₇ :** |

C 2. | **G₋₇** | **C₇** | **F_{Δ7} B₇[♭]** | **A₇ D₋₇** |

| **G₋₇** | **C₇** | **F₆** | **G₋₇ C₇** |

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, with many notes having horizontal lines extending from them. Chords and key signatures are written above the staves. The first few staves show a rhythmic pattern of eighth and sixteenth notes. Subsequent staves introduce more complex patterns and harmonic changes, including measures labeled '1.', '2.', and '3.'. The score ends with a instruction to 'REPEAT LAST 22 BARS FOR SOLO'.

Chords and key signatures visible in the score include:

- Staff 1: C/G, Ab7/G, Ab7/G, C/G, Ab7/G, C/G
- Staff 2: E7(#9,13), C/E, Ab7
- Staff 3: C, C/G, Bm7, E7(#9,13)
- Staff 4: E7(#9,13), G7(#9,13), C/G, E7(#9,13), Am7
- Staff 5: D7, Ab7(9,13), Gm7, C7
- Staff 6: Gm7, C7, Ab7
- Staff 7: F7, (SOLO CHANGES) Ab23, Ab13
- Staff 8: F7, Ab7, F7
- Staff 9: Am7, F7, Ab7, F7
- Staff 10: Gm7, C7, Gm7, C7, Gm7, C7

(REPEAT LAST 22 BARS FOR SOLO)

(Bossa Nova)

Like A Lover

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

Fine

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

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

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

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

D.C. al Fine

Like Someone In Love

(Medium Swing)

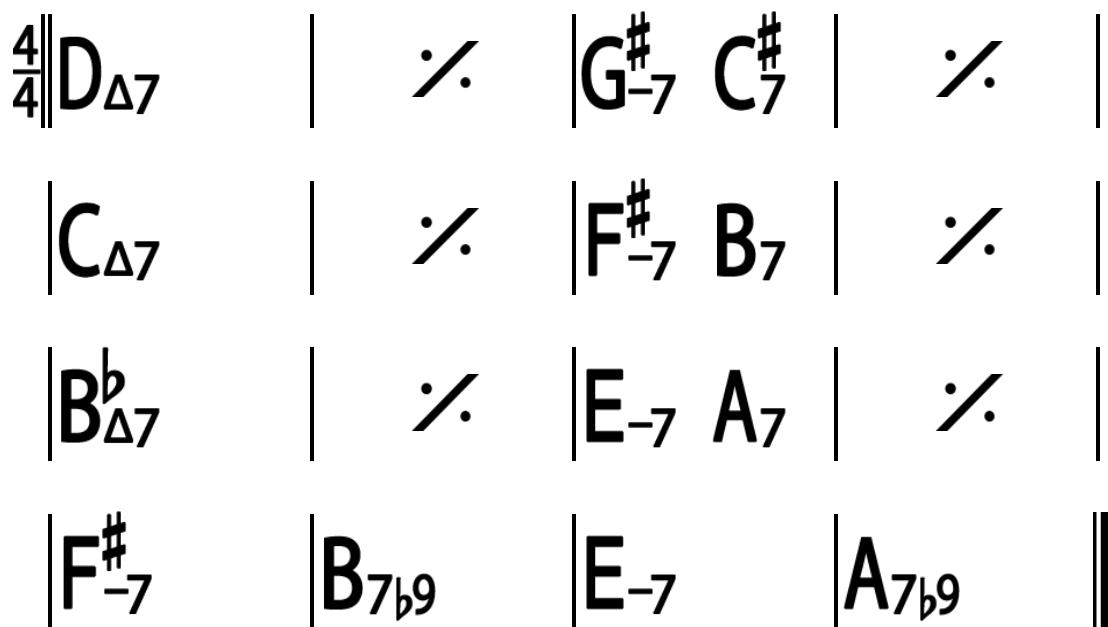
Jimmy Van-Heusen

A	$\frac{4}{4}$	$F_{\Delta 7} \ A_7$	$D_{-7} \ D_{-7}$	$B_{\emptyset 7} \ B_7^b$	$A_{-7} \ D_7$
			C_7	$F_{\Delta 7}$	
G₋₇		$B_{-7} \ E_7$		A_{-7}	$C_{-7} \ F_7$
B 1.					
$B_{\Delta 7}^b$		$E_{-7} \ A_7$	$D_{\Delta 7}$		\therefore
D_{-7}		G_7	G_{-7}	$C_{7\#5}$	\vdots
C 2.					
$B_{\Delta 7}^b$		$E_{-7} \ A_7$	$D_{\Delta 7}$	$A_{\emptyset 7}^b$	
$A_{-7} \ D_7$		$G_{-7} \ C_7$	F_6	$G_{-7} \ C_7$	

(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 six staves of music, each with a treble clef and a key signature of one flat (F#). The first staff starts with a Bb_{MI} chord. The second staff starts with an F_{MI}7 chord. The third staff starts with a Gb_{MA}7 chord. The fourth staff starts with a Gb_{MI} chord. The fifth staff starts with a Db_{MA}7 chord. The sixth staff starts with a Db6 chord. The seventh staff starts with an Eb_{MI}7 chord. The eighth staff starts with a D_{b6} chord. The ninth staff starts with an Eb_{MI}7 chord. The tenth staff starts with a Bb_{MI} chord. The eleventh staff starts with a Bb_{MI} chord. The twelfth staff starts with an Eb_{MI} chord. The thirteenth staff starts with a Bb_{MI} chord.

Chords labeled above the staves:

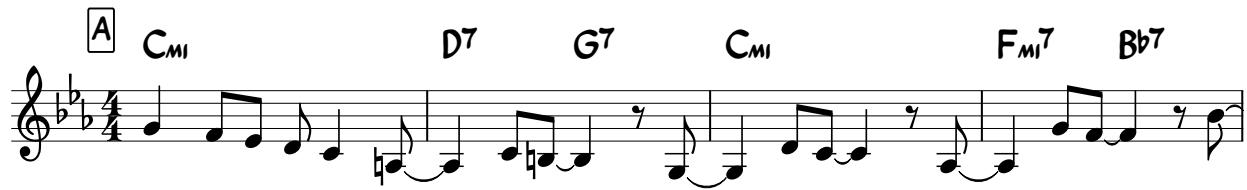
- B_{MI}
- F_{MI}7
- G_{MA}7
- F_{7sus}
- F₇
- B_{MI}
- B_{b7}
- G_{MA}7
- G_{MI}
- D_{MA}7
- D_{b7}
- G_{MA}7
- G_{b6}
- F_{7sus}
- E_{MI}7 A_{b7}
- D_{b6}
- E_{MI}7
- D_{b6}
- E_{MI}7
- 1.
- 2.
- B_{MI}
- B_{MI}
- E_{MI}
- B_{MI}

Lullaby of Birdland

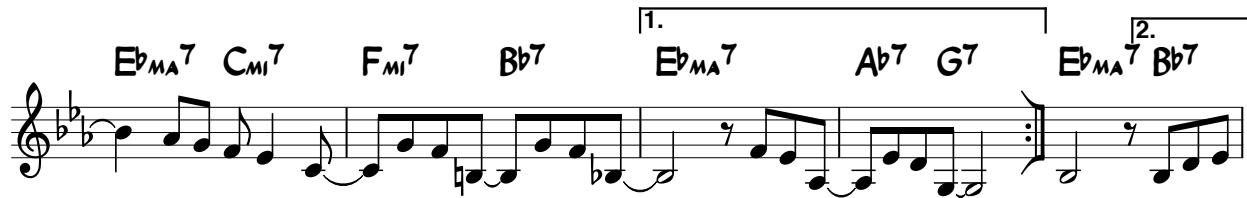
for Josefina Mendez

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



Black Orpheus

For Josefina Méndez

A

Musical score for section A. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Em, F#m7b5, B7b9, Em, F#m7b5, B7b9, Em, Am7, D7, GMaj7, G#dim7.

Am7 D7 Dm7 G7 CMaj7 F#m7b5 B7b9 Em F#m7b5 B7b9

Continuation of the musical score for section A. The melody continues with eighth and sixteenth note patterns. Chords listed below the staff include Am7, D7, Dm7, G7, CMaj7, F#m7b5, B7b9, Em, F#m7b5, B7b9.

B

Musical score for section B. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Em, F#m7b5, B7b9, Em, F#m7b5, B7b9, Bm7b5, E7b9, Am.

Am Am7/G F#m7b5 B7b9 Em G7 CMaj7 F#m7b5 B7b9 Em F#m7b5 B7b9

Continuation of the musical score for section B. The melody continues with eighth and sixteenth note patterns. Chords listed below the staff include Am, Am7/G, F#m7b5, B7b9, Em, G7, CMaj7, F#m7b5, B7b9, Em, F#m7b5, B7b9.

⊕ To Coda

⊕

Half Time

Musical score for the half-time section. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Em, Am7, Em7, Am7, Em7, Am7, Bm7, Em.

Mas Que Nada

for Josefina Méndez

Optional Intro

The musical score consists of six staves of music. Staff 1 (Bass) starts with an optional intro followed by a 12-measure section. Staff 2 (Treble) begins with a 12-measure section starting with a G7 chord. Staff 3 (Treble) follows with a 12-measure section starting with a D_{MI} chord. Staff 4 (Treble) begins with a 12-measure section starting with an E_{MI}7^{b5} chord. Staff 5 (Treble) begins with a 12-measure section starting with a D_{MI} chord. Staff 6 (Treble) concludes the piece with a 12-measure section starting with an E_{MI}7^{b5} chord.

1. **2.**

A D_{MI} G7 D_{MI} G7 G_{MI}7 C7 D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} G7

D_{MI} A_{MI} A_b_{MI} G_{MI} C7 D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} A7^{#9}

B D_{MI} E_{MI}7^{b5} A7^{#9} D_{MI} G_{MI}7 C7 F_{MA} B_b7 E_m7^{b5} A7^{#9} D_{MI}

C A_m7^{b5} D7^{#9} G_{MI}7 E_{MI}7^{b5} A7^{b5} D_{MI} D7 G7/B C/B_b A_m7 D_{MI} G7

D D_{MI} A7^{#9} D_{MI} E_{MI}7^{b5} A7^{#9} D_{MI} G_{MI}7 C7 F_{MA} B_b7

E_{MI}7^{b5} A7^{#9} D_{MI} Solo on (ABCD)
After solos, repeat tune
then D.C. al Coda

D_{MI} G7 D_{MI} G7 D_{MI} G7 D_{MI} G7

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. It starts with a 'Tag' section followed by a sequence 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}.

MichAngel

for Jess

TF

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

- Staff 1: D_{M1}, E_{M1}⁷, B_{BMA}⁷, F#_{M1}⁹, G_{M1}, D_{M1}, F_{M1}, B_{B7}
- Staff 2: C_{MA}⁷, D_{M1}, E_{M1}, B_{BMA}⁷, F#_{M1}⁹, G_{M1}, D_{M1}
- Staff 3: F_{M1}, B_{B7}, C_{MA}⁷, C#_{MA}⁷, D/F#, F_{M1}, E^{7b9}, E_{BMA}
- Staff 4: G^{7sus}, F, D#_{M1}⁷, G#⁷, D_{M1}, E_{M1}⁷, B_{BMA}
- Staff 5: F#_{M1}⁹, G_{M1}, D_{M1}, F_{M1}, B_{B7}, C_{MA}⁷

The score includes various performance markings such as 3, 2, and 1 over specific notes and rests.

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 EM17

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

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

Staff 1: F_{M1}7, D_{B_{MA}}7#11, C7#9
Fra - gile as a butt - er fly wing this heart of mine be - gins to

Staff 2: F_{M1}11, G_{B_{MA}}7, G_{B_{M1}}13
sing when ear - ly mor - ning comes too soon aw -

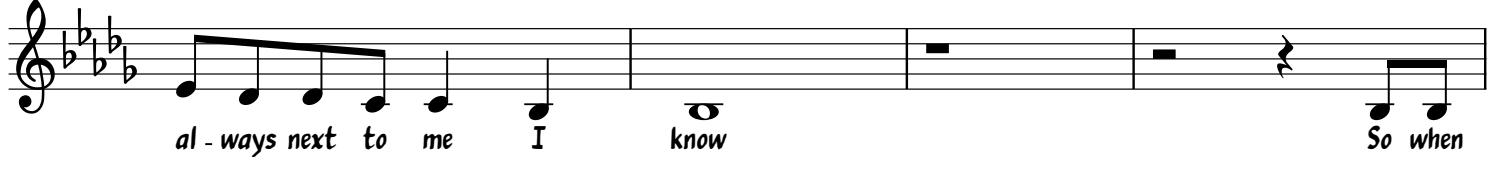
Staff 3: F7#9, B_{B_{MA}}7
ak - ened by a bright full moon and re - a - li - aing you're not there

Staff 4: F_{M1}9, B_{B_{M1}}11, B_{B_{M1}}/A_B
I won - der if you care to

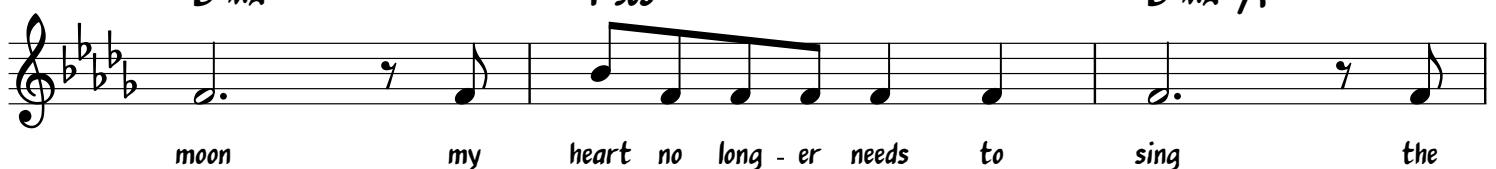
Staff 5: G_{B_{MA}}7#11, E_{B/G}
ease a - way the pain that grows with - in my heart that wants to

Staff 6: A_Bsus, F_{M1}7
know to qui - et down each flu - tter one

Staff 7: D_{B_{MA}}7#11, C7#9, F_{M1}7
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**


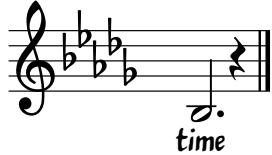
G_bMA7 **G_bMI13** **F7#9**


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


Moonlight In Vermont

(Ballad)

Karl Suessdorf

A

$\frac{4}{4} \left\{ \frac{4}{4} : B_6^b \ G_{-7} | C_{-7} \ F_7 | B_6^b \ G_{-7} | A_7^b |$

$| C_{-7} \ F_{7\text{sus}} | B_6^b | \right. \begin{matrix} B \\ \vdots \end{matrix} E_{-7} \ A_7 | D_{\Delta 7} \ B_{-7} |$

$| E_{-7} \ A_7 | D_{\Delta 7} | F_{-7} \ B_7^b | E_{\Delta 7}^b \ C_{-7} |$

$| F_{-7} \ B_7^b | E_{\Delta 7}^b \ F_{7\flat 9} | B_6^b \ G_{-7} | C_{-7} \ F_7 |$

$| B_6^b \ G_{-7} | A_7^b | C_{-7} \ F_{7\text{sus}} | B_6^b |$

$| C_{7\sharp 11} \ F_7 \ B_7 | B_6^b |$

||

(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A
4||E Δ 7

C-7

F-7

B \flat 9

|

G-7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

||

B
C-

C-
B

C-
B \flat

A \emptyset 7

|

A \flat 7 G7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

|

C-

C- Δ 7

C-7

F9

|

F-7

B \flat 7

E \flat 6

F-7 B \flat 7

||

MY FOOLISH HEART

Victor Young

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

Am⁷ A7(^{#9}) Dm⁷ Ab7^{#11} Gm⁷ Gm7(^{b5}) C7(^{b9})

B FM⁷ Cm⁷ F⁷ B_bM⁷ Em7(^{b5}) A7

Dm⁷ A7(^{#9}) Dm⁷ G⁷ Gm⁷ D⁷ Gm⁷ C⁷

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

Am⁷ A7(^{#9}) Dm⁷ Ab7^{#11} Gm⁷ Gm7/F Em7(^{b5}) A7

C Dm⁷ Dm7/C B_bm⁷ Eb⁷ FM⁷ B_bM⁷ Am7(^{b5}) D⁷

Gm⁷ D⁷ G⁷ C⁷ FM⁷ Dm⁷ Gm⁷ C⁷

My One and Only Love

By Robert Mellin and Guy Wood

B♭maj7 Gm-7 C7/E F7/E♭₃ B♭/D E♭maj7₃ F7 D-7 G7 C-7 F7 D7/F♯

6 G-7 C7 C-7 F7 D-7 G7 C-7 F7 C-7 F7 B♭6 E-7♭5 A7+9

11 D-7 E-7♭5 A7+9 D-7 E-7♭5 A7+9 D- D-/C♯

16 D-/C D-/B C-7 G7+9 C-7 F7 B♭maj7 B♭/A G-7 G-/F C7/E F7/E♭₃

21 B♭/D E♭maj7₃ F7 D-7 G7 C-7 F7 D7/F♯ G-7 C7 C-7 F7/9 B♭6 (C-7 G7

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 ||

Naranjo en flor

for Josefina Méndez

1 B♭ G7/B C13 C♭13 F7 B♭ B♭ G7/B C7 3

7 F11 F7 B♭ E♭mi7 A♭7 D♭ B♭7 E♭mi7 A♭7 D♭ Cm7 F7

13 B♭ G7/B C13 C♭13 F7 B♭ F7♭9 B♭m F7♭9/A

19 B♭7/A♭ E♭/G E♭mi7 B♭m/D♭ Cm7♭5 F7♭9

24 B♭m Cm7♭5 F7♭9 B♭m F7♭9/A♭ B♭7/A♭ E♭/G

29 E♭mi7 A♭7♯11 D♭maj7 G♭maj7 C♭ F7♭9 1. B♭m 2. B♭m F7 B♭m

The musical score consists of five staves of music for a single instrument. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the treble clef. The time signature is 4/4 throughout. The first staff starts with a B-flat followed by a G7/B chord. The second staff begins at measure 7 with an F11 chord. The third staff starts at measure 13 with a B-flat chord. The fourth staff begins at measure 19 with a B-flat7/A-flat chord. The fifth staff begins at measure 24 with a B-flatm chord. Chords are labeled above the staff, and lyrics are placed below the notes. Measure numbers are provided on the left side of each staff.

The Nearness of You

Sheet music for "The Nearness of You" featuring eight staves of musical notation with corresponding chords labeled above each staff.

Staff 1:

- Chords: Db, Abmin, Db7sus, Gb
- Key signature: B-flat major (two flats)

Staff 2:

- Chords: Gbdim7, Fmin, E7, Ebmin, Ab7, Fmin, E7
- Key signature: B-flat major (two flats)

Staff 3:

- Chords: Ebmin7, Ab7, Db, Cb7, Db6, Ebmin
- Key signature: B-flat major (two flats)

Staff 4:

- Chords: Ab7, Db, Abmin, Db7, Gb
- Key signature: B-flat major (two flats)

Staff 5:

- Chords: F-7, Bb7, Eb7, Ab7, Db
- Key signature: B-flat major (two flats)

Staff 6:

- Chords: Abmin, Db7, Gb, Gbdim7, Fmin, E7
- Key signature: B-flat major (two flats)

Staff 7:

- Chords: Ebmin, Ab7, Fmin7b5, Bb7b9, Ebmin
- Key signature: B-flat major (two flats)

Staff 8:

- Chords: Ab7(b9), Db, Bbmin, Ebmin, Ab7
- Key signature: B-flat major (two flats)

Never Let Me Go

Jay Livingstone
Ray Evans

Bb

E_m7

A^{7sus4}

A⁹

D_m7

G^{7sus4}

G⁹

C⁶



F#_m7

B7

E_m7

A7

A_m7

D7



G_mMaj7

C7

F Maj7

BØ

E7^{b9}

AMaj7



F#_m7

C7

B7

E_m7

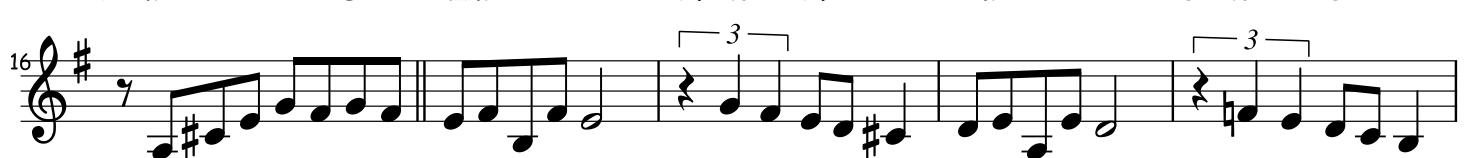
A^{7sus4}

A⁹

D_m7

G^{7sus4}

G7



C⁶

F#_m7

B7

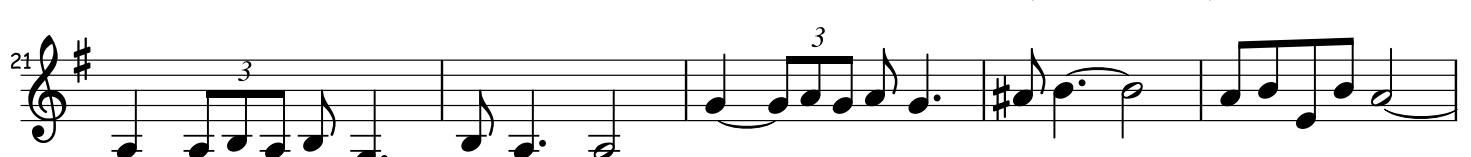
E_m

E_mMaj7

A7

A_m7

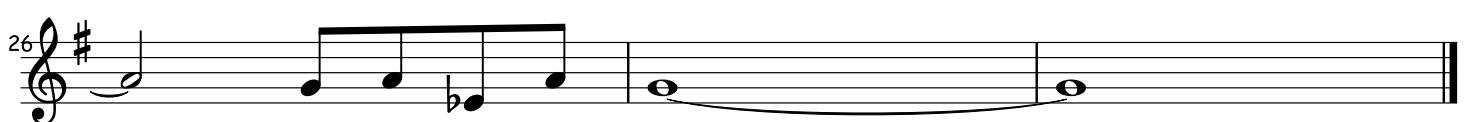
E^{b7#11}



D7

C_m/D

G⁶



(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

D7

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

G_{M1}9

E_b13

D7

G_{M1}9

A_b9

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

B_b_{M1}7

A_b_{M1}7

E_b_{M1}7

F_{M1}7

G_{M1}13

C13

G_{M1}13

C13

G_{M1}7

C_{M1}7

B_{M1}7

B_b_{M1}7

A_{M1}7

D7 B_b7

A_{M1}7

D9

A_{M1}7

D9

A_b9 G_{M1}7

C13 A_b7#11

G_{M1}13

C13

G_{M1}7

D_{M1}11

G9

C F9 C_{M1}13

A_{M1}7

C_{M1}7

F9

B_{M1}11

E9

A_{M1}9

D7

C13

G_{M1}13

(Up Tempo Swing)

On Green Dolphin Street

Bronislau Kaper

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

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

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

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

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

A 4/4	B-7	B ^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.

Staff 1: G⁶, B⁷, C_{Maj}7, F[#]_{Mi}B^{b5}, E_{Mi}7, A⁷

Staff 2: A_{Mi}7 D⁷, B_{Mi}7 E⁷, A_{Mi}7 D⁷, G⁶, B⁷, C_{Maj}7, F[#]_{Mi}7^{b5} B⁷

Staff 3: E_{Mi}7, A⁷, A_{Mi}7 D⁷, G⁶, D_{Mi}7, G⁷

Staff 4: C_{Maj}7 G⁷, C⁶, E_{Mi}7, A⁷, A_{Mi}7, D^{9sus}

Staff 5: G⁶, B⁷, C_{Maj}7, F[#]_{Mi}7^{b5} B⁷, E_{Mi}7, A⁷

Staff 6: A_{Mi}7, D⁷, G⁶

Only Trust Your Heart 1

(Bossa Nova)

Benny Carter

A	$\frac{4}{4} \left B_{\Delta 7 \#11}^b \right.$	$E_{7 \#9}$	A_{-7}	D_{-7}	
G	G_{-7}	$C_7 \quad C_{7 \#5}$	$F_{\Delta 7}$	$C_{-7} \quad F_7$	}
B	$B_{\Delta 7}^b$	D_{-7}	G_{-7}	G_{-7}	
		/A		/F	
E	$E_{\emptyset 7}$	$A_{7 \flat 13}$	D_{-7}	$D^b \left C_{-7} \quad F_7 \right.$	
A	$B_{\Delta 7 \#11}^b$	$E_{7 \#9}$	A_{-7}	D_{-7}	
G	G_{-7}	$C_7 \quad C_{7 \#5}$	$E_{7 \#11}^b$	D_7	
C	G_{-7}	$B_{-7}^b \quad E_7^b$	$F_{\Delta 7}$	$A_{-7} \quad D_{7 \flat 9}$	
D	$D_{7 \#11}^b$	$B_{\Delta 7}^b \quad C_{7 \flat 9}$	F_6	$C_{-7} \quad F_7$	
		/C			

(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 |

Over The Rainbow (Somewhere)

(Ballad)

Harold Arlen

V | G₆ E- | A- D₇ | G_{Δ7} E- | A- D₇ |

| G₆ G_{Δ7} | A₋₉ D₁₃ | G₆ E- | A- D₇ |

| G₆ E- | G- D₇ | G_{Δ7} | E- B₇ |

| E₋₉ E₋₇ | A_{7sus} A₇ | A₋₁₁ | D_{9sus} |

| A₋₁₁ | D_{9sus} | A- | D₇ | //

A | 4: G₆ C_Δ | B₋₇ A_{mi}[♭] D₇[♭] | C_{Δ7} C_{7,5}[#] F₅[#] | B₋₇ E₇ |

| A₋₇ F₇ | B₋₇ E_{7,9} | A₋₇ D₇ | G₆ D₇ | :|

B | G₆ | A₋₇ D₇ | B₋₇ E₇ | A₋₇ D₇ |

| G₆ | C₀₇[#] F_{7,9}[#] | B₋₇ B₀₇[♭] | A₋₇ D₇ | //

A | C₀₇[#] F₇[#] | B₋₇ A_{mi}[♭] D₇[♭] | C_{Δ7} C_{7,5}[#] F₅[#] | B₋₇ E₇ |

| A₋₇ F₇ | B₋₇ E_{7,9} | A₋₇ D₇ | G₆ D₇ | //

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.

Rio Que Mora no Mar

(Medium Swing)

2	4	F -7	B ^b ₇	F -7	B ^b ₇
Intro					
		G ^b ₇	B ₇	G ^b ₇	B ₇
		F -7	B ^b ₇	F -7	B ^b _{7b9}
A	F -7	B ^b ₁₃	F -7		B ^b _{7b9}
	E ^b _{Δ7}	A ^b ₉	G -7		C _{7b9}
2.	G _{Δ7}	C _{7sus}	F _{Δ7}		⋮
	F -9	E _{7#11}	E ^b _{Δ7}		⋮
	E ^b ₇	D _{7b9}	D -7		G ₁₃
	D ^b ₉	G ^b ₁₃	F -9		B ^b ₉
	A ^b ₉	D ^b ₇	G -7		C _{7b9}
	F -7	B ^b ₇	F -7		B ^b ₇
				D.C. with Repeats	

Rosa Morena

(Bossa Nova)

Antonio-Carlos Jobim

A

4| B \flat Δ_7 | B \flat $_6$ | A $_7$ | A \circ_7 | G $_7$ | C 6% | F Δ_7 | ∕ |

{ F Δ_7 | G \flat \circ_7 | G $_7$ | ∕ | ∕ |

| G $_7$ | C 6% | F Δ_7 | ∕ | ∕ |

| F Δ_7 | A $_7$ | G $_7$ | E \flat $_6$ |

| G $_7$ | C 6% | G $_7$ | |

| F \circ_7 | F Δ_7 | } |

B

|| F $_7$ | F $_+$ | B \flat Δ_7 | ∕ | ∕ |

| B \circ_7 | E $_7$ | A $_7$ | ∕ | ∕ |

| D $_7$ | ∕ | ∕ | G $_7$ | ∕ |

| G \circ_7 | ∕ | ∕ | F Δ_7 | F $_7$ |

| B \flat $_6$ | E \flat $_7$ | A $_7$ | D $_7$ | |

{ G $_7$ | C $_7$ | F Δ_7 | D $_7$ | }

4x

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} Eb_{M1}7Ab7

B_B_{M1} Eb7 F#_{M1} B7 F_{M1} Bb7 Eb_{M1}7 Ab7 Db_{M1}7 D7#9 Eb7#11 1. G_{M1}7^{b5} Gb7#11

F7 F7b9 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 Eb_{M1} Eb_{M1}/Db C_{M1}7^{b5} F7#9

B_B_{M1} B_B_{M1}/Ab G_{M1}7^{b5} C7#9 F_{M1} Bb7 Eb_{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} Eb_{M1}Ab7 B_B_{M1} Eb7 F#_{M1} B7 F_{M1} Bb7

Eb_{M1}7 Ab7 Db_{M1}7 D7#9 Eb7#11 G_{M1}7^{b5} C7#9 C_{M1}7^{b5} C_{M1}/F B_B_{M1}7

To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a tempo marking of 3/4. It features a section labeled 'A' with chords F-7, B♭7, and E♭Δ7. Following this is a section with E♭7, F-7, and B♭7. The bottom staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'B' with chords B♭-7, E♭7, B♭-7, E♭7, A♭Δ7, G7, and A♭Δ7. The score continues with various chords including C-, C-(Δ7), C-7, F7, F-7, B♭7, E♭7-3, A♭Δ7, D♭9, E♭Δ7, F-7, G-7, G♭-7, F-7, B♭7, and E♭6.

LUJON

Henry Mancini 1960

The musical score consists of three staves of music. The first staff is a bass line in 2/4 time, starting with a D-7 chord. The second staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'A' with chords D-9 and G-9. The third staff begins with a treble clef, a key signature of one flat, and a tempo marking of 2/4. It features a section labeled 'B' with chords D-9, G-9, B♭-7, A♭Δ7, A♭7, G♭-7, FΔ7, E-7, and A7. The score concludes with a 'Fine' and 'D.S. al Fine' marking.

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 musical 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, C⁷^{b9}, 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, C⁷^{b9}
- 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^6 E_{\flat}^6 $B_{\flat}M_i7$ $E_{\flat}7$ $B_{\flat}M_i7$ $E_{\flat}7$ $A_{\flat}M_A7$

61 *Piano Solo*
 C_{M_i7} $F7$ C_{M_i7} $F^{\#}13$ F_{M_i7} $E_{\flat}/G A_{\flat}$ A^o $B_{\flat}13_{sus}$ $E_{\flat}13_{sus}$ $A_{\flat}M_A7$

66 $D_{\flat}13$ G_{M_i7} C_{M_i7} $F^{\#}7 F^9$ $B7$ $B_{\flat}9_{sus} E/B_{\flat} D_{\flat}13$ $D13$ $E_{\flat}13$ $B13$

73 $B_{\flat}M_i7$ $E_{\flat}7$ $B_{\flat}M_i7$ $E_{\flat}7$ $A_{\flat}M_A7$ C_{M_i7} $F7$ C_{M_i7} $F^{\#}13$

79 F_{M_i1} $E_{\flat}/G A_{\flat}$ A^o $B_{\flat}13_{sus}$ $E_{\flat}13_{sus}$ $A_{M_i7}b5$ $A_{\flat}M_i6$ G_{M_i7}

84 C_{M_i7} $F^{\#}9$ $F13$ $B13_{sus}$ $B_{\flat}13_{sus}$ E/B_{\flat} G_{M_i7} $E_{\flat}D7$ $D_{\flat}7 C7^{\#5}$

88 $F^{\#}9b5$ F_{M_i7} F_{M_i7} $E_{\flat}/G A_{\flat}$ A^o $B_{\flat}7_{sus}$ E_{\flat} $C7$ F_{M_i7} $B_{\flat}7$

93 $F9$ $B_{\flat}13_{sus}$ $E/G^{\#}$ G_{M_i7} $F^{\#}o$ $B13_{sus}$ $B_{\flat}13_{sus}$ $C9_{sus}$

99 $D_{\flat}13$ $D13$ $E_{\flat}13$ $E_{\flat}7^{\#5\#9}$

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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.

Sheet music for a blues progression in E-flat major, 12 measures long. The progression includes chords: D_{MI}7_{b5}, D_b_{MI}6, A_b/C, B¹³_{SUS}, B¹³, B_b⁹, E_b⁹_{SUS}, E_b7_{b9}, To Coda, A_b_{MA}7, B_b_{MI}E_b7_{b9}, D_{MI}7_{b5}, D_b_{MI}6, D_{MI}7_{b5}, D_b_{MI}6, B¹³_{SUS}, B¹³, B_b⁹, E_b⁹_{SUS}, E_b7_{b9}, A_{MA}7, A_{MA}7, A_{MA}7, A_{MA}7.

Last time hold and break, waiting
for Josi's pickups for the E_{MA}7

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

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

The first staff contains chords: G_{M1}7, A_{M1}7_{b5}, D7^{#9}, G_{M1}7, A_{M1}7_{b5}, D7^{#9}, G_{M1}7.

The second staff begins with E_b7^{*11}, D7^{#9}, followed by a bracket labeled "1." containing G_{M1}7 and A_{M1}7_{b5}, D7^{#9}. A bracket labeled "2." follows, containing G_{M1}7, C_{M1}7, F7, and B_b_{MA}.

The third staff contains B°, C_{M1}7, C_{M1}7/B_b, and A_{M1}7_{b5}.

The fourth staff contains D7^{#9}.

The fifth staff ends with a double bar line and repeat dots.

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

Someone To Watch Over Me

F⁶ F_{MA}⁷ F⁹ B_{MA}⁷ G⁷ G_{MI}⁷ C_{SUS}⁹ C¹³ 1. F⁶ F^{#o}

G_{MI}⁷ C⁷ 2. F⁶ B_M^{7b5} E^{7b9} A_{MI} D_{MI}^{6/G} A_{MI} G_{MI}⁷ C⁷ C/G A_{MI}⁷

D_{MI}⁷ G⁷ C_{SUS} C⁷ F⁶ F⁷ B_b⁶ B_b^{6#11} F/A A_b^{6#11}

G_{MI} F^{#6#11} G_{MI} A⁰⁷ B_b⁶ B_{MI}^{7b5} C_{SUS}⁷ 1. A^{7#5} D⁹ G_{MI}⁷ C⁷ 2. F⁶

F⁷ B_{MA}⁷ B_{MI}⁶ F^{6/A} B_{MI}^{7b5} E^{7b9} A^{7b9} D⁷ G_{MI}⁷ C⁷

F⁶ F⁷ B_b⁶ B_b^{6#11} F/A A_b^{6#11} G_{MI} F^{#6#11} G_{MI} A⁰⁷ B_b⁶

B_{MI}^{7b5} C_{SUS}⁷ F⁶ G_{MI}⁷ C⁷

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Sound of Music

Rogers and Hammerstein

A musical score for 'Sound of Music' in Medium Swing style. The score consists of ten staves of music, each with a vertical bar line and a measure number. The measures are as follows:

- Measure 1: | B^b | ∕ . | A_{B^b} | ∕ . |
- Measure 2: | B^b
F | ∕ . | C_{m7} | F_{sus} F₇ |
- Measure 3: | B^b | ∕ . | A_{B^b} | ∕ . |
- Measure 4: | B^b | F_{sus} | B^b | B^b₇ | //
- Measure 5: | E^b F | B^b G_m | C_{mi7} F₇ | B^b |
- Measure 6: | E^b F | B^b G_m | C_{sus} | F₇ B^b₇ |
- Measure 7: | E^b F | B^b G_m | C_{mi7} F₇ | B^b |
- Measure 8: | G_m | D_m | G_m C₇ | F_{sus} F₇ | //
- Measure 9: | B^b | ∕ . | A_{B^b} | ∕ . |
- Measure 10: | B^b
F | ∕ . | C_{m7} | F_{sus} F₇ |
- Measure 11: | B^b | E₇ | E^b | ∕ . |
- Measure 12: | F_{sus} | F_{sus} | B^b | F_{sus} | //

(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 $_{\Delta 7}$	⋮	

Street Samba

Mark Johnson

Cmaj⁹

B7#⁹b1³

Cmaj⁹

A7b⁹b1³/C♯

Dm⁷

G7#⁹b1³

C/A♭

B♭/A♭

C/A♭

B♭/A♭

Gm⁷

F#⁰⁷

Fm⁷

E♭maj⁹¹¹

Dm⁵

G7b⁹

Dm⁷b⁵

G7b⁹

B/C

CMA⁹

Last 4 bars 3x's for ending

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

C_7 | F_7 | $\overline{B_6^b \quad G_7}$ | $C_7 \quad F_7$ |

$\overline{B_6^b \quad E_7 \quad A_{7b9}}$

B

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

D_7 | G_7 | C_7 | $F_7 \quad F_{7b9}$ |

A

$\boxed{B_{\Delta 7}}$ | \therefore | D_{o7}^b | \therefore |

C_7 | F_7 | $\overline{B_6^b \quad G_7}$ | $C_7 \quad F_7$ |

Teach Me Tonight

(Slow Swing)

Gene DePaul

A	$\frac{4}{4}$	$\boxed{\text{G}_{\Delta 7} \text{ C}_7 \mid \text{B}_{-7} \text{ E}_{7\flat 13} \mid \text{A}_{-7} \text{ D}_7 \mid \text{B}_{\emptyset 7} \text{ E}_{7\flat 9}}$	
		$\boxed{\text{A}_{-7} \mid \text{D}_7 \mid \overline{\boxed{\text{B}_{-7} \text{ E}_{7\flat 9} \mid \text{A}_{-7} \text{ D}_7}} \mid }$	
		$\boxed{\text{G}_6 \text{ C}_7 \mid \overline{\boxed{\text{G}_6 \text{ B}_{-7} \text{ B}_{-7}^{\flat}}} \mid }$	
B		$\boxed{\text{A}_{-7} \text{ D}_7 \mid \text{B}_{-7} \text{ E}_{7\flat 9} \mid \text{A}_{-7} \text{ D}_7 \mid \text{G}_{\Delta 7}}$	
		$\boxed{\text{C}_{\emptyset 7}^{\sharp} \text{ F}_{7\flat 9}^{\sharp} \mid \text{B}_{-7} \text{ E}_7 \mid \text{E}_{-7} \text{ A}_7 \mid \text{A}_{-7} \text{ D}_7 \mid }$	
A		$\boxed{\text{G}_{\Delta 7} \text{ C}_7 \mid \text{B}_{-7} \text{ E}_{7\flat 13} \mid \text{A}_{-7} \text{ D}_7 \mid \text{B}_{\emptyset 7} \text{ E}_{7\flat 9}}$	
		$\boxed{\text{A}_{-7} \mid \text{D}_7 \mid \text{G}_6 \text{ E}_{-7} \mid \text{A}_{-7} \text{ D}_7 \mid }$	

(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

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

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

That Old Feeling

(Ballad)

A
 $\frac{4}{4}$ G_{6/9}

E_{7#5}

| A₋₇

⋮

B_{ø7}

B^b₋₇ E^b₇

Brown-Fain

E₇

A₋₇ B₇

D₇

| E₋₇

| B_{7#5}

| B_{ø7}

| E₇

| E₋₇

| A₇

| A₋₇

| D₇

| A₇

| E₋₇ A₇

| E^b₇

| A₋₇ D₇

B

| G_{6/9}

E_{7#5}

⋮

B_{ø7}

| E₇

F[#]₇

| A₋₇

| A₋₇

| C₇

| B₇

| C₋₇

| F₇

| B_{ø7} E_{7b9}

| A₋₇

| C₋₇ F₇

| B_{ø7}

| F[#]₇

| F₇

| E₇

| E₋₇

| A₇

| A₋₇ D₇

| G_{6/9}

||

This Masquerade

(Rock Pop)

in
4
4
A%
G-

G-

G-

E^b₇

F₋₇

F₋₇

E₋₇

A₋₇

G₋₇
 Open

C₁₃

G_{-Δ7}

E^b₇

G_{-Δ7}

A_{ø7} D_{7_b9}

B^b_{13_b9}

B^b_{13_b9}

A₁₃ A_{7_b13}

A₁₃ A_{7_b13}

C₁₃

G₋₇

G₋₇

A_{ø7}

G₋₇

G-

E^b_{Δ7}

E^b_{Δ7}

D_{Δ7}

D_{9sus}

G₋₇

Leon Russell

C₁₃
 Vamp till cue

C₁₃

D_{7_#9}

C₁₃

G- F[#]₋₇B₇

C_{7_b13}

⋮

⋮

A^b_{7_#11}
 D.S. al Coda

C₁₃
 D.C. on Cue

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

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

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

B

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

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

A

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

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

C

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

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

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

A

$\frac{4}{4}$ $B_{\Delta 7}^b C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |$
 $F_{-7} | B_7^b |$ $E_{\Delta 7}^b | D_{-7} G_7 | C_{-7} | F_{7sus} |$
1.
2. $E_{\Delta 7}^b | F_7 | B_6^b | E_\emptyset A_7 |$

B

$D_{-7} A_{7b9} | D_{-7} A_{7b9} | D_{-7} B_{\emptyset 7} | E_{\emptyset 7} A_{7b9} |$
 $D_{-7} A_{7b9} | D_{-7} G_7 | C_7 | F_{7sus} |$
A

A

$B_{\Delta 7}^b C_{-7} | D_{-7} D_{o7}^b | C_{-7} | F_{7sus} |$
 $F_{-7} | B_7^b | E_{\Delta 7}^b | F_7 | B_6^b | E_{-6}^b |$
 $D_7 | G_7 | C_7 | F_7 | B_6^b | F_{7sus} |$

(Bossa)

Triste

Tom Jobim

A

G_{Maj}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

(Medium Swing)

Tu Mi Delirio

Unknown Composer

$\frac{4}{4}$ | 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 | \checkmark | D _{$\Delta 7$} | \checkmark |

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

B₋₇ | E_{-7 \flat 5} | G₋₇ | A₇ |

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

A₇ | \checkmark | F_{-7 \flat 5}[#] | B_{7 \flat 9} |

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

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

G _{$\Delta 7$} | C_{7 \sharp 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 are for the piano (treble and bass clef) and show chords G Maj⁷, ∕, E♭ Maj⁷/G, and ∕. The next two staves are also for piano, showing the same chords. The fifth staff begins with a treble clef and shows a melodic line over the same chords. The sixth staff continues this melodic line. The seventh staff starts with a bass clef and shows chords A m⁷, C m⁷, C m⁶, B m⁷, and E 7 b9. The eighth staff continues with A m⁷, D 7 b9, G Maj⁷, and G m⁷. The ninth staff starts with a bass clef and shows chords C m⁹, C m⁶, B m⁷, E 7 b9, A 6⁷, and A 7 #5. The tenth staff continues with A m⁷, D 9, G 6, and E♭ Maj⁷/G.

2.

Você E Eu

for Josefina Méndez

The sheet music consists of eight staves of musical notation, each starting with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time and 13/8.

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

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

F_{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

(Bossa Nova)

Voce Vai Ver JM

Antonio-Carlos Jobim

$\frac{4}{4}$ | **F_{Δ7}** | \asymp | **B_{∅7}** | **E₇** |

| **E_{Δ7}[♭]** | \asymp | **A_{∅7}** | **D₇** |

| **G₋₇** | **C₇** | **A_{∅7}** | **D₇** |

1. | **B_{∅7}** | **E₇** | **A₋₇ A₋₇[♭]** | **G₋₇ G₋₇[♭]** |

2. | **G₋₇** | **C₇** | **A_{∅7}** | **D₇** |

G₋₇ | **C₇** | To Coda | **F_{sus}** | **C₇** ||

| \oplus | **B_{∅7}** | **B_{7[♭]5}** | **A₋₇** | **A₆[♭]** |

| **G₋₇** | **C₇** | **F_{Δ7}** | \asymp | ||

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

$G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^{13}$
 $E^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $G^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \quad \boxed{\begin{matrix} 1. & \text{C}_{\text{M}1}^7 \text{ F}^7 \\ 2. & \text{Bb}_{\text{M}A}^7 \text{ B}^o \end{matrix}} \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7$
 $D_{\text{M}1}^7 \text{ D}^o \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7 \text{ G}^7 \text{ C}_{\text{M}1}^7 \text{ F}^7 \text{ Bb}_{\text{M}A}^7 \text{ E}_{\text{b}}^{\text{M}A}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}_{\text{M}A}^7 \text{ F}^7 \text{ E}^7 \text{ A}_{\text{M}1}^7$
 $\text{D}^7 \text{ D}_{\text{M}1}^7 \text{ G}^7 \text{ C}_{\text{M}A}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7 \text{ G}^6 \text{ E}_{\text{M}1}^7 \text{ A}_{\text{M}1}^7 \text{ D}^7$
 $\text{A}_{\text{M}1}^7 \text{ D}^7 \quad \text{G}_{\text{M}A}^7 \quad \text{A}_{\text{M}1}^7 \text{ D}^7$

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Wonderful World

(Ballad)

Weiss-Thiele

A
4| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C C+ | F_{Δ7} G₇ ||

A
| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C F | C ||

B
| G₇ | C | G₇ | C |

| A- G | A- G | A- D_{ø7} | D₋₇ D_ø D₋₇ G₇ ||

A
| C E- | F E- | D₋₇ C | E₇ A- |

| A^b | D₋₇ G₇ | C E_{ø7} | A₇ |

| D₋₇ | D₋₇ G_{7ø9} | C F₆ | C ||

(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 A_b | 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 ends 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

What Is This Thing Called Love

(Up Tempo Swing)

Cole Porter

A	$\frac{4}{4} \left\{ \text{C}_\emptyset 7 \right.$	$\text{F}_{7\flat 9}$	$\text{B}^\flat -6$	\div	
	$\left \text{G}_\emptyset 7 \right.$	$\text{C}_{7\sharp 5}$	$\text{F}_{\Delta 7}$	\div	$\left. \vdots \right)$
B	$\parallel \text{F}_{-7}$	$\text{B}^\flat 7$	$\text{E}^\flat_{\Delta 7}$	\div	
	$\left \text{D}^\flat 7 \right.$	\div	$\text{G}_\emptyset 7$	C_7	\parallel
A	$\parallel \text{C}_\emptyset 7$	$\text{F}_{7\flat 9}$	$\text{B}^\flat -6$	\div	
	$\left \text{G}_\emptyset 7 \right.$	$\text{C}_{7\sharp 5}$	$\text{F}_{\Delta 7}$	\div	\parallel

What's New

For Josefina Méndez

Johnny Burke-Robert Haggert

E♭ F_m E_m E♭_m D_m D♭_m G♭7 Bmaj D7 G7 C7 B7♯11 B♭7

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7♭5 B♭7♯5 E♭maj F_{m1}7 B♭7

E♭ F_m E_m E♭_m D_m D♭_m G♭7 Bmaj D7 G7 C7 B7♯11 B♭7

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7♭5 B♭7♯5 E♭maj B♭_{m1}7 E♭7

A♭ B♭_m A_m A♭_m G_m F♯_m B7 Emaj G7 C7 F7 E7♯11 E♭7

A♭_{m1}7 D♭7 G♭_{m1}7 C7 B♭_{m1}7♭5 E♭7♯5 A♭maj F_{m1}7 B♭7

E♭ F_m E_m E♭_m D_m D♭_m G♭7 Bmaj D7 G7 C7 B7♯11 B♭7

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7♭5 B♭7♯5 E♭maj

Whisper Not

(Medium Swing)

Benny Golson

A

$\frac{4}{4} \frac{4}{4}$

$G_7 \quad G_{\cancel{7}} \quad | \quad E_{\emptyset 7} \ A_{7\flat 9} | \ D_{-7} \ D_{\cancel{7}} \quad | \quad B_{\emptyset 7} \ E_{7\flat 9}$

$| \ A_{-7} \ F_{\emptyset 7}^{\#} \ | \ B_{\emptyset 7} \ E_{7\flat 9} | \ A_{-7} \ B_{-7} \quad | \ C_{-7} \ D_{7\flat 9} \dots$

$\underline{\hspace{10em}}$

$\underline{\hspace{10em}}$

B

$E_{\emptyset 7} \quad | \quad A_{7\flat 9} \quad | \quad D_{-7} \quad | \quad D_{\cancel{7}}$

$| \ B_{\emptyset 7} \quad | \quad E_{7\flat 9} \quad | \quad A_{\emptyset 7} \quad | \quad D_{7\flat 9} \quad ||$

A

$G_7 \quad G_{\cancel{7}} \quad | \quad E_{\emptyset 7} \ A_{7\flat 9} | \ D_{-7} \ D_{\cancel{7}} \quad | \quad B_{\emptyset 7} \ E_{7\flat 9}$

$| \ A_{-7} \ F_{\emptyset 7}^{\#} \ | \ B_{\emptyset 7} \ E_{7\flat 9} | \ A_{-7} \ B_{-7} \quad | \ C_{-7} \ D_{7\flat 9} \quad ||$

You And The Night And The Music

(Medium Up Swing)

Arthur Schwartz

A

$\frac{4}{4} \cdot F_- | G_{\emptyset 7} C_{7b9} | F_- F_{7b9} | B_{-7}^b |$

$| G_{\emptyset 7} | C_{7b9} | F_{\Delta 7} | \not\cdot : |$

B

$| D_7^b | \not\cdot | C_7 | \not\cdot |$

$| D_7^b | \not\cdot | C_7 | D_7^b | C_7 |$

A

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

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

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

C_{MI}7 F7

Musical staff showing notes corresponding to chords A, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}6, C_{MI}7, and F7.

B_b_{MA}7

B

E_{MI}7^{b5}

A7

E_{MI}7^{b5}

A7^{#9} D_{MI}6

B_{MI}7^{b5}

Musical staff showing notes corresponding to chords B_b_{MA}7, E_{MI}7^{b5}, A7, E_{MI}7^{b5}, A7^{#9}, D_{MI}6, and B_{MI}7^{b5}.

E7^{b9}

E_{MI}7^{b5}

A7^{b9}

C

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

Musical staff showing notes corresponding to chords E7^{b9}, E_{MI}7^{b5}, A7^{b9}, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}6, and ending with a fermata over the last note.

C_{MI}7

F7

B_b_{MA}7

D

B⁰7

F6/C

C^{#0}7

D_{MI}6

Musical staff showing notes corresponding to chords C_{MI}7, F7, B_b_{MA}7, B⁰7, F6/C, C^{#0}7, and D_{MI}6.

G7

C7^{#9}

F_{MA}7

Musical staff showing notes corresponding to chords G7, C7^{#9}, F_{MA}7, and ending with a fermata over the last note.

fine

You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

- Staff 1: A, G, 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)

You Don't Know What Love Is

(Ballad)

Raye-DePaul

A

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

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

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

B

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

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

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

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

C_{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

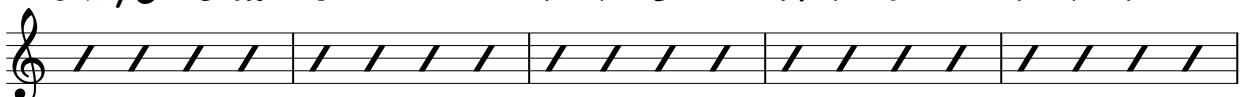


C_{MA}7/G G⁹_{sus} C⁶

F#_{MI}7 B⁹

A_b_{MI}7 D_b7_{b9}

F#_{MI}7 F7_{#11}



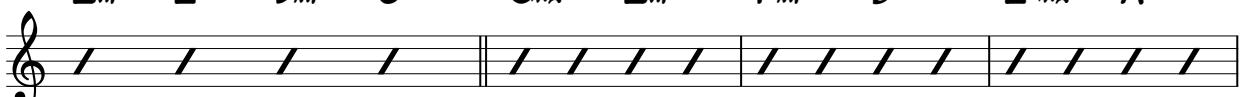
C

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 Make Me Feel So Young

(Medium Swing)

Josef Myrow

A

$\frac{4}{4} \left[\begin{matrix} E^b_{\Delta 7} & E_{o7} & F_{-7} & B^b_7 \\ | & | & | & | \end{matrix} \right] \begin{matrix} G^b_{o7} & G_{-7} & C_{7\#5} & B_9 \\ | & | & | & | \end{matrix} \begin{matrix} C_{7\#5} & E^b_{\Delta 7} & E_{o7} & B^b_{-7} \\ | & | & | & | \end{matrix} \begin{matrix} B_9 & B^b_{-7} & B^b_7 & | \\ | & | & | & | \end{matrix}$

$\left[\begin{matrix} E^b_{\Delta 7} & E^b_7 & A^b_{\Delta 7} & A^b_6 \\ | & | & | & | \end{matrix} \right] \begin{matrix} A_{7\flat 5} & A_{o7} & E^b_6 & C_{7\#5} \\ | & | & | & | \end{matrix} \begin{matrix} E^b_6 & G_{-7} & G^b_{o7} & F_{-7} \\ | & | & | & | \end{matrix} \begin{matrix} C_{7\#5} & G^b_{o7} & F_{-7} & B^b_7 \\ | & | & | & | \end{matrix} \vdots$

B

$\left[\begin{matrix} B^b_{-9} & E^b_7 & B^b_{-9} & E^b_7 \\ | & | & | & | \end{matrix} \right] \quad | \quad | \quad | \quad |$

$\left[\begin{matrix} D_{o7} & G_{7\flat 9} & C_{-7} & F_{-7} & B^b_7 & | \\ | & | & | & | & | & | \end{matrix} \right] \quad | \quad | \quad | \quad | \quad | \quad |$

C

$\left[\begin{matrix} E^b_{\Delta 7} & E_{o7} & F_{-7} & B^b_7 & G^b_{o7} & G_{-7} & C_{7\#5} & B_9 \\ | & | & | & | & | & | & | & | \end{matrix} \right] \begin{matrix} C_{7\#5} & E^b_{\Delta 7} & E_{o7} & B^b_{-7} & B^b_7 & B^b_7 \\ | & | & | & | & | & | \end{matrix} \begin{matrix} B^b_{-7} & B^b_7 & B^b_7 & | & | & | & | & | \end{matrix}$

$\left[\begin{matrix} E^b_9 & A^b_{\Delta 7} & A^b_{-6} & G_{-7} & C_{7\flat 9} & F_{-7} & B^b_7 & | \\ | & | & | & | & | & | & | & | \end{matrix} \right] \begin{matrix} D^b_9 & G_{-7} & C_{7\flat 9} & F_{-7} & B^b_7 & | & | & | \end{matrix} \quad | \quad | \quad | \quad | \quad | \quad | \quad |$

$\left[\begin{matrix} F_{-7} & B^b_7 & E^b_9 & G_{-7} & D^b_{9\#11} & C_9 & C_{7\flat 9} & | \\ | & | & | & | & | & | & | & | \end{matrix} \right] \quad | \quad |$

$\left[\begin{matrix} G_{-7} & C_{7\flat 9} & F_{-7} & B^b_7 & G_{7\#5} & D^b_{9\#11} & C_9 & C_{7\flat 9} \\ | & | & | & | & | & | & | & | \end{matrix} \right] \quad | \quad |$

$\left[\begin{matrix} F_{-7} & B^b_{9\text{sus}} & B^b_{7\flat 9} & E^b_6 & C_{7\flat 9\#5} & F_{-7} & B^b_{7\flat 9} & | \\ | & | & | & | & | & | & | & | \end{matrix} \right] \quad | \quad |$