



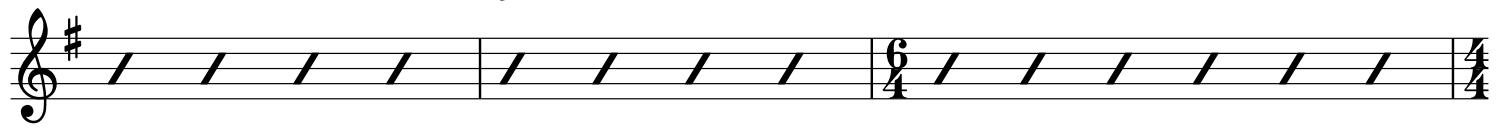
# Josefina Méndez Jazz Tunes

# Across The Universe

for Josefina Mendez

Lennon/McCartney

D7



D.S. al Coda 1

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

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

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

D.S. al Coda 2

A musical staff in G major (one sharp) and common time (4/4). It shows one measure of eighth-note strokes. The measure ends with a double bar line and repeat dots above it. The label 'Coda 2' is placed above the first bar of the repeat section.

*Repeat and Fade*

**A Felicidade**  
for Josefina Mendez

Jobim

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

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

Musical score for "I'm Gonna Be (500 Miles)" featuring two staves of music. The top staff shows a continuous melody line with various note values and rests, corresponding to the chords: D<sub>MI</sub>7, G7#5, C<sub>MI</sub>7, F7b9, G<sub>MI</sub>7, and G<sub>MI</sub>7/F. The bottom staff continues the melody, starting with C7/E and C<sub>MI</sub>/E<sup>b</sup>, followed by a rest, G<sub>MI</sub>7, A<sub>MI</sub>7b5, D7#5, and G<sub>MI</sub>7. The score concludes with a repeat sign and endings 1 and 2.

(Bossa Nova)

### Agua De Beber 1

Antonio-Carlos Jobim

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

# All the Things You Are

Hammerstein/Kern

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

Chords listed below the staff:

- Measures 4-5: C-7, F-7, B<sup>b</sup>7, E<sup>b</sup>maj7
- Measure 5: A<sup>b</sup>maj7, D7, G maj7
- Measures 9-13: G-7, C-7, F7, B<sup>b</sup>maj7, E<sup>b</sup>maj7, A7, D maj7
- Measures 17-21: E-7, A7, D maj7, C<sup>#</sup>-7, F<sup>#</sup>7, B maj7, G 7(#5)
- Measures 25-29: C-7, F-7, B<sup>b</sup>7, E<sup>b</sup>maj7, A<sup>b</sup>maj7, A<sup>b</sup>-7, G-7, F<sup>#</sup>dim7
- Measures 29-33: A<sup>b</sup>-7, B<sup>b</sup>7, E<sup>b</sup>maj7, B<sup>b</sup>7, G7

# Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

The musical score consists of five staves of handwritten notation on a staff system.

**Staff 1:** 4/4 time, treble clef. Chords: G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>. Performance markings: 3-note grace notes before each chord, and a 3-note grace note over the first note of the second measure.

**Staff 2:** 4/4 time, treble clef. Chords: G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, Gsus, G7<sup>b9</sup>, C<sub>MA</sub>7. Performance markings: 3-note grace notes before each chord.

**Staff 3:** 4/4 time, treble clef. Chords: 1. C<sub>MI</sub>7<sup>b5</sup>, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>7, C<sub>MI</sub>7, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>, B<sub>MI</sub>7. 2. B<sub>MI</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, B<sup>9</sup><sub>SUS</sub>, B7<sup>b9</sup>, E<sub>MI</sub>7. Performance markings: 3-note grace notes before each chord.

**Staff 4:** 4/4 time, treble clef. Chords: C<sub>MI</sub>7<sup>b5</sup>, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, B<sup>9</sup><sub>SUS</sub>, B7<sup>b9</sup>, E<sub>MI</sub>7. Performance markings: 3-note grace notes before each chord.

**Staff 5:** 4/4 time, treble clef. Chords: Eb6, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sup>13</sup>, A7<sup>#5</sup>, D<sup>9</sup><sub>SUS</sub>, D7<sup>b9</sup>, B<sup>13</sup>, E7<sup>b9</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7. Performance markings: 3-note grace notes before each chord.

**Staff 6:** 4/4 time, treble clef. This staff contains a single measure consisting of a long vertical bar line followed by a double bar line.

## As Time Goes By 1

(Ballad)

Herman Hupfeld

**A** |  
4: A-7 D<sub>7</sub> | A-7 D<sub>7</sub> | G<sub>Δ7</sub> D<sub>7#5</sub> | G<sub>Δ7</sub> |  
| A<sub>7</sub> B<sub>○7</sub> | A-7 D<sub>7</sub> | G<sub>Δ7</sub> A-7 | B-7 E<sub>7b9</sub> |  
| G<sub>Δ7</sub> | D-7 G<sub>7</sub> |

**B** |  
C<sub>Δ7</sub> | E<sub>7b9</sub> | A-7 | B<sub>○7</sub> |

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

**A** |  
A-7 D<sub>7</sub> | A-7 D<sub>7</sub> | G<sub>Δ7</sub> D<sub>7#5</sub> | G<sub>Δ7</sub> |  
| A<sub>7</sub> B<sub>○7</sub> | B-7 E<sub>7b9</sub> | A-7 D<sub>7</sub> | G<sub>6</sub> E<sub>7b9</sub> |

# Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

# Blackbird

for Josefina Mendez

Lennon/McCartney

The sheet music consists of five staves of musical notation. The first staff starts with a 4/4 time signature, followed by a 3/4 section, then a 4/4 section. It includes chords C, D<sub>M1</sub>, C/E, F, D<sup>7</sup>/F#, G<sup>7</sup>, G<sup>#o</sup>A<sub>M1</sub>, C<sup>+</sup>/A<sup>b</sup>, C/G, D<sup>7</sup>/F#<sup>F</sup>. The second staff continues with F<sub>M1</sub>, C/E, A<sub>M1</sub><sup>7</sup>, D<sub>M1</sub>, G<sup>7</sup>, C, C, D<sub>M1</sub>, C/E, followed by a 3/4 section and a 4/4 section. The third staff includes F, D<sup>7</sup>/F#, G<sup>7</sup>, G<sup>#o</sup>A<sub>M1</sub>, C<sup>+</sup>/A<sup>b</sup>, C/G, D<sup>7</sup>/F#, F, F<sub>M1</sub>, C/E, A<sub>M1</sub>, C<sub>M1</sub>, G<sup>7</sup>, C. The fourth staff shows B<sup>b</sup>, A<sub>M1</sub>, G<sub>M1</sub>F, E<sup>b</sup>, F, B<sup>b</sup>, A<sub>M1</sub>, G<sub>M1</sub>F, E<sup>b</sup>, D, G<sub>M1</sub><sup>7</sup>. The fifth staff concludes with C, F/G, C, F/G, C.

# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

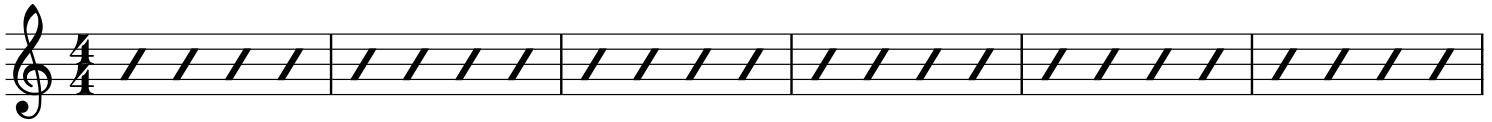
G<sup>7</sup>

F#<sub>MI</sub>

F#<sub>MI</sub>

D<sub>MI</sub>

G<sup>7</sup>



F#sus

Esus

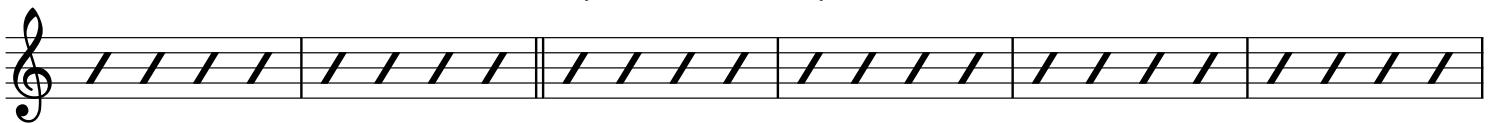
A

A<sub>MA</sub>7

A<sub>MI</sub>6

G<sub>MA</sub>7

F#sus



F<sub>MA</sub>7

Esus

E7<sup>b9</sup>

A

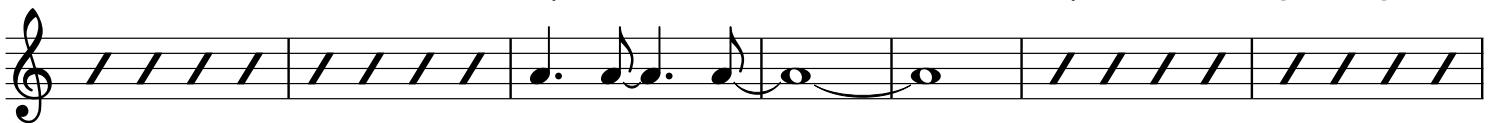
G

F

F

A<sub>MA</sub>

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



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

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

C<sub>MI</sub>/F

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

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



B

D<sub>MI</sub>

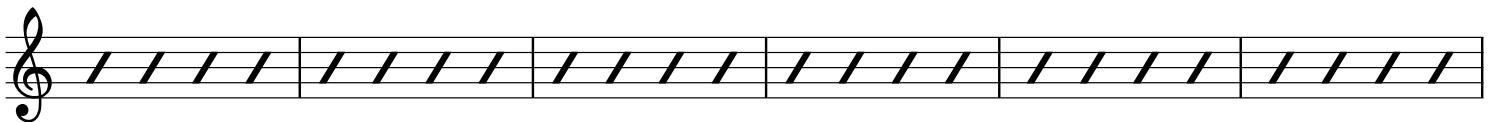
G<sup>7</sup>

F#<sub>MI</sub>

C<sub>MI</sub>6

F<sub>MA</sub>7

Esus<sup>b9</sup>



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

Esus

E7

C A7sus

A13<sup>b9</sup>

D<sub>MA</sub>7

G7#11



D<sub>MI</sub>

D<sub>MI</sub>

E7<sup>b9</sup>

A<sub>MA</sub>

G<sub>MA</sub>

F<sub>MA</sub>

F<sub>MA</sub>

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

F#7#9



B<sub>MI</sub>

B<sub>MI</sub>/A Ab<sub>MI</sub>7<sup>b5</sup>Db7

C7sus

E7sus

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



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

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

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

D.S.  
Then repeat letter  
like forever.

## **Body And Soul**

(Ballad)

Johnny Green

**A**

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

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

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

**B**

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

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

**A**

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

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

# Brigas Nunca Mais

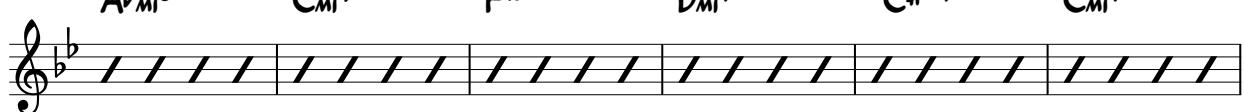
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

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



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



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



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



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



F7



# Call Me

for Josefina Mendez

A

F<sub>M1</sub>7      F<sub>M1</sub>7

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

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

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

B

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

G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7

DC al Fine

Partido Alto!!!

*Caravan*  
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G<sub>Mi</sub>⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷, C, and D⁷ chords.

G<sub>Mi</sub>⁶

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



(Bossa Nova)

## Chega De Saudade (No More Blues) 1

António-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

## Chega De Saudade

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

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

# Close To You

For Josefina Méndez

Burt Bacharach

**A**

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

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

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

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

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

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

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

*Solo on ABC  
After Solos, D.C  
al Coda*

*Vamp & fade*

# Corazon Mirando Al Sur

for Josefina Mendez

**A**

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

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

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

B<sub>b</sub><sub>MA</sub> G<sup>7alt</sup> G<sub>b</sub><sub>MA</sub>7 F<sup>7</sup> B<sub>b</sub><sub>MA</sub> E<sup>7#11</sup> E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7 D<sub>b</sub><sub>MA</sub> G<sub>b</sub><sub>MA</sub> G<sub>b</sub>13

F<sup>13</sup> C<sub>M1</sub>7 F<sup>13</sup> D<sub>M1</sub>7 G<sup>7b9</sup> G<sub>b</sub><sub>MA</sub> F<sup>7</sup> B<sub>b</sub><sub>MA</sub> E<sup>7#11</sup> E<sub>b</sub><sub>M1</sub>7 A<sub>b</sub>7

Db G<sup>7</sup> G<sub>b</sub><sub>MA</sub> C<sub>M1</sub>7<sub>b5</sub> F<sup>7alt</sup> B<sub>b</sub><sub>M1</sub> Ab G<sub>b</sub> F<sup>7alt</sup> B<sub>b</sub><sub>M1</sub> C<sub>M1</sub>

F<sup>7alt</sup>

B<sub>b</sub><sub>M1</sub> Ab G<sub>M1</sub>7<sub>b5</sub> G<sub>b</sub><sub>MA</sub>7 F<sup>7alt</sup> F<sup>7#5</sup> B<sub>b</sub><sub>M1</sub>

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

A 4/4	A-6	⋮⋮	A <sup>b</sup> <sub>o7</sub>	⋮⋮	
G-7	C <sub>7</sub>	F <sub>o7</sub> F <sub>Δ7</sub>	F <sub>Δ7</sub>		
B F-7	B <sup>b</sup> <sub>7</sub>	E-7	A <sub>7b13</sub>		
D <sub>7</sub>	⋮⋮	D-7	G <sub>7</sub>		
A A-6	⋮⋮	A <sup>b</sup> <sub>o7</sub>	⋮⋮	⋮⋮	
G-7	C <sub>7</sub>	F <sub>o7</sub> F <sub>Δ7</sub>	F <sub>Δ7</sub>		
C F-7	B <sup>b</sup> <sub>7</sub>	E-7	A-7		
D-7	G <sub>7</sub>	E-7	A <sub>7</sub>		
D-7	G <sub>7</sub>	⊕	A <sub>7</sub>	⊕	
			C <sub>6</sub>		

# Cosas Como Tu

for Josefina Mendez

*Intro* C<sub>MA</sub>7 A<sub>MI</sub>7 D7 G<sup>7b9</sup> A C<sub>MA</sub>7

D#o Bb-7 G7 C<sub>MA</sub>7 D#o G<sub>MI</sub>7

C7 F<sub>MA</sub>7 B<sub>b7#11</sub> C<sub>MA</sub>7 A<sup>7b9</sup> D7

G7 E<sub>MI</sub>7<sup>b5</sup> A<sup>7b9</sup> D<sub>MI</sub>7 G7 E<sub>MI</sub>7<sup>b5</sup> A<sup>7b9</sup> D<sub>MI</sub>7

G7

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

C<sub>MA</sub>7 A<sub>MI</sub>7 D7 G<sup>7b9</sup> C<sub>MA</sub>7

**Dale**  
For Josefina Méndez

3/4

B<sub>M1</sub>      C<sub>MA</sub>7#11      B<sub>M1</sub>      C<sub>MA</sub>7#11      B<sub>M1</sub>      C<sub>MA</sub>7#11      B<sub>M1</sub>

C<sub>MA</sub>7#11      G<sub>MA</sub>7      B<sub>b</sub><sup>aug</sup>      B<sub>M1</sub>7      E7#11      G<sub>MA</sub>7      F#<sub>M1</sub>7

F<sub>MA</sub>7      E<sub>M1</sub>7      D<sub>sus</sub>

1.  
After Solos to  $\oplus\ominus$

2.

D<sub>M1</sub>      Eb<sub>MA</sub>7#11      D<sub>M1</sub>      Eb<sub>MA</sub>7#11      D<sub>M1</sub>      Eb<sub>MA</sub>7#11      D<sub>M1</sub>

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

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

To Coda

$\oplus$   
C#<sub>M1</sub>7b5      G7      F#7alt      B<sub>M1</sub>

To Solos  
(next page)

Solos

B<sub>MI</sub> C<sub>MA</sub>7#11 B<sub>MI</sub> C<sub>MA</sub>7#11 B<sub>MI</sub> C<sub>MA</sub>7#11 B<sub>MI</sub>

C<sub>MA</sub>7#11 G<sub>MA</sub>7 B<sub>b</sub>aug B<sub>MI</sub>7 E<sub>7</sub>#11 G<sub>MA</sub>7 F<sub>#</sub><sub>MI</sub>7

F<sub>MA</sub>7 E<sub>MI</sub>7 D<sub>SUS</sub> 1. 2. D<sub>MI</sub>

E<sub>b</sub><sub>MA</sub>7#11 D<sub>MI</sub> E<sub>b</sub><sub>MA</sub>7#11 D<sub>MI</sub> E<sub>b</sub><sub>MA</sub>7#11 D<sub>MI</sub> D<sub>b</sub><sub>MI</sub>

F<sub>#</sub><sub>MI</sub> G<sub>MA</sub>7#11 F<sub>#</sub><sub>MI</sub> G<sub>MA</sub>7#11 F<sub>#</sub><sub>MI</sub> G<sub>MA</sub>7#11 F<sub>#</sub><sub>MI</sub>

G<sub>MA</sub>7#11

B<sub>MI</sub> G<sub>MA</sub>7#11 E<sub>7</sub>#11 A<sub>7</sub>B<sub>b</sub>o E<sub>7</sub>#11 G<sub>MA</sub>7 A<sub>7</sub> B<sub>b</sub>aug

D7 1. 2. D/E<sub>b</sub>

After Solos  
D.C. al

## Darn That Dream

(Ballad)

Jimmy Van-Heusen

**A**

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

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

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

**B**

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

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

**A**

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

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



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



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



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



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



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



# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Desafinado

for Josefina Mendez

Jobim

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

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

**G<sup>b</sup>13**      **F13**      **F7<sup>b13</sup>**      **B<sup>b</sup>sus**      **B<sup>b</sup>7<sup>b9</sup>**      **E<sup>b</sup>6**  

  
**F7#11**      **F13**      **F<sub>M1</sub>7**      **B<sup>b</sup>sus**      **B<sup>b</sup>7/A<sup>b</sup>G<sub>M1</sub>7<sup>b5</sup>**      **C7<sup>b9</sup>**  

  
**A<sup>b</sup><sub>MA</sub>7**      **A<sup>b</sup><sub>M1</sub>7 D<sup>b</sup>13**      **G<sub>M1</sub>7**      **G<sup>b</sup>07**      **F7**  

  
**E<sub>MA</sub>7#11**      **F<sub>M1</sub>7**      **B<sup>b</sup>7#9**      **E<sup>b</sup>6**  


Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

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

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

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

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

G<sub>M</sub>A7



E<sub>M</sub>I7

A<sub>M</sub>I7

D7

A

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

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



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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6

F<sub>M</sub>I7



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

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

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

F<sub>M</sub>I7

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

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



B<sub>b</sub>6

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

A7

B D<sub>M</sub>I

B<sub>b</sub>6

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



D<sub>M</sub>I7

G7<sup>b9</sup>

C<sub>M</sub>I

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

C<sub>M</sub>I

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

C<sub>M</sub>I7

F7<sup>b9</sup>

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



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

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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6



A<sub>b</sub>13



Med Swing

# East of the Sun

For Josefina Mendez

Brooks Bowman

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The first staff contains chords E♭<sub>MA</sub>7, A♭7, G<sub>MI</sub>7, C7, and F<sub>MI</sub>7. The second staff contains A♭<sub>MI</sub>7, D♭7, F<sub>MI</sub>7, B♭7, and D<sub>MI</sub>7<sup>b5</sup> G7+9. The third staff contains C<sub>MI</sub>7, F7, C<sub>MI</sub>7, F7, F<sub>MI</sub>7, B♭7, and E♭<sub>MA</sub>7. The fourth staff contains A♭7, G<sub>MI</sub>7, C7, F<sub>MI</sub>7, and A♭<sub>MI</sub>7. The fifth staff contains D♭7, F<sub>MI</sub>7, F<sub>MI</sub>7/E<sub>D</sub>, D<sub>MI</sub>7<sup>b5</sup> G7+9, C<sub>MI</sub>7, F7, and F<sub>MI</sub>7. The sixth staff contains B♭7, B♭7/A♭G<sub>MI</sub>7, F♯<sub>MI</sub>7, F<sub>MI</sub>7, F<sub>MI</sub>7/B♭7, and E♭<sub>MA</sub>7. The seventh staff contains F<sub>MI</sub>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<sub>MA</sub>7, Ab7#11, G<sub>MI</sub>7, C7, F<sub>MI</sub>7
- Staff 2: Ab<sub>MI</sub>7, Db7, F<sub>MI</sub>7
- Staff 3: Bb7, D<sub>MI</sub>7b5, G7#9, C<sub>MI</sub>7, F7#11
- Staff 4: F<sub>MI</sub>7, Bb7

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

# East of the Sun Shout

for Josefina Mendez

Timmy

The musical score consists of four staves of bass clef music. Chords are labeled above specific notes or measures. The chords include:  
1. E<sub>MI</sub>7, A<sub>b</sub>7#11, G<sub>MI</sub>7, C7, F<sub>MI</sub>7  
2. A<sub>b</sub>7#11, D<sub>b</sub>7, F<sub>MI</sub>7  
3. B<sub>b</sub>7, D<sub>MI</sub>7<sup>b5</sup>, G7#9, C<sub>MI</sub>7, F7#11  
4. F<sub>MI</sub>7, B<sub>b</sub>7

# *Eu sei que vou te amar*

for Josefina Mendez

Tom Jobim

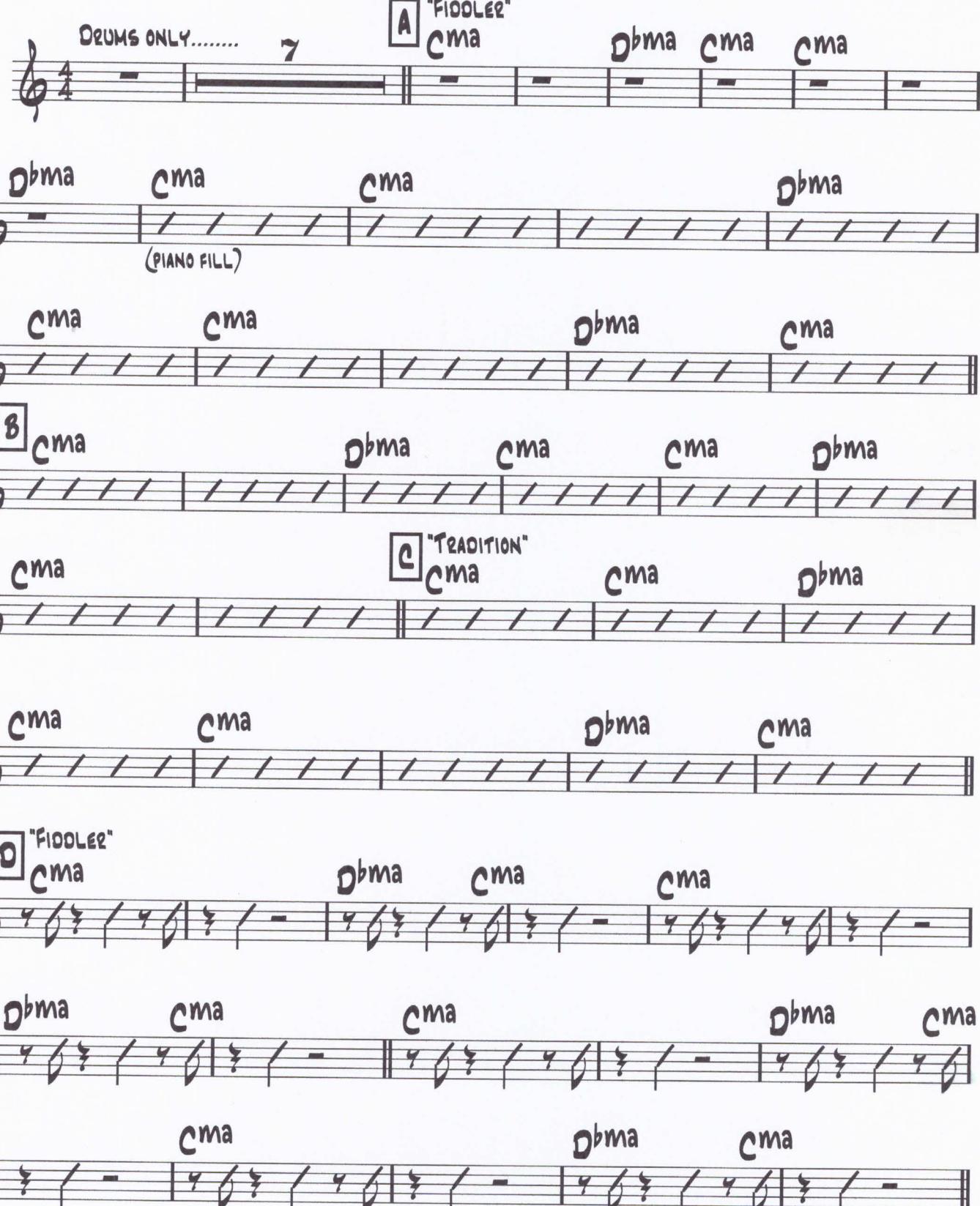
The musical score consists of four staves of chords in 4/4 time. The chords are:

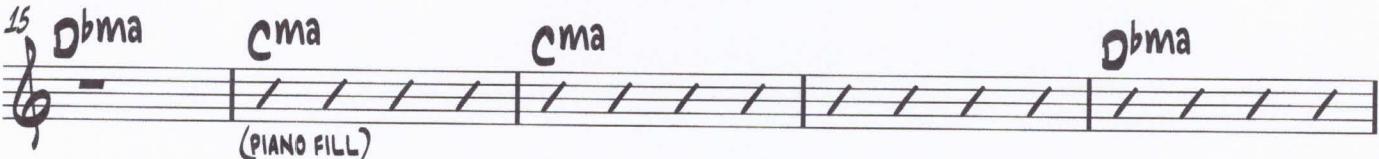
- Staff 1: C<sub>MA</sub>7, E<sub>MI</sub>7, Eb<sup>o</sup>, D<sub>MI</sub>7, G7, G<sub>MI</sub>7, F#<sup>13</sup>, C7<sup>b9</sup>
- Staff 2: F<sub>MA</sub>7, B<sup>b13</sup>, 1. E<sub>MI</sub>7, Eb<sup>o</sup>, D<sub>MI</sub>7, G7
- Staff 3: E<sub>MI</sub>7<sup>b5</sup>, A7<sup>b9</sup>, D<sub>MI</sub>7, G7<sup>#5b9</sup>, 2. E<sub>MI</sub>7, Eb<sup>o</sup>
- Staff 4: E<sub>MI</sub>7<sup>b5</sup>, A7<sup>b9</sup>, D<sub>MI</sub>7, G7<sup>#5b9</sup>, F<sub>MI</sub>6/C, C<sub>MA</sub>7

# FIDDLER ON THE ROOF

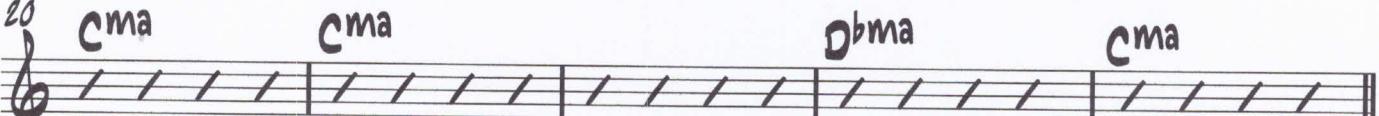
SHELDON HARNIK

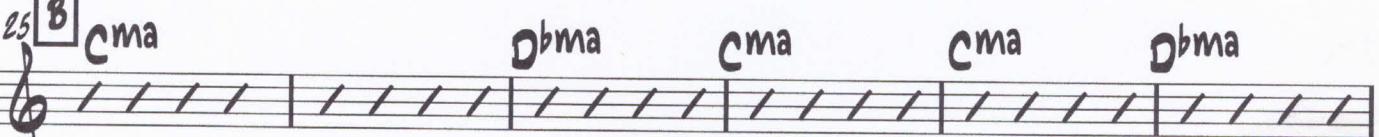
JERRY BOCK

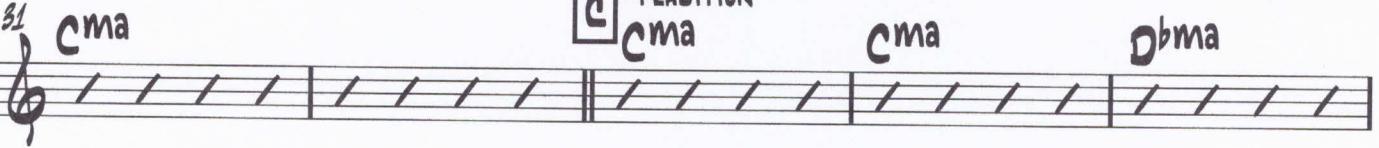
DRUMS ONLY..... 7 A "FIDDLER"  


15 D<sub>b</sub>ma Cma Cma D<sub>b</sub>ma Cma Cma  


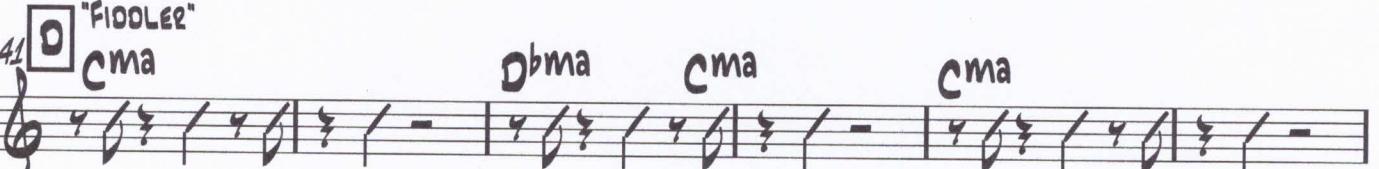
(PIANO FILL)

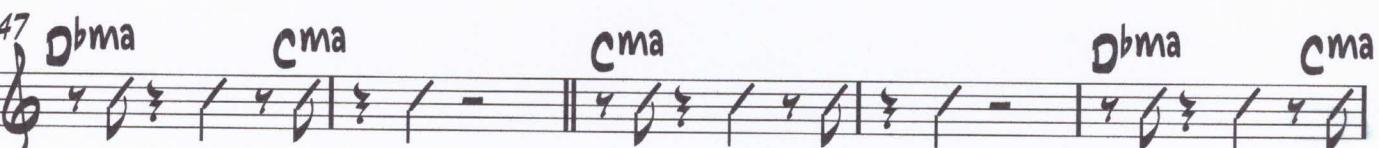
20 Cma Cma D<sub>b</sub>ma Cma  


25 B Cma D<sub>b</sub>ma Cma Cma D<sub>b</sub>ma  


31 Cma C "TRADITION" Cma Cma D<sub>b</sub>ma  


36 Cma Cma D<sub>b</sub>ma Cma  


41 D "FIDDLER"  


47 D<sub>b</sub>ma Cma Cma D<sub>b</sub>ma Cma  


52 Cma D<sub>b</sub>ma Cma  


(Bossa Nova)

### Fotografia

Antonio-Carlos Jobim

The musical score consists of two staves of chords. The first staff starts with chord A (4:4 time), followed by a bar line, a repeat sign, and chord E<sup>b</sup> sus. The second staff starts with chord B<sup>b</sup>Δ7, followed by a bar line, a repeat sign, and chord D<sub>ø7</sub>. The third staff starts with chord C<sub>-7</sub>, followed by a bar line, a repeat sign, and a bracket labeled '1.' under chords A<sub>ø7</sub> and D<sub>7b13</sub>. This is followed by chord G<sub>-7</sub> and a bar line. The fourth staff starts with chord C<sub>-9</sub>, followed by a bar line, a repeat sign, and chord F<sub>7b9</sub>. The fifth staff starts with a bracket labeled '2.' under chord F<sub>7b9</sub>, followed by a bar line, a repeat sign, and a bracket containing chords B<sup>b</sup>Δ7, E<sup>b</sup>13, B<sup>b</sup>Δ7, and E<sup>b</sup>13.

(Bossa Nova)

## Girl From Ipanema, The 1

Antonio-Carlos Jobim

A  
4/4 { D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

1.  
| D $\Delta$ 7

| D $_7$

⋮⋮

2.  
| D $\Delta$ 7

⋮⋮

||

B  
| D $\Delta$ 7

⋮⋮

G $_7$

⋮⋮

||

| D $_7$

⋮⋮

B $\flat$  7

⋮⋮

||

| E $\flat$  -7

⋮⋮

C $\flat$  7

⋮⋮

||

| F $_7$

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

E $\flat$  -7

A $\flat$  7 $\flat$  5

||

A  
| D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

||

| E $\flat$  -7

| D $7\#11$

D $\Delta$ 7

| D $_7$

||

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

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

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

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

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

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

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

# Hot House

Up Tempo, Bebop

Tadd Dameron

(G<sub>MI</sub><sup>7(b5)</sup>) C<sup>7(b5)</sup>) F<sub>MI</sub><sup>(MA7)</sup>

**A** C<sup>7(b5)</sup>)

(G<sub>MI</sub><sup>7(b5)</sup>) D<sub>MI</sub><sup>7(b5)</sup> G<sub>MI</sub><sup>7(b5)</sup>) C<sub>MA</sub><sup>7</sup>

**B** C<sup>7(b5)</sup>) F<sub>MI</sub><sup>(MA7)</sup>

(G<sub>MI</sub><sup>7(b5)</sup>) D<sub>MI</sub><sup>7(b5)</sup> G<sub>MI</sub><sup>7(b5)</sup>) C<sub>MA</sub><sup>7</sup>

**C** C<sub>MI</sub><sup>7</sup> F<sup>7(b9)</sup> B<sub>b</sub><sub>MA</sub><sup>7</sup>

Ab<sup>13(b5)</sup> G<sup>13(b5)</sup>

**D** C<sup>7(b5)</sup>) C<sup>7(b5)</sup>) F<sub>MI</sub><sup>(MA7)</sup>

(G<sub>MI</sub><sup>7(b5)</sup>) C<sup>7(b5)</sup>) F<sub>MI</sub><sup>(MA7)</sup>

D<sub>MI</sub><sup>7(b5)</sup> G<sub>MI</sub><sup>7(b5)</sup>) C<sub>MA</sub><sup>7</sup>

(all rhythm)

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

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

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# I Concentrate On You

for Josefina Mendez

Cole Porter

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

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

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

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

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

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

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

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

# Insensatez

(Bossa)

Tom Jobim &  
Vinícius de Moraes

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

Johnny Mercer

# I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



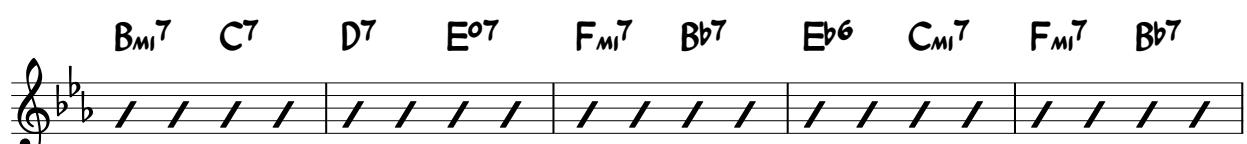
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



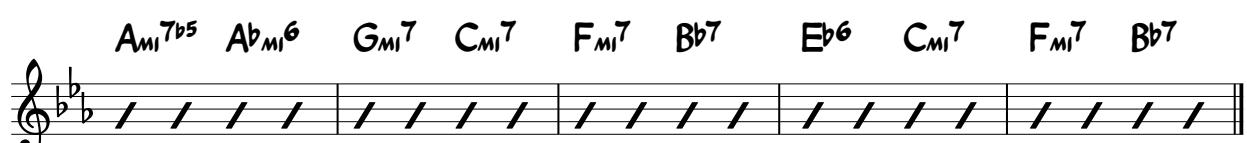
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



# I Only Have Eyes For You 1

Harry Warren

(Ballad)

**A**  
4| A-7

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

| G<sub>Δ7</sub>

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

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

**B**

| A-7

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

| A<sub>ø7</sub>

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

**C**

| A-7

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

| G<sub>Δ7</sub>

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

| A-7

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

# It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

# I Thought About You

for Josefina Mendez

Jimmy Van Heusen

B<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>7#11 D7 G7#5 C9 D<sub>b</sub>13 C7 C<sub>M</sub>17

This musical line consists of two measures. The first measure contains notes corresponding to the chords B<sub>b</sub>M<sub>A</sub>7, E<sub>b</sub>7#11, and D7. The second measure contains notes corresponding to G7#5, C9, D<sub>b</sub>13, C7, and C<sub>M</sub>17.

A<sub>M</sub>17b5 D7 G<sub>M</sub>17 G<sub>b</sub>7 F<sub>M</sub>17 B<sub>b</sub>7 E<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>M<sub>I</sub>7 A<sub>b</sub>7

This musical line consists of two measures. The first measure contains notes corresponding to A<sub>M</sub>17b5, D7, G<sub>M</sub>17, G<sub>b</sub>7, F<sub>M</sub>17, B<sub>b</sub>7, and E<sub>b</sub>M<sub>A</sub>7. The second measure contains notes corresponding to E<sub>b</sub>M<sub>I</sub>7 and A<sub>b</sub>7.

B<sub>b</sub>M<sub>A</sub>7 C<sub>M</sub>17 D<sub>M</sub>17 E<sub>b</sub>M<sub>A</sub>7 E<sub>M</sub>17b5 A7#5 E<sub>M</sub>17b5 A7#5 D<sub>M</sub>17 D<sub>b</sub>7 C<sub>M</sub>17 F7

This musical line consists of two measures. The first measure contains notes corresponding to B<sub>b</sub>M<sub>A</sub>7, C<sub>M</sub>17, D<sub>M</sub>17, E<sub>b</sub>M<sub>A</sub>7, E<sub>M</sub>17b5, A7#5, E<sub>M</sub>17b5, A7#5, D<sub>M</sub>17, D<sub>b</sub>7, C<sub>M</sub>17, and F7. The second measure contains notes corresponding to C<sub>M</sub>17 and F7.

B<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>7#11 D7 G7#5 C9 D<sub>b</sub>13 C7 C<sub>M</sub>17

This musical line consists of two measures. The first measure contains notes corresponding to B<sub>b</sub>M<sub>A</sub>7, E<sub>b</sub>7#11, D7, G7#5, C9, D<sub>b</sub>13, C7, and C<sub>M</sub>17. The second measure contains notes corresponding to C<sub>M</sub>17 and F7.

A<sub>M</sub>17b5 D7 G<sub>M</sub>17 G<sub>b</sub>7 F<sub>M</sub>17 B<sub>b</sub>7 E<sub>b</sub>M<sub>A</sub>7 E<sub>b</sub>M<sub>I</sub>7 A<sub>b</sub>7

This musical line consists of two measures. The first measure contains notes corresponding to A<sub>M</sub>17b5, D7, G<sub>M</sub>17, G<sub>b</sub>7, F<sub>M</sub>17, B<sub>b</sub>7, and E<sub>b</sub>M<sub>A</sub>7. The second measure contains notes corresponding to E<sub>b</sub>M<sub>I</sub>7 and A<sub>b</sub>7.

B<sub>b</sub>M<sub>A</sub>7 G<sub>M</sub>17/F E<sub>M</sub>17b5 E<sub>b</sub>9#11 D<sub>M</sub>17 D<sub>b</sub>7 C<sub>M</sub>17 F7 B<sub>b</sub>6 C<sub>M</sub>17 F7

This musical line consists of two measures. The first measure contains notes corresponding to B<sub>b</sub>M<sub>A</sub>7, G<sub>M</sub>17/F, E<sub>M</sub>17b5, E<sub>b</sub>9#11, D<sub>M</sub>17, D<sub>b</sub>7, C<sub>M</sub>17, F7, B<sub>b</sub>6, and C<sub>M</sub>17. The second measure contains notes corresponding to F7 and C<sub>M</sub>17.

# Just Friends

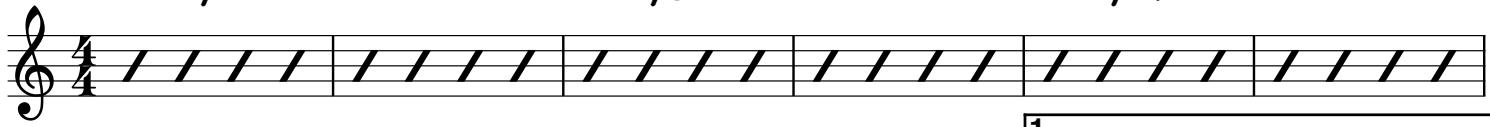
for Josefina Mendez

John Klenner

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

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

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



|1.

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

D<sub>M1</sub>7

G7

B<sub>M1</sub>7<sub>b5</sub> E7<sub>b9</sub> A<sub>M1</sub>7



|2.

D7#11

D<sub>M1</sub>7 G7

G<sub>M1</sub>7 C7

B<sub>M1</sub>7<sub>b5</sub> E7<sub>b9</sub> A<sub>M1</sub>7



D7

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G<sub>M1</sub>7 C7



# La Puerta

for Josefina Mendez

D<sub>MI</sub>7

G7

C<sub>MA</sub>7

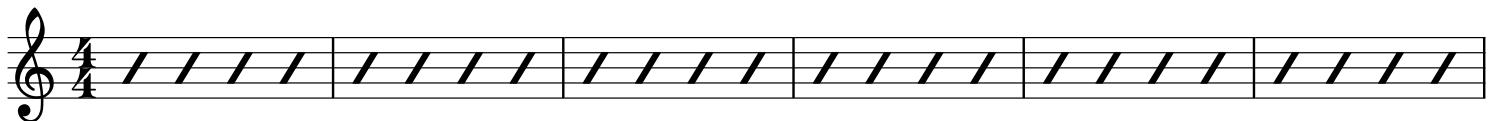
D<sub>MI</sub>7

E<sub>MI</sub>7

E<sub>b</sub><sub>MI</sub>7

D<sub>MI</sub>7

G7



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

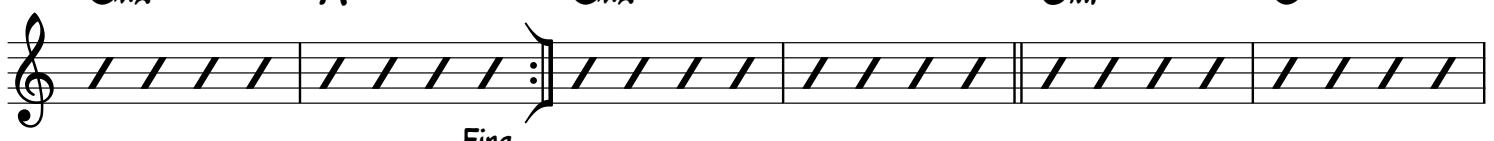
A<sup>7</sup><sub>b9</sub>

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

G<sub>MI</sub>7

C7

Fina



F<sub>MA</sub>

F<sub>MI</sub>

B<sup>b</sup>7

E<sub>b</sub><sub>MA</sub>

A<sup>b</sup>7

G7



D.C. al Fine

# Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

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

- Measure 1: G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>, G<sub>M1</sub>7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, A<sub>M1</sub>7<sup>b5</sup>, D7, G
- Measure 2: G<sub>M1</sub>7, G7, C<sup>6</sup>, C<sub>M1</sub><sup>6</sup>, G, Eb<sup>9</sup>, A<sub>M1</sub>7<sup>b5</sup>, D7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>
- Measure 3: G<sub>M1</sub>7, D7, Eb<sup>7</sup>, A<sup>7</sup>, A<sub>M1</sub>7, D7, B<sub>M1</sub>7<sup>b5</sup>
- Measure 4: E<sup>7<sup>b9</sup></sup>, C<sup>6</sup>, F<sup>6</sup>, G<sup>6</sup>, Eb, B<sub>b</sub><sup>7</sup>, Eb
- Measure 5: B<sub>b</sub><sup>7</sup>, Eb, D7, G<sub>M1</sub>, Eb/G G<sub>M1</sub>, G<sub>M1</sub><sup>6</sup>, G<sub>M1</sub>7
- Measure 6: G<sub>M1</sub>, Eb/G G<sub>M1</sub>, A<sub>M1</sub>7<sup>b5</sup>, D7, G, G<sub>M1</sub>7, G7, C, C<sub>M1</sub><sup>6</sup>, G/B
- Measure 7: A<sup>7</sup>, Eb<sup>13<sup>#11</sup></sup>, G/D, A<sub>M1</sub>7, A<sub>M1</sub>7/D<sup>1</sup>G<sup>6</sup>, A<sub>M1</sub>7D<sup>7<sup>#5</sup></sup>, G<sup>2</sup>, D7<sup>#5</sup>, G<sup>6</sup>

## Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

**A**

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

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

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

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

**B**

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

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

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

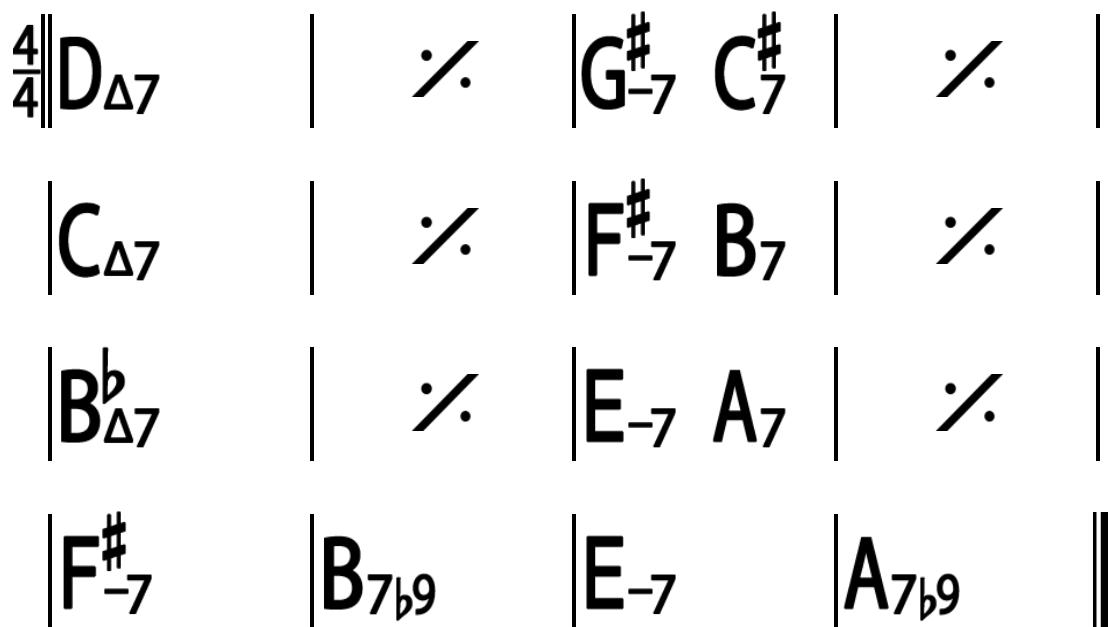
|  $F_{7sus}$  |

D.C. al Fine

(Bossa Nova)

## Little Boat (O Barquinho) 1

Roberto Menescal



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

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

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

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

# The Look of Love

For Josefina Méndez

Burt Bacharach

Musical score for "The Look of Love" by Burt Bacharach, arranged for voice and piano. The score consists of five staves of music, each with a different harmonic progression and melodic line.

**Staff 1:** C<sub>M1</sub>, G<sub>M1</sub>7, A<sub>bM1</sub>7

**Staff 2:** G<sup>7sus</sup>, G<sup>7</sup>, C<sub>M1</sub>, C<sup>7</sup>, A<sub>bM1</sub>7

**Staff 3:** A<sub>bM1</sub>, E<sub>bM1</sub>7, E<sup>b7</sup>, A<sub>bM1</sub>7, A<sup>b6</sup>

**Staff 4:** G<sup>7sus</sup>, C<sub>M1</sub>7, F<sup>7</sup>, E<sup>b6</sup>, F<sub>M1</sub>7

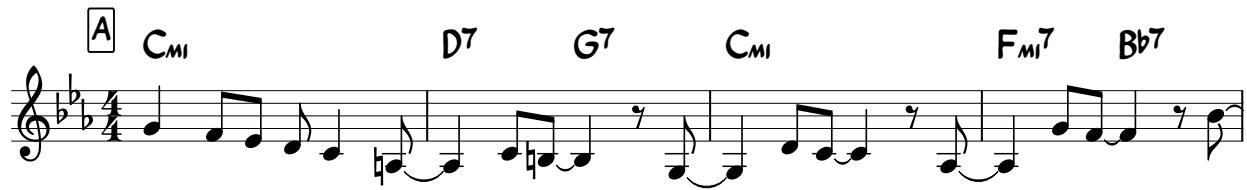
**Staff 5:** E<sup>b6</sup>, F<sub>M1</sub>7, 1. (continues from Staff 4), 2. (continues from Staff 4), C<sub>M1</sub>, C<sub>M1</sub>, F<sub>M1</sub>, C<sub>M1</sub>

# Lullaby of Birdland

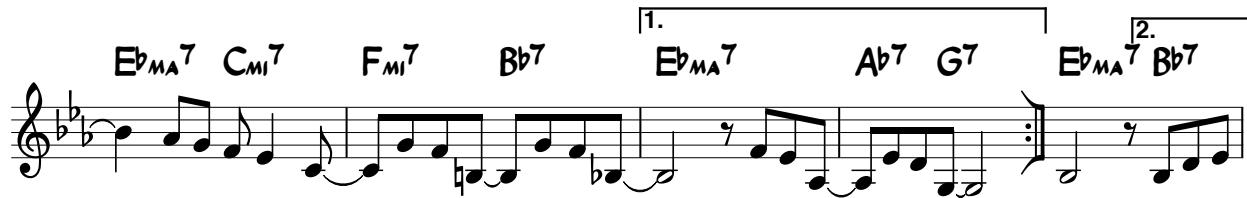
for Josefina Mendez

George Shearing

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



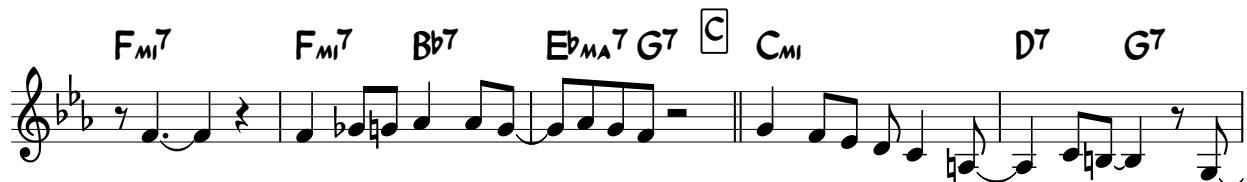
E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



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



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



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



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

Luiz Bonfa

**A**

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

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

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

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

**B**

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

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

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

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

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

$\oplus$

## Manha de Carnaval

Record xx

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

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

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

F#-7b5	B7b9	E-(add9) A-7 E-7 B7	E-(add9) E-add9/D Cmaj7	B7sus4
B7		A-7 E-7 A-7 B7b9 E-(add9) E-(add9)	(F#-7 <sup>b</sup> B7 <sup>b9</sup> )	

↑ ↑ ↓ ↑ ↓

repeat F#-7<sup>b</sup> B7<sup>b9</sup> 3x

E-(add9)

time:

A-7 E- A-7 E-

A- E- B7 E

# Mas Que Nada

for Josefina Mendez

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

Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Ab7

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

A

Eb<sub>MI</sub>7



Eb<sub>MI</sub>7

Ab<sub>MI</sub>7

D<sub>b</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7



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

Eb<sub>MI</sub>7

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

D<sub>b</sub>7

Eb<sub>MI</sub>7



Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

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

B

Eb<sub>MI</sub>7

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

Eb<sub>MI</sub>7



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

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

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

Eb<sub>MI</sub>7

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

C Ab<sub>MI</sub>7



D<sub>b</sub>7

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

B7

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

Bb7

Eb<sub>MI</sub>7



Bb7#9

Eb<sub>MI</sub>7

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

Eb<sub>MI</sub>7

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

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

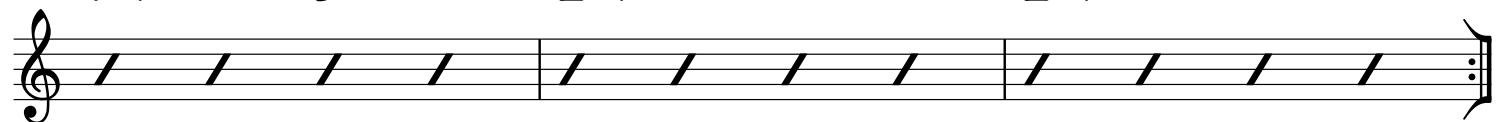


F<sub>MI</sub>7<sup>b5</sup>

Bb7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7



Bossa Nova

# Meditation

For Josefina Mendez

Tom Jobim

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

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

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

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

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

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

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

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

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

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

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

Jonny Mercer

# Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

B<sub>MA</sub>7      B<sub>M1</sub>7      E7      A<sub>MA</sub>7      B<sub>M1</sub>7      Bb7#11      A<sub>MA</sub>7

A<sub>M1</sub>7      D7      Bm7      Bb7      A<sub>M1</sub>7      Ab7#11      G<sub>MA</sub>7

G<sub>M1</sub>7      C7#11      F<sub>MA</sub>7      F<sub>M1</sub>7      Bb7#11

Eb<sub>MA</sub>7      Eb<sub>M1</sub>7      Ab7#11      G<sub>MA</sub>7      EM17

A<sub>M1</sub>7      D7

June Fox

# Missing You

for Josefina Mendez

Tim Fox

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano range, and the piano part is in basso continuo range. The score includes lyrics and chords.

**Chords:**

- F<sub>M1</sub>7
- D<sub>b MA</sub>7#11
- C7#9
- F<sub>M1</sub>11
- G<sub>b MA</sub>7
- G<sub>b M1</sub>13
- F7#9
- B<sub>b MA</sub>7
- G<sub>b MA</sub>7#11
- F<sub>M1</sub>9
- B<sub>b M1</sub>11
- B<sub>b M1</sub>/A<sub>b</sub>
- G<sub>b MA</sub>7#11
- E<sub>b/G</sub>
- A<sub>b</sub>sus
- F<sub>M1</sub>7
- D<sub>b MA</sub>7#11
- C7#9
- F<sub>M1</sub>7

**Lyrics:**

Fra - gile as a butt - er fly wing this heart of mine be - gins to

sing when ear - ly mor - ning comes too soon aw -

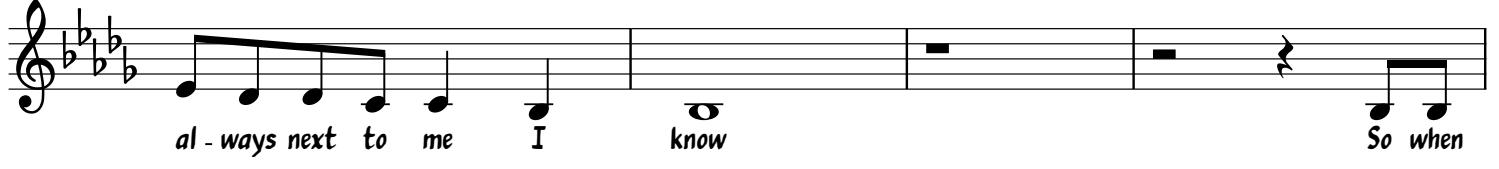
ak - ened by a bright full moon and re - a - li - aing you're not there

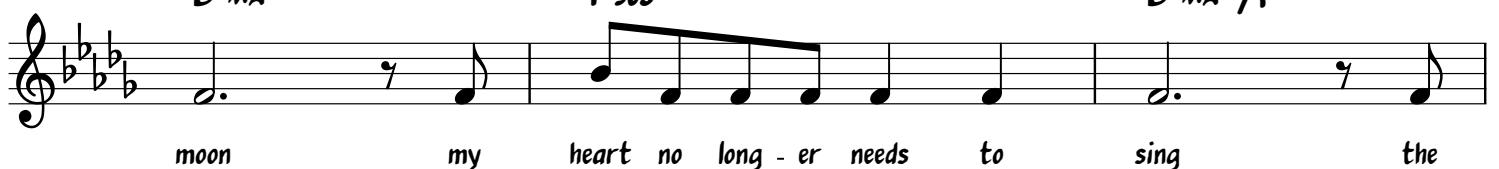
I won - der if you care to

ease a - way the pain that grows with - in my heart that wants to

know to qui - et down each flu - tter one

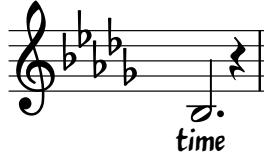
spi - rals in an - oth - er fear and won - der why it's so you're

**C7#9**                    **F<sub>MI</sub>11**                    **C7#9**                    **F<sub>MI</sub>11**  

  
**G<sub>b</sub>MA7**                    **G<sub>b</sub>MI13**                    **F7#9**  

  
**B<sub>b</sub>MA7**                    **Fsus**                    **B<sub>b</sub>MA7/F**  

  
**G<sub>b</sub>MA7#11**                    **G<sub>MI</sub>7**                    **Absus**  

  
**B<sub>b</sub>MA7**                    **F<sub>MI</sub>7**                    **D<sub>b</sub>MA7#11**  

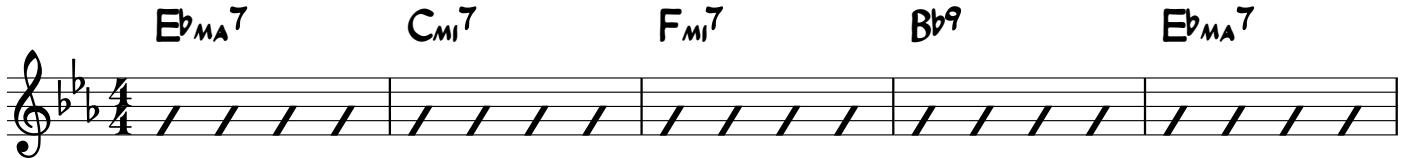
  
**C7#9**                    **F<sub>MI</sub>7**                    **C7#9**  

  
**F<sub>MI</sub>11**  


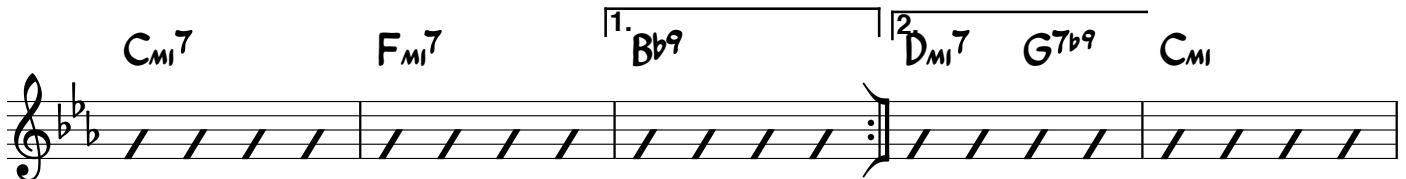
# More

for Josefina Mendez

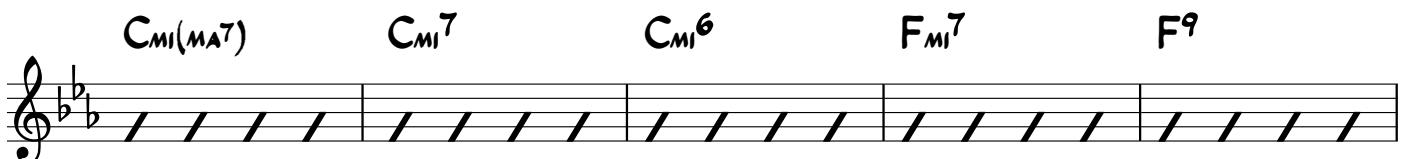
$E_{MA}^7$        $C_{MI}^7$        $F_{MI}^7$        $B_{b9}$        $E_{MA}^7$



$C_{MI}^7$        $F_{MI}^7$       [1.  $B_{b9}$ ]      [2.  $D_{MI}^7$      $G^{7b9}$ ]       $C_{MI}$



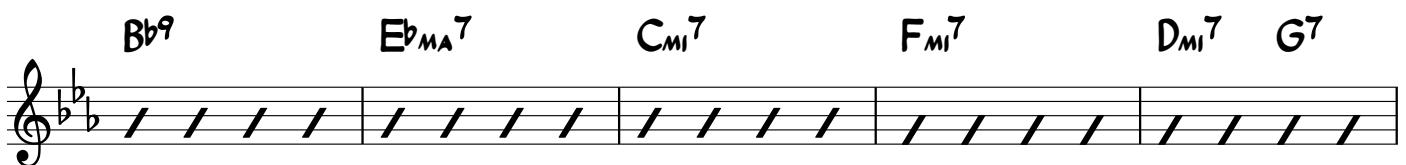
$C_{MI(MA7)}$        $C_{MI}^7$        $C_{MI}^6$        $F_{MI}^7$        $F^9$



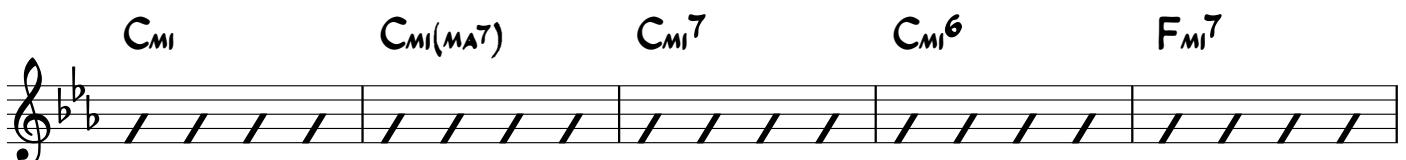
$F_{MI}^7/B_{b9}$        $B_{b7b9}$        $E_{MA}^7$        $C_{MI}^7$        $F_{MI}^7$



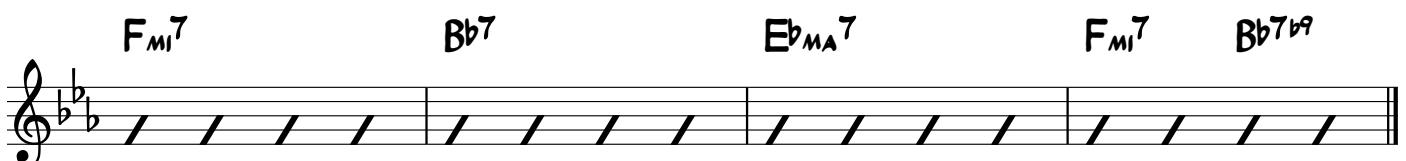
$B_{b9}$        $E_{MA}^7$        $C_{MI}^7$        $F_{MI}^7$        $D_{MI}^7$      $G^7$



$C_{MI}$        $C_{MI(MA7)}$        $C_{MI}^7$        $C_{MI}^6$        $F_{MI}^7$



$F_{MI}^7$        $B_{b7}$        $E_{MA}^7$        $F_{MI}^7$        $B_{b7b9}$



## My Shining Hour 1

(Medium Swing)

Harold Arlen

**A**

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

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

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

$G_7$  |  $C_7$  |  $C_7$  |  $F_7$  ||

**B**

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

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

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

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

# The Nearness of You

Washington/Carmichael

A musical score for 'The Nearness of You' featuring two staves of piano sheet music. The top staff shows the treble clef, a key signature of four flats, and a 4/4 time signature. The bottom staff shows the bass clef and a key signature of one flat. The score consists of eight lines of music, each ending with a vertical bar line. Chords are labeled above the staff at the beginning of each line. Measure numbers are placed to the left of the staff. The first line starts with D♭, followed by A♭m, D♭7sus4, G♭, and G♭dim7. The second line starts with Fm, E7, E♭m, A♭7, Fm, E7, E♭m7, and A♭7. The third line starts with D♭, A♭m, D♭7sus4, G♭, and G♭dim7. The fourth line starts with Fm, E7, E♭m, A♭7, D♭, B7, and D♭6. The fifth line starts with E♭m, A♭7, D♭, A♭m, and D♭7. The sixth line starts with G♭, F dim, B♭7b9(b13), E♭7(#11), and A♭7. The seventh line starts with D♭, A♭m, D♭7sus4, G♭, and G♭dim7. The eighth line starts with Fm, E7, E♭m, A♭7, F dim, B♭7(b9), E♭m, and A♭7.

1  
D♭ A♭m D♭7sus4 G♭ G♭dim7

5 Fm E7 E♭m A♭7 Fm E7 E♭m7 A♭7

9 D♭ A♭m D♭7sus4 G♭ G♭dim7

13 Fm E7 E♭m A♭7 D♭ B7 D♭6

17 E♭m A♭7 D♭ A♭m D♭7

21 G♭ F dim B♭7b9(b13) E♭7(#11) A♭7

25 D♭ A♭m D♭7sus4 G♭ G♭dim7

29 Fm E7 E♭m A♭7 F dim B♭7(b9) E♭m A♭7

33 E♭m A♭7(b9) D♭ B♭m E♭m A♭7

# Night And Day 1

(Medium Swing)

Cole Porter

<b>A</b>	<b>B<sup>b</sup>ø7</b>				
$\frac{4}{4}$	$\{\text{E}_{\Delta 7}$	<b>E<sup>b</sup><sub>7</sub></b>	<b>A<sup>b</sup><sub>Δ7</sub></b>	$\asymp$	
	$\text{B}^b_{\emptyset 7}$				
	<b>E<sub>Δ7</sub></b>	<b>E<sup>b</sup><sub>7</sub></b>	<b>A<sup>b</sup><sub>Δ7</sub></b>	$\asymp$	
	<b>D<sub>ø7</sub></b>	<b>D<sup>b</sup><sub>-7</sub></b>	<b>C<sub>-7</sub></b>	<b>B<sub>ø7</sub></b>	
	<b>B<sup>b</sup><sub>-7</sub></b>	<b>E<sup>b</sup><sub>7</sub></b>	<u><b>A<sup>b</sup><sub>Δ7</sub></b></u>	$\asymp$	$\vdots$
			<u><b>A<sup>b</sup><sub>Δ7</sub></b></u>	<b>G<sup>b</sup><sub>7</sub></b>	
<b>B</b>					
	<b>B<sub>Δ7</sub></b>	$\asymp$	<b>A<sup>b</sup><sub>Δ7</sub></b>	$\asymp$	
	<b>B<sub>Δ7</sub></b>	$\asymp$	<b>A<sup>b</sup><sub>Δ7</sub></b>	$\asymp$	
	<b>D<sub>ø7</sub></b>	<b>D<sup>b</sup><sub>-7</sub></b>	<b>C<sub>-7</sub></b>	<b>B<sub>ø7</sub></b>	
	<b>B<sup>b</sup><sub>-7</sub></b>	<b>E<sup>b</sup><sub>7</sub></b>	<b>A<sup>b</sup><sub>6</sub></b>	$\asymp$	

Adagio

**Nosotros**  
for Josefina Mendez

Pedro Junco

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

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

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

$G{MA}^{13}$       C¹³       $G{MA}^{13}$       C¹³       $G{MA}^7$        $C{MA}^7$

$B{MI}^7$        $B_b{MI}^7$        $A{MI}^7$       D7       $B_b^7$        $A{MI}^7$       D⁹

$A{MI}^7$       D⁹      Ab⁹       $G{MA}^7$       C¹³       $A_b^7\#^{11}$        $G{MA}^{13}$

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

$C{MA}^{13}$        $A{MI}^7$        $C_{MI}^7$       F⁹       $B{MI}^{11}$       E⁹



# On the Sunny Side of the Street

For Josefina Méndez

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

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

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

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

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

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

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

(Bossa Nova)

## Only Trust Your Heart 1

Benny Carter

**A**

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

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

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

**B**

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

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

**A**

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

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

**C**

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

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

(Medium Swing)

## Our Love is Here to Stay

George Gershwin

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

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

D<sub>7</sub>

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

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

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

A<sub>-7</sub>

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

A  
| D<sub>7</sub>

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

D<sub>7</sub>

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

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

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

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

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

# Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

$E_{MA}^b 7$    D.S.

Ballad

# 'Round About Midnight

for Josefina Mendez

T. Monk

Intro F#<sub>Mi</sub>7<sup>b5</sup> B7+9 E<sub>Mi</sub>7<sup>b5</sup> A7+9 D<sub>Mi</sub>7<sup>b5</sup> Gb7+9

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

C- F7 Ab- Db7 G- C7 F-7 Bb7 Eb<sub>Ma</sub>7 E7+9 F7+11 A-7b5 Ab7+11

G7 G7<sup>b9</sup> A-7b5 D7+9 D-7b5 D-/G C<sub>Ma</sub>7 A-7b5 D7+11

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

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

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

F-7 Bb7 Eb<sub>Ma</sub>7 E7+9 F7+11 A-7b5 D7+9 D-7b5 D-/G C<sub>Ma</sub>7

To Coda

*Coda* C<sub>MA</sub>7      A-7b5D7+9    A-7b5D7+9    Eb-7 Ab<sup>7</sup>    Eb-7 Ab<sup>7</sup>    Ab-7 Db<sup>7</sup>

D-7b5    G7+9    G- C7   F-   Bb7   Eb-   Ab<sup>7</sup> D-7b5   G7+9    Cma7+11

**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. 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. Both staves include various performance markings such as grace notes, slurs, and dynamic changes.

**LUJON**

Henry Mancini 1960

The musical score consists of three staves of music. The top staff is a bass line with a bass clef and a key signature of one flat. The middle staff is a treble clef staff with a key signature of one flat. The bottom staff is a treble clef staff with a key signature of one flat. The music includes sections labeled 'A' (with chords D-7, D-9, and G-9) and 'B' (with chords G-9, B♭-7, A♭Δ7, A♭7, and E-7). The score concludes with a 'D.S. al Fine' instruction.

# Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

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

*To Coda*

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

# Smile

for Josefina Mendez

Charlie Chaplin

C<sub>MA</sub> D<sub>M1</sub>7/G G7 C<sub>MA</sub>

D<sub>M1</sub>7 G7 E<sub>M1</sub>7

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>

D<sub>M1</sub>7/G G7 C<sub>MA</sub>

D<sub>M1</sub>7 G7

E<sub>M1</sub>7

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>



# Crooked Smile

for Josefina Mendez

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

# Softly, as in a Morning Sunrise

for Josefina Mendez

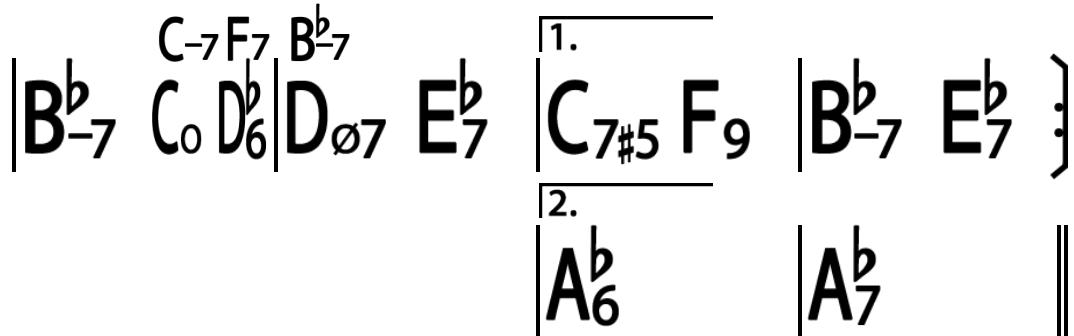
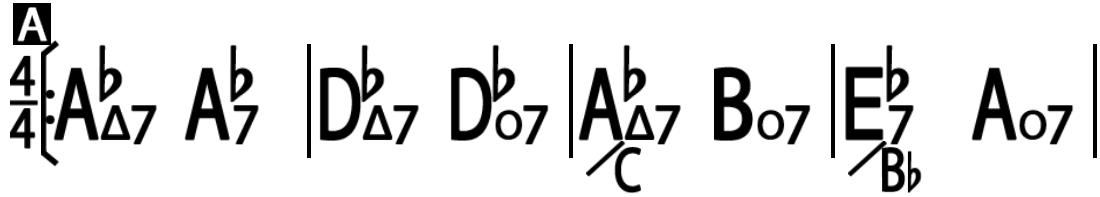
A handwritten musical score for a single melodic line. The music is in common time (indicated by '4') and uses a treble clef. The score consists of five staves of music, each ending with a double bar line. The first staff starts with a G<sub>M1</sub>7 chord. The second staff begins with a 1. E♭7<sup>#11</sup> D7<sup>#9</sup> chord, followed by a G<sub>M1</sub>7 chord. The third staff begins with a 2. A<sub>M1</sub>7<sup>b5</sup> D7<sup>#9</sup> chord, followed by a G<sub>M1</sub>7 chord. The fourth staff begins with a C<sub>M1</sub>7 F7 chord, followed by a B♭<sub>MA</sub> chord. The fifth staff begins with a B° chord. The sixth staff begins with a C<sub>M1</sub>7 chord. The seventh staff begins with a C<sub>M1</sub>7/B♭ chord. The eighth staff begins with an A<sub>M1</sub>7<sup>b5</sup> chord. The ninth staff begins with a D7<sup>#9</sup> chord.

## Someone To Watch Over Me

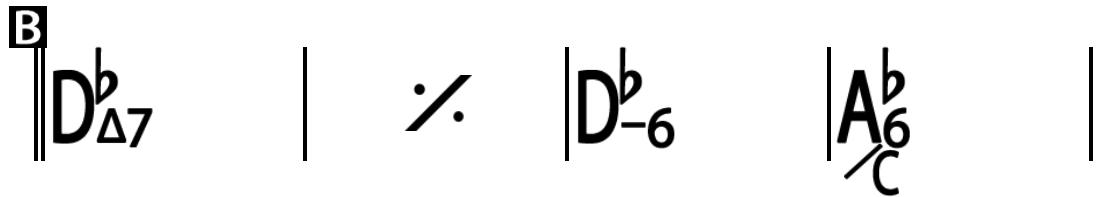
(Ballad)

George Gershwin

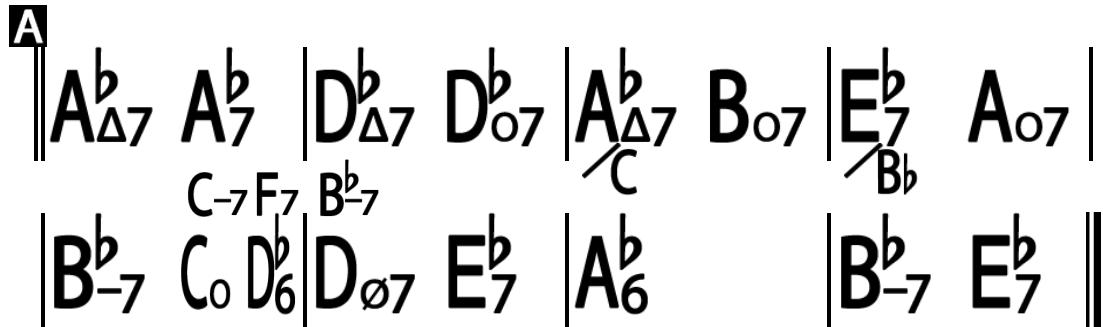
A



B



A



# Something

for Josefina Mendez

Lennon/McCartney

F       $F_{M1}7$       F<sup>7</sup>      B<sup>b</sup>      G      G<sup>7</sup>

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

Double Tempo (♩=♩)

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

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

Temp 1 (♩=♩)

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

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

D<sub>M1</sub><sup>7/C</sup>      G<sup>9/B</sup>      B<sup>b</sup>      A<sup>b</sup>      C<sup>7</sup>      D      B<sup>b</sup>      A<sup>b</sup>      C<sup>7</sup>      F

(Bossa Nova)

## So Nice (Summer Samba) 1

Marco Valles

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

## S' Wonderful

(Medium Up Swing)

George Gershwin

**A**

$\frac{4}{4} \cdot \boxed{\mathbf{B}_{\Delta 7}}$  |  $\therefore$   $\boxed{\mathbf{B}_{o7}}$  |  $\therefore$  |

$\boxed{\mathbf{C}_{-7}} \quad \boxed{\mathbf{F}_7}$  |  $\boxed{\mathbf{B}_6^b \quad \mathbf{G}_{-7}}$   $\boxed{\mathbf{C}_{-7} \quad \mathbf{F}_7}$  |

1.

$\boxed{\mathbf{B}_6^b} \quad \boxed{\mathbf{E}_{-7} \quad \mathbf{A}_{7b9}}$  |

**B**

$\boxed{\mathbf{D}_{\Delta 7} \quad \mathbf{B}_{-7}}$   $\boxed{\mathbf{E}_{-7} \quad \mathbf{A}_7}$   $\boxed{\mathbf{G}_{-7}^b \quad \mathbf{B}_{-7}}$   $\boxed{\mathbf{E}_{-7} \quad \mathbf{A}_7}$  |

**A**

$\boxed{\mathbf{D}_7} \quad \boxed{\mathbf{G}_7}$  |  $\boxed{\mathbf{C}_7} \quad \boxed{\mathbf{F}_7 \quad \mathbf{F}_{7b9}}$  |

**A**

$\boxed{\mathbf{B}_{\Delta 7}^b}$  |  $\therefore$   $\boxed{\mathbf{D}_{o7}^b}$  |  $\therefore$  |

$\boxed{\mathbf{C}_{-7}} \quad \boxed{\mathbf{F}_7}$  |  $\boxed{\mathbf{B}_6^b \quad \mathbf{G}_{-7}}$   $\boxed{\mathbf{C}_{-7} \quad \mathbf{F}_7}$  ||

(Ballad)

Tenderly

Walter Gross

A  
4/4 | B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

B  
| C<sub>ø7</sub>

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

| C<sub>ø7</sub>

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

|

| G<sub>-7</sub>

| C<sub>7</sub>

| C<sub>-7</sub>

| F<sub>7</sub>

|

A  
| B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

|

C  
| C<sub>ø7</sub>

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

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

|

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

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

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

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

|

## That's All

(Medium Swing)

Haymes-Brandt

**A**

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

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

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

**B**

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

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

**A**

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

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

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

**A**

$\frac{4}{4}$  | C $_{\Delta 7}$  |  $\asymp$  | B $_{\emptyset 7}$  | E $_{7\flat 9}$  |

| A $_{-7}$  |  $\asymp$  | G $_{-7}$  | C $_7$  |

**B**

|| F $_{\Delta 7}$  | B $^b_{7\# 11}$  | C $_{\Delta 7}$  | A $_{-7}$  |

| D $_7$  |  $\asymp$  | D $_{-7}$  | G $_7$  |

**A**

|| C $_{\Delta 7}$  |  $\asymp$  | B $_{\emptyset 7}$  | E $_{7\flat 9}$  |

| A $_{-7}$  |  $\asymp$  | G $_{-7}$  | C $_7$  |

**C**

|| F $_{\Delta 7}$  | B $^b_{7\# 11}$  | C $_{\Delta 7}$  | F $^\sharp_{\emptyset 7}$  B $_7$  |

| C $_{\Delta 7}$  F $_7$  | E $_{-7}$  A $_7$  | D $_{-7}$  G $_7$  | C $_6$  G $_7$  ||

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

**A**

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

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

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

**B**

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

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

**A**

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

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

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

(Bossa)

# Triste

Tom Jobim

A

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

G<sub>Maj</sub><sup>7</sup> ∕ B<sub>m</sub><sup>7</sup> E<sup>7b9</sup>

Am<sup>7</sup> B<sup>7\#5</sup> Em<sup>7</sup> Em<sup>(\Delta 7)</sup> F<sup>\#7\#5</sup>

B<sub>Maj</sub><sup>7</sup> F<sup>\#13</sup> B<sub>m</sub><sup>7</sup> E<sup>9</sup> Am<sup>7</sup> D<sup>7\#5</sup>

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

G<sub>Maj</sub><sup>7</sup> ∕ D<sub>m</sub><sup>9</sup> G<sub>6</sub><sup>7</sup> D<sub>b</sub><sup>7\#11</sup>

C<sub>Maj</sub><sup>7</sup> C<sub>m</sub><sup>6</sup> B<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>07</sup>

Am<sup>7</sup> D<sup>7b9</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

(Medium Swing)

**Tu Mi Delirio**

Unknown Composer

$\frac{4}{4} \parallel$  | E<sub>-7</sub> | E <sub>$\Delta 9$</sub> <sup>b</sup> | E<sub>-7</sub> | E <sub>$\Delta 9$</sub> <sup>b</sup> |

Intro

**A**  
| D <sub>$\Delta 9$</sub>  | F<sub>13</sub> | B <sub>$\Delta 7$</sub> <sup>b</sup> | B<sub>6</sub><sup>b</sup> |

| A<sub>7</sub> |  $\asymp$  | D <sub>$\Delta 7$</sub>  |  $\asymp$  |

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

| B<sub>-7</sub> | E<sub>-7**5**</sub> | G<sub>-7</sub> | A<sub>7</sub> | ||

**B**  
| D <sub>$\Delta 7$</sub>  | F<sub>13</sub> | B <sub>$\Delta 7$</sub> <sup>b</sup> | B<sub>6</sub><sup>b</sup> |

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

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

| E<sub>-7</sub> | A<sub>7</sub> | F<sub>-7**5**</sub><sup>#</sup> | B<sub>7**9**</sub> |

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

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

# Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

# Vivo sonhando

Tom Jobim

The musical score consists of eight staves of music. The top two staves are for the piano (treble and bass clef) and show chords G Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The next two staves continue with G Maj<sup>7</sup>, ∕, E♭ Maj<sup>7</sup>/G, and ∕. The fifth staff begins with a treble clef and a measure of eighth-note patterns, followed by G Maj<sup>7</sup>, ∕, Bm<sup>7</sup>, and E<sup>7</sup>♭<sup>9</sup>. The sixth staff starts with a treble clef and a measure of eighth-note patterns, followed by Am<sup>7</sup>, Cm<sup>7</sup>, Cm<sup>6</sup>, Bm<sup>7</sup>, and E<sup>7</sup>♭<sup>9</sup>. The seventh staff starts with a treble clef and a measure of eighth-note patterns, followed by Am<sup>7</sup>, D<sup>7</sup>♭<sup>9</sup>, G Maj<sup>7</sup>, and Gm<sup>7</sup>. The eighth staff starts with a treble clef and a measure of eighth-note patterns, followed by Cm<sup>9</sup>, Cm<sup>6</sup>, Bm<sup>7</sup>, E<sup>7</sup>♭<sup>9</sup>, A<sub>6</sub><sup>7</sup>, and A<sup>7</sup>♯<sup>5</sup>. The ninth staff starts with a treble clef and a measure of eighth-note patterns, followed by Am<sup>7</sup>, D<sup>9</sup>, G<sup>6</sup>, and E♭ Maj<sup>7</sup>/G.

# Voce È Linda

for Josefina Mendez

Caetano Veloso

**A**

F<sub>MI</sub>11 C<sub>MI</sub>11 D<sub>B</sub><sub>MA</sub>9 G<sub>MI</sub>7<sub>b</sub>5 C<sub>7</sub><sub>b</sub>9 D<sub>B</sub><sub>MA</sub>9

D<sub>MI</sub>7<sub>b</sub>5 G7<sub>b</sub>9 C<sub>MI</sub>9 F7<sub>b</sub>9 [1] B<sub>B</sub><sub>MI</sub>11 E<sub>b</sub>13sus [2] B<sub>B</sub><sub>MI</sub>11 E<sub>b</sub>13sus

**B**

A<sub>B</sub><sub>MA</sub>7 C<sub>M</sub>11 D<sub>B</sub><sub>MA</sub>9 C<sub>MI</sub>7 B<sub>B</sub><sub>MI</sub>9 C<sub>MI</sub>7 [1.] D<sub>B</sub><sub>MI</sub>9

G<sub>b</sub>13sus C<sub>b</sub>6 B<sub>B</sub><sub>MI</sub>11 E<sub>b</sub>13sus

[2.] D<sub>B</sub><sub>MI</sub>9 G<sub>b</sub>13sus G<sub>b</sub>13 C<sub>B</sub><sub>MA</sub>9 E<sub>b</sub>13sus

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

# The Way You Look Tonight

for Josefina Mendez

Jerome Kern

Sheet music for "The Way You Look Tonight" featuring six staves of musical notation. The music is in G major, 4/4 time. The lyrics are for Josefina Mendez.

**Chords:**

- Staff 1: G<sup>6</sup>, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sup>6</sup>, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sub>M1</sub>7, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sub>M1</sub>7, F<sup>13</sup>
- Staff 2: E<sup>7</sup>, A<sub>M1</sub>7, D<sup>7</sup>, D<sub>M1</sub>7, G<sup>7</sup>, C<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sup>6</sup>, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>
- Staff 3: G<sup>6</sup>, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, 1. C<sub>M1</sub>7, F<sup>7</sup>, 2. B<sub>bM1</sub>7, B<sup>o</sup>, C<sub>M1</sub>7, F<sup>7</sup>, B<sub>bM1</sub>7
- Staff 4: D<sub>M1</sub>7, D<sup>b</sup><sup>o</sup>, C<sub>M1</sub>7, F<sup>7</sup>, B<sub>bM1</sub>7, G<sup>7</sup>, C<sub>M1</sub>7, F<sup>7</sup>, B<sub>bM1</sub>7, E<sub>bM1</sub>7
- Staff 5: A<sub>M1</sub>7, D<sup>7</sup>, G<sub>M1</sub>7, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sub>M1</sub>7, F<sup>7</sup>, E<sup>7</sup>, A<sub>M1</sub>7
- Staff 6: D<sup>7</sup>, D<sub>M1</sub>7, G<sup>7</sup>, C<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sup>6</sup>, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>, G<sup>6</sup>, E<sub>M1</sub>7, A<sub>M1</sub>7, D<sup>7</sup>

**Lyrics:**

for Josefina Mendez

(Bossa Nova)

**Wave**

Antonio-Carlos Jobim

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

## What A Difference A Day Made

(Ballad)

Maria Grever

**A**

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

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

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

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

**B**

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

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

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

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

(Ballad)

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

Michel Legrand

**A**

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

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

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

**B**

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

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

**A**

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

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

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

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

# What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, and G<sub>MA</sub>⁷. Staff 2 continues with E<sub>MI</sub>⁷ and A<sub>MI</sub>⁷. Staff 3 shows a bass line and chords D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, and A<sub>MI</sub>⁹. Staff 4 includes D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, and D<sup>13</sup><sub>SUS</sub> followed by D<sup>13</sup>. Staff 5 contains G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, and E<sub>MI</sub>⁷. Staff 6 begins with C<sub>MI</sub>⁹, followed by two measures of C<sub>MI</sub>⁹ and a measure of D<sup>13</sup><sub>SUS</sub>. Staff 7 concludes with a bass line and a final measure of C. The score includes a section labeled "D.S. (no Repeat) Vamp & fade on C".

# You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A E<sub>b</sub><sub>M1</sub> F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>#9</sup> E<sub>b</sub><sub>M1</sub>6 C<sub>#M1</sub>7 F<sub>#7</sub> B<sub>M1</sub>7

B F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7 F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>#9</sup> E<sub>b</sub><sub>M1</sub>6 C<sub>M1</sub>7<sup>b5</sup> F7<sup>b9</sup>

F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>b9</sup> C E<sub>b</sub><sub>M1</sub> F<sub>M1</sub>7<sup>b5</sup> B<sub>b</sub>7<sup>#9</sup> E<sub>b</sub><sub>M1</sub>6 C<sub>#M1</sub>7

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

D<sub>b</sub>7<sup>#9</sup> G<sub>b</sub><sub>M1</sub>7

fine

Haven Gillespie

# You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

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

2.

C<sub>MA</sub>7

G<sub>MI</sub>7 C7

B

F<sup>6</sup>

F#<sup>o</sup>

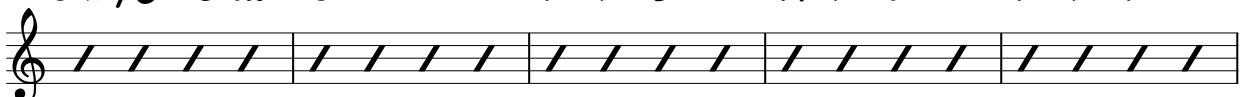


C<sub>MA</sub>7/G G<sup>9</sup><sub>sus</sub> C<sup>6</sup>

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

A<sub>b</sub><sub>MI</sub>7 D<sub>b</sub>7<sub>b9</sub>

F#<sub>MI</sub>7 F7<sub>#11</sub>



C

E<sub>MI</sub>7 E<sub>b</sub>9<sub>#11</sub> D<sub>MI</sub>7 G7<sub>b9</sub>

C<sub>MA</sub>7 E<sub>MI</sub>7

F<sub>MI</sub>7 B<sub>b</sub>7<sub>b9</sub>

E<sub>b</sub><sub>MA</sub>7 A<sub>b</sub>7<sub>#11</sub>



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

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

C<sub>MA</sub>7

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

F<sub>MA</sub>7



B<sub>b</sub>9

C<sub>MA</sub>7

G<sup>6</sup>/B

A<sub>MI</sub>7

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

E<sub>MI</sub>7 A7<sub>b9</sub>



D<sub>MI</sub>7

G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>MI</sub>7

D<sub>MI</sub>7

G7<sub>b9</sub>



# You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

- Staff 1: A, G, G<sup>7</sup>, C
- Staff 2: C<sup>#</sup><sup>o</sup>, F<sup>#</sup>7, B<sub>M1</sub>7, E<sup>7</sup>, <sup>1.</sup>A<sub>M1</sub>7, D<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sub>M1</sub>7D<sup>7</sup>
- Staff 3: <sup>2.</sup>A<sub>M1</sub>7, D<sup>7</sup>, G, C, G, G<sup>7</sup>, C, G, G<sup>#</sup><sup>o</sup>
- Staff 4: A<sub>M1</sub>7, D<sup>7</sup>, G, E<sub>M1</sub>7, B<sub>M1</sub>7
- Staff 5: A<sup>7</sup>, D<sup>7</sup>
- Staff 6: (empty)

R6C+R4 A1 + A2 + B

## You Don't Know Me

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

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

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

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

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