



Josefina Méndez Jazz Tunes

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Across The Universe

for Josefina Mendez

Lennon/McCartney

G B_{mI} A_{mI}⁷

D⁷ G

B_{mI} A_{mI}⁷ C_{mI} G %

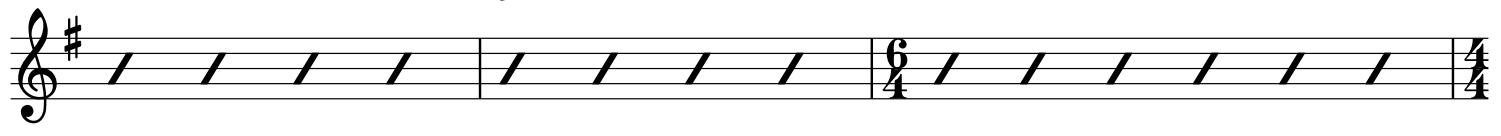
D⁷ D⁷ D⁷_{sus} D⁷

C G G

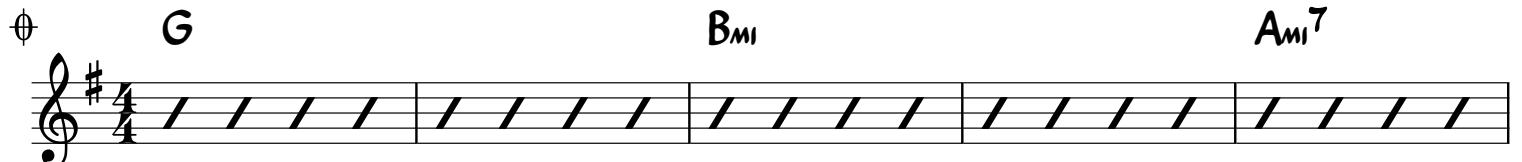
B_{mI} A_{mI}⁷ D⁷

G B_{mI} A_{mI}⁷

D7



D.S. al Coda 1



D.S. al Coda 2

@@ Coda 2
G



Repeat and Fade

A Felicidade
for Josefina Mendez

Jobim

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

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

(Bossa Nova)

Agua De Beber 1

Antonio-Carlos Jobim

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

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

A

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

B

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

2.

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

C

$\left\{ D_{-7b5}^{\#}$	D_{-6}	$\text{A}_E^{6/9}$	$\text{A}_7_{\text{sus}} \text{ A}_7$	$\dots \quad \right\}$
$\left\{ \text{B}_A^{\oplus}$	D_A^{-6}	$\text{A}_{\Delta 7}$	$\text{A}_{9_{\text{sus}}} \text{ A}_9$	$\dots \quad \right\}$
B_A	B_A^{\flat}	A_6	A_6	

(Medium Swing)

All Of Me

Gerald Marks

A
4/4 | F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

B
| A₇

⋮ | D₋₇

⋮ |

| G₇

⋮ | G₋₇

| C₇

|

A
| F_{Δ7}

⋮ | A₇

⋮ |

| D₇

⋮ | G₋₇

⋮ |

C
| B_{Δ7}
| B₋₆

| B_{○7}
| B₋₆

| F_{Δ7}
| A₋₇

| D₇

|

| G₋₇

| C₇

| F₆ A_{○7} | G₋₇ C₇ |

All Or Nothing At All

(Medium Up Swing)

Arthur Altman

A

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

B

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

\emptyset

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

Hammerstein/Kern

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

Chords listed below the staff:

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

Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

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

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

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

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

F_{MA}7

(Rock Pop)

As

Stevie Wonder

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

||:

||

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

| D \flat Δ_7 | C \flat Δ_7 |

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

| 1. B \flat $_7$ C-F | B \flat $_7$ E \flat $_7$ E \flat $_7$ A \flat $_7$ |
| 2. B \flat $_7$ C-F |

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

||:

||

||:

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

C
|| G \flat Δ_7 | D \flat Δ_7 |

| G \flat Δ_7 | E Δ_7 |

| G \flat Δ_7 | D \flat Δ_7 |

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

⊕
{:| B \flat $_7$ F $_7$ | B \flat $_7$ E \flat $_7$:}
C Open

As Time Goes By 1

(Ballad)

Herman Hupfeld

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

B |
C_{Δ7} | E_{7b9} | A-7 | B_{○7} |

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

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

Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

Believe You Me

Tim Fox

Straight 8th

$\text{J} = 118$

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

$F\#_{MI}11$

$G_{MA}7$

$F_{MA}7\#5$



$E_{MI}9$

$Bb_{MA}7$

$D_{MI}9$

$Ab_{MA}7$

$A_{MI}11$ To Coda



$F\#7b9$

$B_{MI}7$

Eb_{MI}

$Ab7$

G_{MI}

G_{MI}/F

$E7b9$

A_{MI}



$C\#_{MI}$

$F\#7$

$B_{MA}7$

F_{sus}

$E_{MI}9$

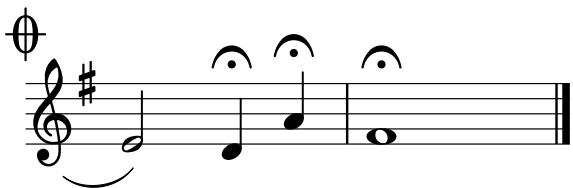
$Ab_{MA}7\#11$

$A_{MI}7$

$D7$



D.S. al Coda



Berimbau

For Josefina Méndez

Jobim

B \flat min⁷

A

B \flat _{M1}

F_{M1}

B \flat _{M1}

F_{M1}

1st x Break for vocal

B \flat _{M1}

B \flat _{M1}/A \flat

C⁷/G

B⁷/F \sharp

B \flat _{M1}

B \flat _{M1}/A \flat

C⁷/G

B⁷/F \sharp

B \flat _{M1}

F_{M1}

D \flat /B \flat

E \flat /B \flat

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

D \flat /B \flat

E \flat /B \flat

B

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

2nd X break

1.

 $B_{MA} 7$

2.

 B^b_{MI}

To Coda

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

Blackbird

for Josefina Mendez

Lennon/McCartney

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. The second staff begins with a 4/4 time signature. The third staff starts with a 4/4 time signature, followed by a 2/4 section. The fourth staff starts with a 4/4 time signature. The fifth staff ends with a 4/4 time signature.

Chords and lyrics are written above the notes:

- Staff 1: C, D_{M1}, C/E, F, D⁷/F[#], G⁷, G^{#o}, A_{M1}, C⁺/A^b, C/G, D⁷/F[#], F
- Staff 2: F_{M1}, C/E, A_{M1}⁷, D_{M1}, G⁷, C, C, D_{M1}, C/E
- Staff 3: F, D⁷/F[#], G⁷, G^{#o}, A_{M1}, C⁺/A^b, C/G, D⁷/F[#], F, F_{M1}, C/E, A_{M1}, C_{M1}, G⁷, C
- Staff 4: B^b, A_{M1}, G_{M1}F, E^b, F, B^b, A_{M1}, G_{M1}F, E^b, D, G_{M1}⁷
- Staff 5: C, F/G, C, F/G, C

Black Hole Sun

for Josefina Mendez

Intro

D_{MI}

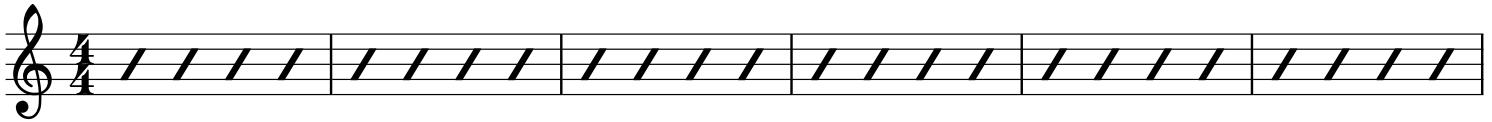
G⁷

F#_{MI}

F#_{MI}

D_{MI}

G⁷



F#sus

Esus

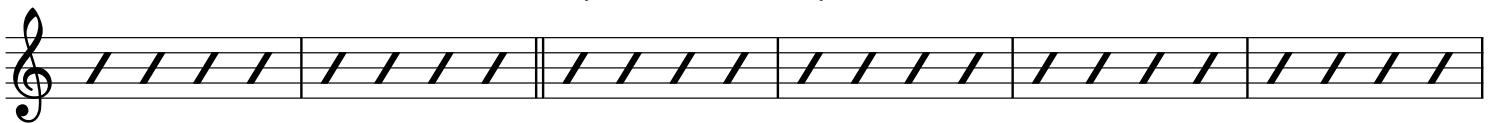
A

A_{MA}7

A_{MI}6

G_{MA}7

F#sus



F_{MA}7

Esus

E7^{b9}

A

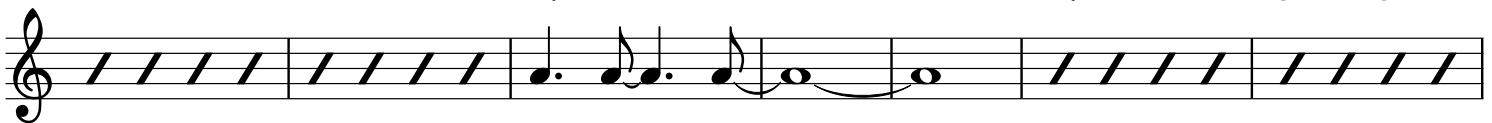
G

F

F

A_{MA}

Bb_{MI}6 Bb₉



G_{MA}7#5

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

C_{MI}/F

B_{MI}9/E

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



B

D_{MI}

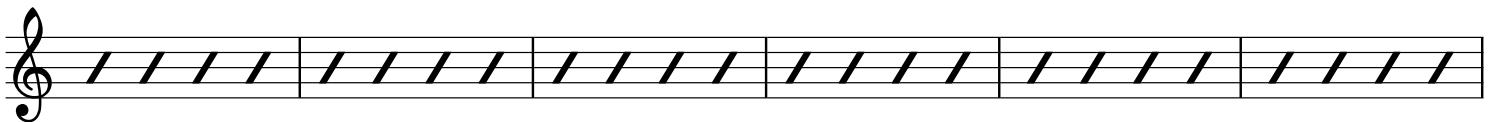
G⁷

F#_{MI}

C_{MI}6

F_{MA}7

Esus^{b9}



C_{MI}6 F⁷

Esus

E7

C A7sus

A13^{b9}

D_{MA}7

G7#11



D_{MI}

D_{MI}

E7^{b9}

A_{MA}

G_{MA}

F_{MA}

F_{MA}

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

F#7#9



B_{MI}

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

C7sus

E7sus

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



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

C_{MI}⁶ F⁷ A_{MA}⁷

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

D.S.
Then repeat letter
like forever.

Body And Soul

(Ballad)

Johnny Green

A

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

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

B

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

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

A

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

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

Brigas Nunca Mais

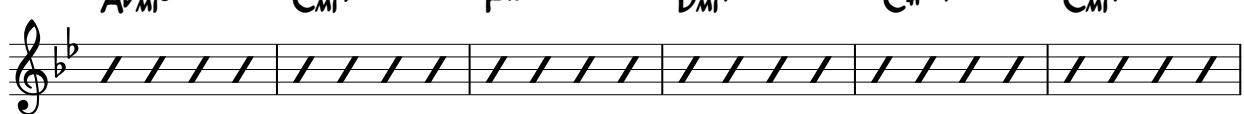
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

B_bM_A7 A7#5 B_bM_A7 G7#5 C_MI9



A_bM_I6 C_MI9 F13 1. D_MI7 C#07 C_MI7



F#0 G_MI7 C9 C_MI7 F7#5



2. B_bM_A7 B_b7#5 E_bM_A7 E_bM_I6 B_bM_A7 Fsus4



B_bM_A7 Fsus4 B_bM_A7 Fsus4 F7b9 B_bM_A7



F7



Butterfly

(Funk)

in
4:
4:
A%

half x feel throughout

F-11

B

N.C. B^b

A^b
Δ7
B^b

E^b
13sus

A^b
13sus

F-7

/ A-7

/ A-11

A^b
Δ7#5
B^b

/. .

/ / C G^b
E Fine

/ A-7

3x

D.S. al Coda

Herbie Hancock

/ A-7
(4xs)

/ D-11

N.C. A_{7#5}

B^b
13

/. .

N.C. F-7

/ A-7

F-11

open

open
B^b
13

/. .

/. .

/. .

A_{Δ7#11}

D.C. al Fine

Call Me

for Josefina Mendez

A

F_{M1}7 F_{M1}7

Eb_{M1}7 Eb_{M1}7

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

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

B

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

G_{M1}7 C7 F

G_{M1}7 C7

DC al Fine

Partido Alto!!!

Caravan
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G_{Mi}⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷ chord.

G_{Mi}⁶

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



(Bossa Nova)

Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

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

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

| E₇ | A₇ | D₆ | A₇ ||

Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

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

| ∕ | ∕ | ∕ | ∕ | |.

| ∕ | D_{7sus} | D_{7sus^{b9}} | D_{7sus} | D_{7sus^{b9}} | |.

|| C₋₇ | ∕ | 2/4 | F₇ | 3/4 | B_{Δ7} | E^b/_{B^b} | B_{Δ7} | E^b/_{B^b} | |.

| B^b₋₇ | ∕ | 2/4 | E₇ | 3/4 | A_{Δ7} | D^b/_{A^b} | A_{Δ7} | D^b/_{A^b} | |.

| G_{7sus} | G₇ | G₋₇ | G_{7sus} | G_{7sus^{b9}} | G₇ | A_{Δ7/G} | G_{7sus} | |.

| G₆ | G_{Δ7#5} | G_{7sus^{b9}} | G₇ | C_{7sus} | ∕ | C_{7b9} | |.

Close To You

For Josefina Méndez

Burt Bacharach

A D_b_{MA}7

C⁷_{sus} C⁷ C_{M1}7

F_{M1}7 /E_b D_b_{MA}9

Musical staff A starts with a quarter note followed by eighth notes. Chords are labeled above the staff: D_b_{MA}7, C⁷_{sus}, C⁷, C_{M1}7, F_{M1}7, /E_b, D_b_{MA}9.

B_b_{M1}7 E⁹_{sus} A_b_{MA}7

E_b_{M1}7 A_b7 D_b_{MA}7

C⁷_{sus} C⁷

Musical staff B continues with B_b_{M1}7, E⁹_{sus}, A_b_{MA}7, E_b_{M1}7, A_b7, D_b_{MA}7, C⁷_{sus}, C⁷.

C_{M1}7

F_{M1}7

/E_b D_b_{MA}9

B_b_{M1}7 E⁹_{sus} A_b_{MA}9

E_b_{M1}7 A_b13

Musical staff C continues with C_{M1}7, F_{M1}7, /E_b, D_b_{MA}9, B_b_{M1}7, E⁹_{sus}, A_b_{MA}9, E_b_{M1}7, A_b13.

B

D_b_{MA}7

C_{M1}7

F⁹_{sus} F⁹

Musical staff D starts with D_b_{MA}7, followed by a series of eighth-note patterns for C_{M1}7, F⁹_{sus}, and F⁹.

D_b_{MA}7

D_b6

E⁹_{sus}

E⁹_{sus}

Musical staff E continues with D_b_{MA}7, D_b6, E⁹_{sus}, and E⁹_{sus}.

C

D_{MA}9

C⁷_{sus} C⁷

C_{M1}7

F_{M1}7

/E_b D_b_{MA}9

B_b_{M1}7 E⁹_{sus}

Musical staff F continues with D_{MA}9, C⁷_{sus}, C⁷, C_{M1}7, F_{M1}7, /E_b, D_b_{MA}9, B_b_{M1}7, E⁹_{sus}.

A_b_{MA}9

E_b_{M1}7

A_b13

Musical staff G starts with A_b_{MA}9, followed by E_b_{M1}7, and A_b13.

Solo on ABC
After Solos, D.C
al Coda

Tag D_b_{MA}9

B_b_{M1}7

E⁹_{sus} A_b_{MA}9

E_b_{M1}7 A_b13

Musical staff H starts with Tag D_b_{MA}9, followed by B_b_{M1}7, E⁹_{sus}, A_b_{MA}9, E_b_{M1}7, and A_b13.

Vamp & fade

Close Your Eyes

A

Musical staff A in 4/4 time. It consists of two measures. The first measure contains chords B_{MI}7^{b5}, E7alt, and B_{MI}7^{b5}. The second measure contains chords E7 and E7+. Measure endings are indicated by a brace under the first three notes of each measure.

A_{MI} F#_{MI}7^{b5} B_{MI}7^{b5} E7alt

Musical staff B in 4/4 time. It consists of two measures. The first measure contains chords A_{MI}, B_{b7}, and A_{MI}. The second measure contains chords A_{MI} and A7. Measure endings are indicated by a brace under the first three notes of each measure.

B

Musical staff C in 4/4 time. It consists of four measures. The first measure contains chords E_{MI}7 and A7. The second measure contains chords E_{MI}7 and A7. The third measure contains chords E_{MI}7 and A7. The fourth measure contains chords E_{MI}7 and A7. Measure endings are indicated by a brace under the first three notes of each measure.

D9

Musical staff D in 4/4 time. It consists of five measures. The first measure contains chord D9. The second measure contains chords B_{MI}7^{b5} and E7. The third measure contains chords B_{MI}7^{b5} and E7. The fourth measure contains chords B_{MI}7^{b5} and E7. The fifth measure contains chords B_{MI}7^{b5} and E7. Measure endings are indicated by a brace under the first three notes of each measure.

C B_{MI}7^{b5} E7alt B_{MI}7^{b5} E7 E7+

Musical staff E in 4/4 time. It consists of five measures. The first measure contains chords B_{MI}7^{b5} and E7alt. The second measure contains chords B_{MI}7^{b5} and E7alt. The third measure contains chords B_{MI}7^{b5} and E7alt. The fourth measure contains chords B_{MI}7^{b5} and E7alt. The fifth measure contains chords B_{MI}7^{b5} and E7alt. Measure endings are indicated by a brace under the first three notes of each measure.

A_{MI} F#_{MI}7^{b5} B_{MI}7^{b5} E7alt A_{MI}

Musical staff F in 4/4 time. It consists of five measures. The first measure contains chords A_{MI} and F#_{MI}7^{b5}. The second measure contains chords B_{MI}7^{b5} and E7alt. The third measure contains chords B_{MI}7^{b5} and E7alt. The fourth measure contains chords B_{MI}7^{b5} and E7alt. The fifth measure contains chords B_{MI}7^{b5} and E7alt. Measure endings are indicated by a brace under the first three notes of each measure.

Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

A

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

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

∴

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

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

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

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

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

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

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

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

F $_{\emptyset 7}$

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

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

D $_{\emptyset 7}$

G $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

C $_{\emptyset 7}$

F $_{7\flat 9}$

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

B

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

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

∴

D $_{-7}$

G $_{7}$

C $_{7}$

∴

F $_{7}$

∴

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

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

F- D $_{\emptyset 7}$

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

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

Corazon Mirando Al Sur

for Josefina Mendez

A

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

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

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

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

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

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

F^{7alt}

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

B A little faster

rit...

A Tempo

∅ Interlude

rit...

D.C. al Coda

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

Cosas Como Tu

for Josefina Mendez

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

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

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

1. 2.

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

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

G7

⁰ C_{MA}7 A_{MI}7 D7 G^{7b9} C_{MA}7

Crazy He Calls Me

(Ballad)

Carl Sigman

A

$\frac{4}{4} \frac{4}{4}$: C $_{\Delta 7}$ D $_{-7}$ | E $_{-7}$ D $_{-7}$ | C $_{\Delta 7}$ F $_{7\#11}$ | E $_{-7}$ A $_7$ |

| D $_{-7}$ G $_7$ | E $_{-7}$ A $_7$ | D $_{-7}$ A $_{9\#5}$ | D $_{-7}$ G $_{7b9}$:

1.

| D $_{-7}$ G $_7$ | C $_6$ G $_{-7}$ C $_7$ ||

B

| F $_{-7}$ B b_7 | E $^b_{\Delta 7}$ C $_{-7}$ | A $_{-7}$ D $_7$ | G $_6$ E $_7$ |

| A $_{-7}$ D $_7$ | G $_6$ E $_{-7}$ | A $_{-7}$ D $_7$ | D $_{-7}$ G $_7$ ||

A

| C $_{\Delta 7}$ D $_{-7}$ | E $_{-7}$ D $_{-7}$ | C $_{\Delta 7}$ F $_{7\#11}$ | E $_{-7}$ A $_7$ |

| D $_{-7}$ G $_7$ | E $_{-7}$ A $_7$ | D $_{-7}$ G $_7$ | C $_6$ G $_{7sus}$ ||

Dale
For Josefina Méndez

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

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

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

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

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

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

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

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

Staff 8: To Solos (next page)

Solos

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

1.

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

2.

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

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

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

1.

2.

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

EB7

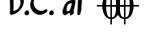
1. 2.

Ab/E

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

After Solos

D.C. al



Darn That Dream

(Ballad)

Jimmy Van-Heusen

A

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

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

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

B

$\left| \begin{matrix} B_{\Delta 7}^{\flat} \\ 1. \end{matrix} \right. G_{-7} \ | C_{-7} \ F_7 \ | D_{-7} \ C_{-7}^{\#} F_7^{\#} \left| C_{-7} \ F_7 \right|$

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

A

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

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

Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



B_b7#⁹ E_{MI} A_{MI} D_{MI} D_{MI}/C



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



A^{7b9#11}A⁹ A⁹ D_{MI}7 B_b7#⁹



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



C_{MA}7 D_{MI}7 G⁷



Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C_{MA}7 B_b7

E_{M1}7

A7#9

D_{M1}7

D_{M1}7

F_{M1}

B_b7

E_{M1}7

A7#9

F_{#M1}7_{b5}

B7#9

E_{M1}7

A7_{b9}

D_{M1}7

G7

C_{MA}7

G7

Desafinado

for Josefina Mendez

Jobim

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

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

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


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


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


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




Desvelo

for Josefina Méndez

Tim Fox

A

$A_{\text{B}}\text{sus}$ $G_{\text{B MA}}7^{\#11}$ $A_{\text{B}}\text{sus}$ $G_{\text{B MA}}7^{\#11} F_{\text{MA}}7^{\#11}$ $E_{\text{B MA}}7$ $D_{\text{MI}}7$

B

$G\text{sus}$ $G7_{\flat 9}$ [1. A_{MI}/G] [2. $F_{\# \text{MI}}7$] $F_{\text{MI}}7$ $G_{\text{B MA}}7$ $B_{\text{MA}}7^{\#11}$

C

$E_{\text{MA}}7^{\#11}$ $C_{\# \text{MI}}7$ $D_{\text{MA}}7$ $D_{\text{MI}}7$ $G7$ $E_{\text{MI}}7$ $A7$ $A_{\text{B}}\text{sus}$

Chorus

$G_{\text{B MA}}7^{\#11}$ $A_{\text{B}}\text{sus}$ $G_{\text{B MA}}7^{\#11}$ $F_{\text{MA}}7^{\#11}$ $E_{\text{B MA}}7$ $D_{\text{MI}}7$ $G\text{sus}$

Solo Form AABC

$G7_{\flat 9}$ $F_{\# \text{MI}}7$

End

Gsus $F_{\# \text{MI}}7$

Slow Bossa

Dindi
For Josefina Mendez

Tom Jobim

Intro

Freely

B_bM_A7

A_bM_A7

B_bM_A7

A_bM_A7

G_MA7



E_MI7

A_MI7

D7

A

Slow Bossa
B_bM_A7

A_bM_A7



B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6

F_MI7



B_bM_A7

A_bM_A7

B_bM_A7

F_MI7

B_b7^{b9}

E_bM_A7



B_b6

E_MI7^{b5}

A7

B D_MI

B_b6

D_MI B_b6



D_MI7

G7^{b9}

C_MI

A_bM_I6

C_MI

A_bM_I6

C_MI7

F7^{b9}

C B_bM_A7



A_bM_A7

B_bM_A7

F_MI7 B_b7^{b9}

E_bM_A7

E_bM_{I(MA7)}

B_b6



A_b13



Med Swing

East of the Sun

For Josefina Mendez

Brooks Bowman

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

- Staff 1:** Chords E♭_{MA}7, A♭7, G_{MI}7, C7, F_{MI}7.
- Staff 2:** Chords A♭_{MI}7, D♭7, F_{MI}7, B♭7, D_{MI}7^{b5}, G7+9.
- Staff 3:** Chords C_{MI}7, F7, C_{MI}7, F7, F_{MI}7, B♭7, E♭_{MA}7.
- Staff 4:** Chords A♭7, G_{MI}7, C7, F_{MI}7, A♭_{MI}7.
- Staff 5:** Chords D♭7, F_{MI}7, F_{MI}7/E_D, D_{MI}7^{b5}, G7+9, C_{MI}7, F7, F_{MI}7.
- Staff 6:** Chords B♭7, B♭7/A♭G_{MI}7, F♯_{MI}7, F_{MI}7, F_{MI}7/B♭7, E♭_{MA}7.
- Staff 7:** Chords F_{MI}7, B♭7.

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

East of the Sun Shout

for Josefina Mendez

Timmy

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

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

(Bossa Nova)

Estate

Bruno Martino

A
4/4 | B-7

⋮

E-7

F#7b9

| B-7

⋮

E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

)

Fine

B

| BΔ7

⋮

| Fø7

Bb7b9

| E-7

| A7b9

| E-7

A7

| D7sus

| D7

| GΔ7

⋮

| C#-7b5

| F#7#5

||

D.C. al Fine

Eu sei que vou te amar

for Josefina Mendez

Tom Jobim

C_{MA}7

E_{MI}7

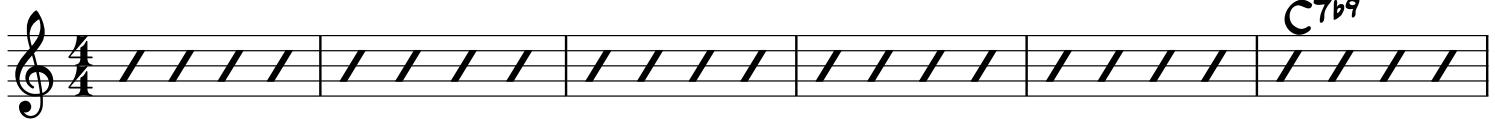
E^bo

D_{MI}7

G7

G_{MI}7

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



1.

F_{MA}7

B^b13

E_{MI}7

E^bo

D_{MI}7

G7



2.

E_{MI}7^{b5}

A7^{b9}

D_{MI}7

G7^{#5b9}

E_{MI}7

E^bo



E_{MI}7^{b5}

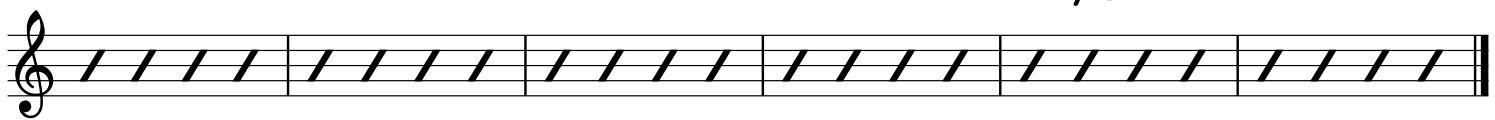
A7^{b9}

D_{MI}7

G7^{#5b9}

F_{MI}6/C

C_{MI}



(Bossa Nova)

500 Miles High

Chick Corea

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

(Medium Swing)

Fly Me To The Moon

Bart Howard

A
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯_{∅7} B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯_{∅7}

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

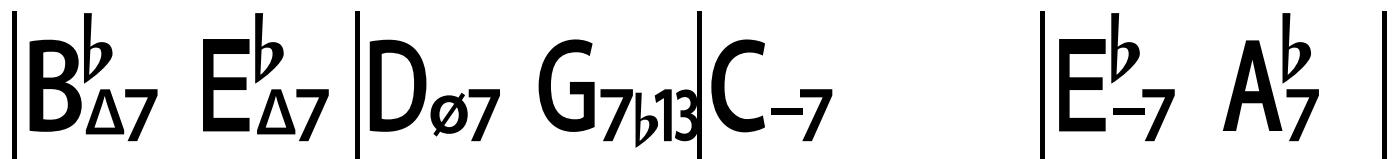
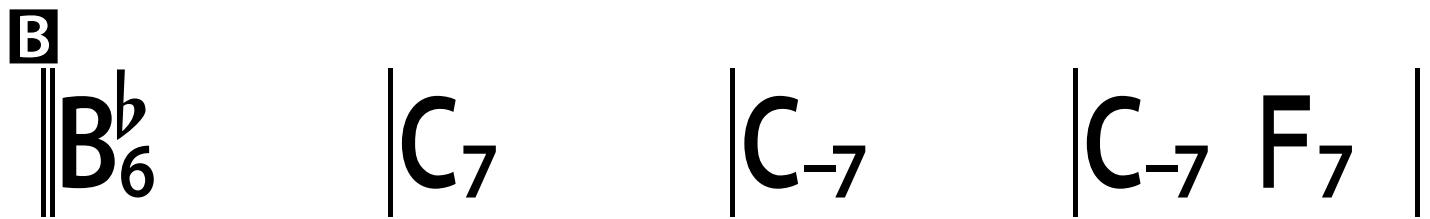
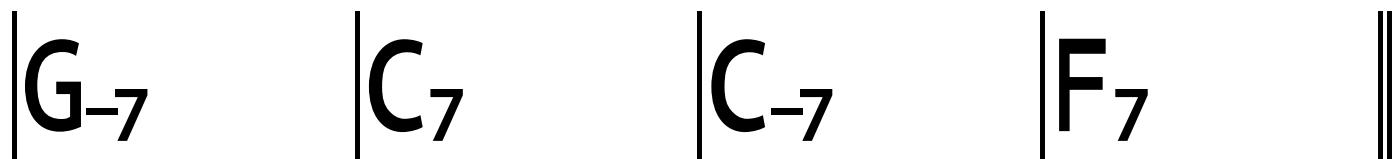
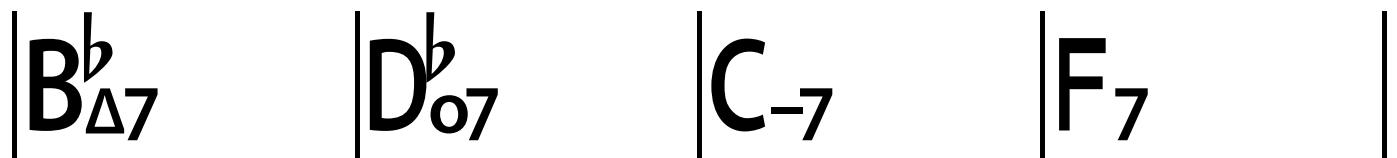
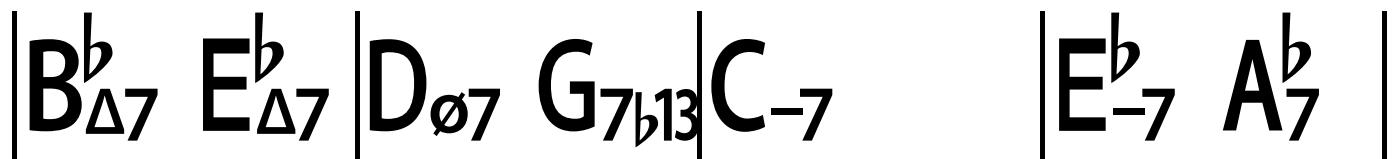
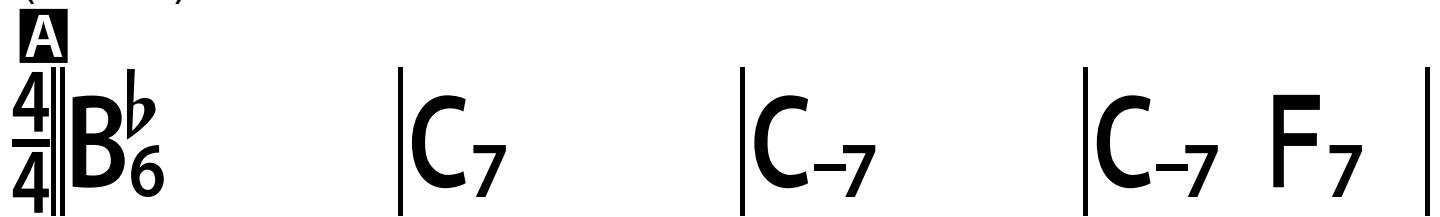
| F♯_{∅7} B7♭9

|

For All We Know

(Ballad)

Fred Coots



For Once In My Life

(Medium Swing)

Orlando Murden

A

$\frac{4}{4}$ | F F+ | F₆ G^b_{o7} | G- D₇ | G- D₇ |

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

B

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

| A-₇ | D-₇ | G₇ | C_{7#5} |

A

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

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

C

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

| F | D-₇ | G-₇ C₇ | F₆ | G-₇ C₇ |

Piano

Fotografia

for Josefina Méndez

Jobim

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

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

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

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

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

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

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

Piano Solo

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

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

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

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

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

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

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

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

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

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

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

1.

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

2.

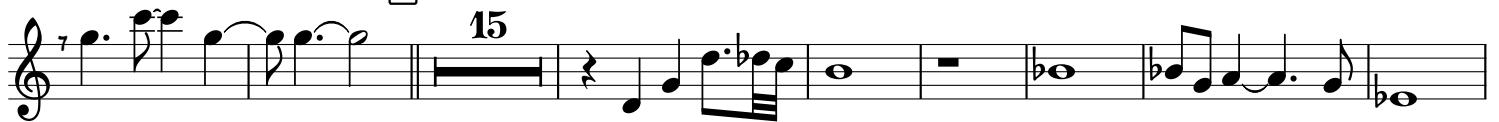
Trumpet

Fotografia
for Josefina Méndez

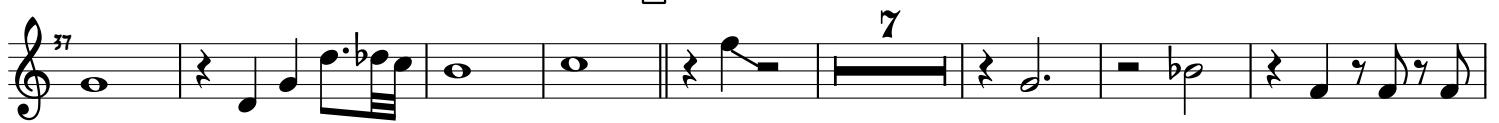
Jobim



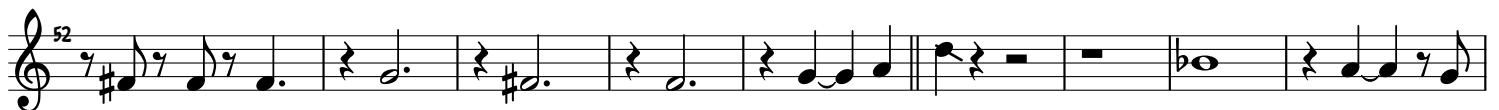
A



B



C



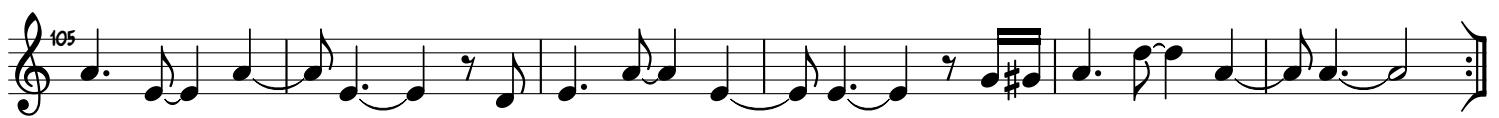
D



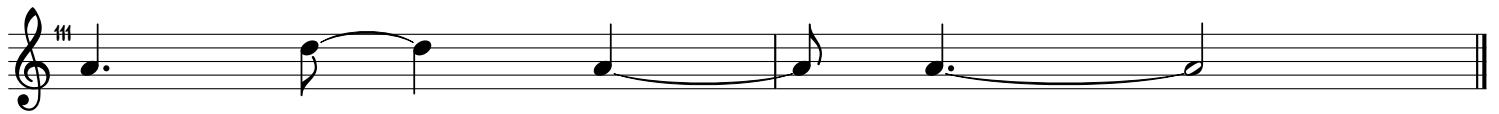
E



|2.



|3.



(Bossa Nova)

Fotografia

Antonio-Carlos Jobim

The musical score consists of eight measures separated by vertical bar lines. Measures 1 through 4 are grouped by a bracket labeled '1.' above it. Measures 5 through 8 are grouped by a bracket labeled '2.' above it. Measure 1 starts with a 4/4 time signature and a key signature of one flat. It contains the chord $B_{\Delta 9}^b$. Measure 2 contains the chord $E_{7\text{ sus}}^b$. Measure 3 contains the chord E_{13}^b . Measure 4 contains the chord $D_{\emptyset 7}$. Measure 5 contains the chord $G_{7\flat 13}$. Measure 6 contains the chord $C_{7\sharp 11}$. Measure 7 contains the chord E_{13}^b . Measure 8 contains the chord $F_{7\flat 9}$. The score concludes with a final measure containing the chords $B_{\Delta 7}^b$, E_{13}^b , $B_{\Delta 7}^b$, and E_{13}^b .

(Bossa Nova)

Girl From Ipanema, The 1

Antonio-Carlos Jobim

A
4/4 { D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

| E \flat -7

| D $7\#11$

1.
| D Δ 7

| D $_7$

⋮⋮

2.
| D Δ 7

⋮⋮

||

B
| D Δ 7

⋮⋮

G $_7$

⋮⋮

||

| D $_7$

⋮⋮

B \flat 7

⋮⋮

||

| E \flat -7

⋮⋮

C \flat 7

⋮⋮

||

| F $_7$

| B \flat 7 \flat 5

E \flat -7

A \flat 7 \flat 5

||

A
| D Δ 7

⋮⋮

E \flat 7#11

⋮⋮

||

| E \flat -7

| D $7\#11$

D Δ 7

| D $_7$

||

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

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

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

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

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

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

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

Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

A
4/4 | F-7

| FΔ7

| F-7

| FΔ7

|

| BΔ7^b

| ∕

| B-7^b

| E7^b

||

| AΔ7^b

| C-7

| AΔ7^b C-7

| D^b E^b

|

1.
| FΔ7

| ∕

| } FΔ7

| C7sus

||

B
| FΔ7

| C7sus

| FΔ7

| C7sus

|

| FΔ7 G F

| G7 F G7

| FΔ7 G F

| FΔ7

||

C
| G
B

| B-6^b

| F
A

| A-6^b

|

| C

| D
C

| F-
C

| C7

||

Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

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

How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

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

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

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

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

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

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

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

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

I Can't Give You Anything But Love

Jimmy McHugh

A

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

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

B

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

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

A

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

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

C

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

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

I Concentrate On You

for Josefina Mendez

Cole Porter

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

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

B_bM_A7 E_b9#11 B_bM_I7 A_bM_I7 D_b7 G_b6

E_bM_I7 A_b7 D_bM_A7 C_MI7_b5 F7#5 F7 B_b6

E_m7_b5 E_bM_I7 G_b/B_b B_bM_A7 G_MI7 C_MI7 F7_b9 B_bM_A7 B_b9sus

E_bM_A7 A_b9sus G_b/D_b D_bM_A7 D_bM_A7 G_MI7_b5 C7_b9 F_MA7 F7_b9

B_b6 D_MI7 E_m7_b5 E_bM_A7 C_MI7 F7 D_MI7 G_MI7 A_MI7 D7

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

If You Could See Me Now

(Ballad)

Tadd Dameron

A

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

$\left| C_{-7} \ B_{-7} E_7 \right| \left| B_{-7}^b \ E_7^b \right. \left| \begin{array}{l} 1. \\ G_{7\#11}^b F_7 \end{array} \right. \left| B_{mi7}^b E_7^b \right| \left. \begin{array}{l} 2. \\ A_6^b \ D_{-6}^b \ A_6^b \end{array} \right|$

B

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

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

A

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

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

I Get A Kick Out Of You

(Medium Swing)

Cole Porter

A

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

B

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

D.C. al 1st ending

I Hear A Rhapsody

(Medium Swing)

Fragos-Baker-Gasparre

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

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

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

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

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

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

I'll Close My Eyes

for Josefina Mendez

Reid-Kaye

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

C_{MA}7

F_{#MI}7^{b5}

B7^{b9}

E_{MI}7

E_b07

D_{MI}7

D_b7/G

C_{MA}7

B_{MI}7

E7

A_{MI}7

D7

G_{MI}7

C7

F_{MA}7

B_b7

F_{#MI}7^{b5}

B7^{b9}

D7

D_{MI}7 G7

C_{MA}7

Insensatez

(Bossa)

Tom Jobim &
Vinícius de Moraes

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

Johnny Mercer

I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



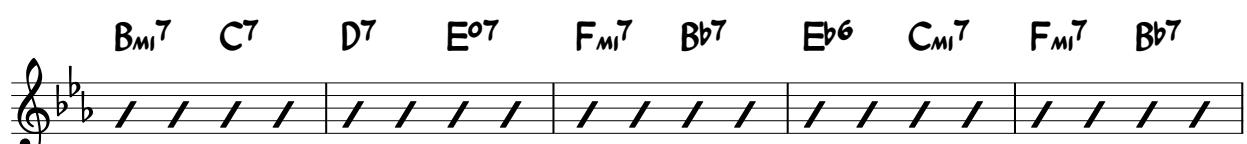
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



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



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



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



I Only Have Eyes For You 1

Harry Warren

(Ballad)

A
4| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

1. | G_{Δ7} C₇ | B-7 | B-7 E₇ |

2. | G_{Δ7} B_{7#5} | E₇ | ∕ |

B

| A-7

| D₇ | D₇ | B-7 | E₇ |

| A_{ø7}

| D₇ | B-7 | B-7 E₇ |

C

| A-7

| D₇ | A-7 | D₇ |

| G_{Δ7}

| C₇ | F_{7#11} | E_{7b9} |

| A-7

| D₇ | G₆ | B-7 E_{7b9} |

(Medium Swing)

It Could Happen To You

Jimmy Van-Heusen

A
4/4 | C_{Δ7}

E_{∅7} A_{7♭9}
D_{♭07}

D₋₇

F_{♯07} B_{7♭9}
E_{♭07}

C_{Δ7}
B
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7}
E_{♭7} A_♭
D₋₇

A_{7♭9}
||

A
A₋₇
C_{Δ7}

D₇
E_{∅7} A_{7♭9}
D₀₇

D₋₇
||

B_{∅7} E_{7♭9}
D₋₇ G₇
F_{♯07} B_{7♭9}
E_{♭07}

C
D₋₇

F_{Δ7}
B_♭
G₇

E_{∅7}
C_{Δ7} F₇
||

A_{7♭9}
||

D₋₇

G₇

C_{Δ7} A₋₇

D₋₇ G₇
||

It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

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

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

A_M17b5 D7 G_M17 G_b7 F_M17 B_b7 E_bM_A7 E_bM_I7 A_b7

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

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

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

I've Got The World On A String

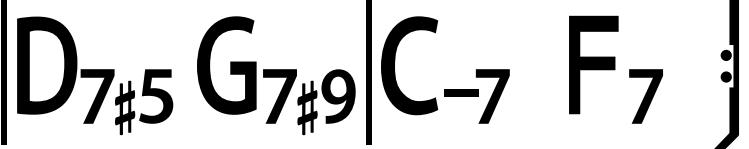
(Medium Swing)

Harold Arlen

A



1.



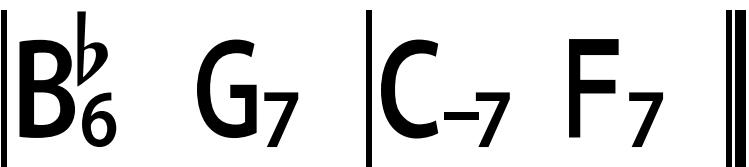
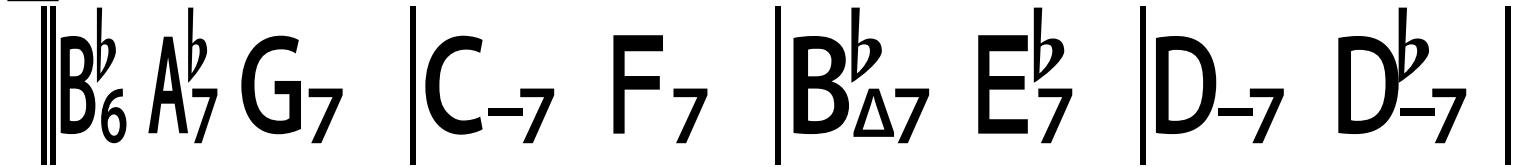
2.



B



A



I've Got You Under My Skin

(Medium Swing)

Cole Porter

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

B
 $\parallel C_{-7} | F_7 | B_{\Delta 7}^b | G_7 | C_{\emptyset 7} | F_{7b9} | B_{\Delta 7}^b | \asymp |$
 $| A_{-7} | D_7 | G_{\Delta 7} | \asymp | C_{-7} | F_7 | B_{\Delta 7}^b | \asymp |$

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

D
 $\parallel G_{-7} | C_{-7} F_7 | B_{\Delta 7}^b | G_{-7} | C_{-7} | F_7 | B_{\Delta 7}^b | F_{-7} B_7^b |$
 $| E_{\Delta 7}^b | A_{7}^b | B_{\Delta 7}^b | D_{\emptyset} G_7 | C_{-7} | F_7 | B_{\Delta 7}^b | \asymp |$

Sadie Vimmerstedt

I Wanna Be Around

For Josefina Méndez

Johnny Mercer

% Eb

Gbº Fm7 Bb9

1 2 3 4

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

5 6 7 8

Fm7 C7+ Fm7 Cm1 F7 Fm7

9 10 11 12

D.S. al Coda

C7+

13

Bb9 G7 C7

14 15 16

F7 Fm7 Abm1Bb13 Eb

17 18 19

I Wish You Love

(Medium Swing)

Charles Trenet

V

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

Intro

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

2.

| B^b-Δ7 | G_ø7 C₇ | C₋₇ | F₇ ||

A

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

Tune

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

2.

| F₋₇ | B^b₇ ||

B

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

| C₋₇ | G₋₇ C₇ | C₋₇ | F₇ G₇ ||

A

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

| C₋₇ | F₇ | B^b₆ E^b₇ | D₋₇ G₇ ||

Just Friends

for Josefina Mendez

John Klenner

F_{MA}7/C

F_{M1}7/Bb

E_{M1}9/A



|1.

E_b_{M1}7/A_b

D_{M1}7

G7

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



|2.

D7#11

D_{M1}7 G7

G_{M1}7 C7

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



D7

D_{M1}7

G7

C_{MA}7

G_{M1}7 C7



(Up Tempo Swing)

Just One Of Those Things

Cole Porter

A

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

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

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

1. | C_6 | A_7 | D_{-7} $D_{-7} \diagup C$ | $B_{\emptyset 7}$ E_{7b9} } |

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

B

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

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

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

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

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

D.C. al 3rd ending

Kissing a Fool

(Medium Swing)

George Michael

in

The musical score for "Kissing a Fool" by George Michael is presented in eight measures. The key signature is in G major (one sharp). The time signature is medium swing. The lyrics are not explicitly written below the notes but are implied by the title. The chords used include G, A_o, A_m, E₇_{b5}, D, C_m, G, F, E₇, A_m, C_m, B_m, E₇, A_m, D₇, A_m, D₇, G_m, C₇, F, F, D₇, A_m, E₇, D_{sus}, G, B_m, E₇_{b9}, A_m, E_{maj7}, G_{sus}, E₇, A_m, D_{sus}, D₇_{b9}, G, A_o, A_m, E₇_{b5}, D, E₇_{b9}, E₇_{b5}, G, E₇_{b9}, E₇_{b5}, G, and E₇_{b9}. Measure 1: G | A_o | A_m | E₇_{b5} D | Measure 2: G | A_o | A_m | E₇_{b5} D | G | E₇_{b9} | A_m | E₇_{b5} D | Measure 3: G | A_o | A_m | C_m D | G F | E₇_{b9} | A_m | D_{sus} D₇_{b9} | Measure 4: G | B_m E₇_{b9} A_m | C_m D | G F | E₇ | A_m | C_m D | Measure 5: G | C_m | B_m E₇ | A_m | D₇ | A_m | D₇ | G_m | C₇ | Measure 6: F F | D₇ | :A_m | E₇ | D_{sus} G | B_m E₇_{b9} A_m | E_{maj7} | Measure 7: G_{sus} E₇ | A_m | D_{sus} | D₇_{b9} | G | A_o | A_m | E₇_{b5} D | Measure 8: G | E₇_{b9} | E₇_{b5} D | G | E₇_{b9} | E₇_{b5} D | G |

A_m E_{maj7}

La Puerta

for Josefina Mendez

D_{MI}7

G7

C_{MA}7

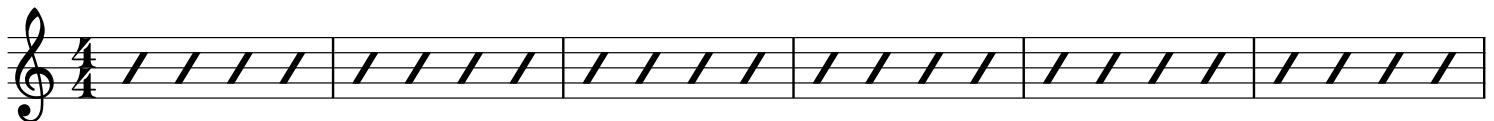
D_{MI}7

E_{MI}7

E_b_{MI}7

D_{MI}7

G7



1. C_{MA}7

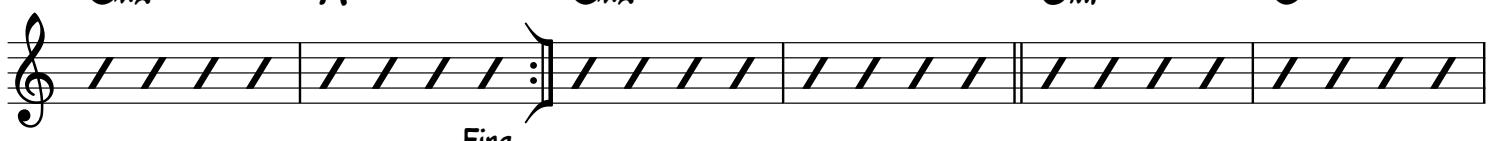
A⁷_{b9}

2. C_{MA}7

G_{MI}7

C7

Fina



F_{MA}

F_{MI}

B^b7

E_b_{MA}

A^b7

G7



D.C. al Fine

Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A

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

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

B

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

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

C

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

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

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

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

Let's Fall In Love

(Medium Swing)

Harold Arlen

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

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

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

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

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

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings or inversions, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. The first two staves begin with a treble clef, a 6/4 time signature, and a key signature of one sharp. The subsequent staves switch to a bass clef and a common time signature. The notation is highly rhythmic, featuring sixteenth-note patterns and various rests. The score is divided into sections by vertical bar lines and includes several repeat signs and endings. The overall style is a Latin rock piece with complex harmonic progression.

(REPEAT LAST 22 BARS FOR SOLO)

(Bossa Nova)

Like A Lover

Dori Caymmi-Nelson Motta

A

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

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

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

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

B

Fine

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

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

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

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

D.C. al Fine

Like Someone In Love

(Medium Swing)

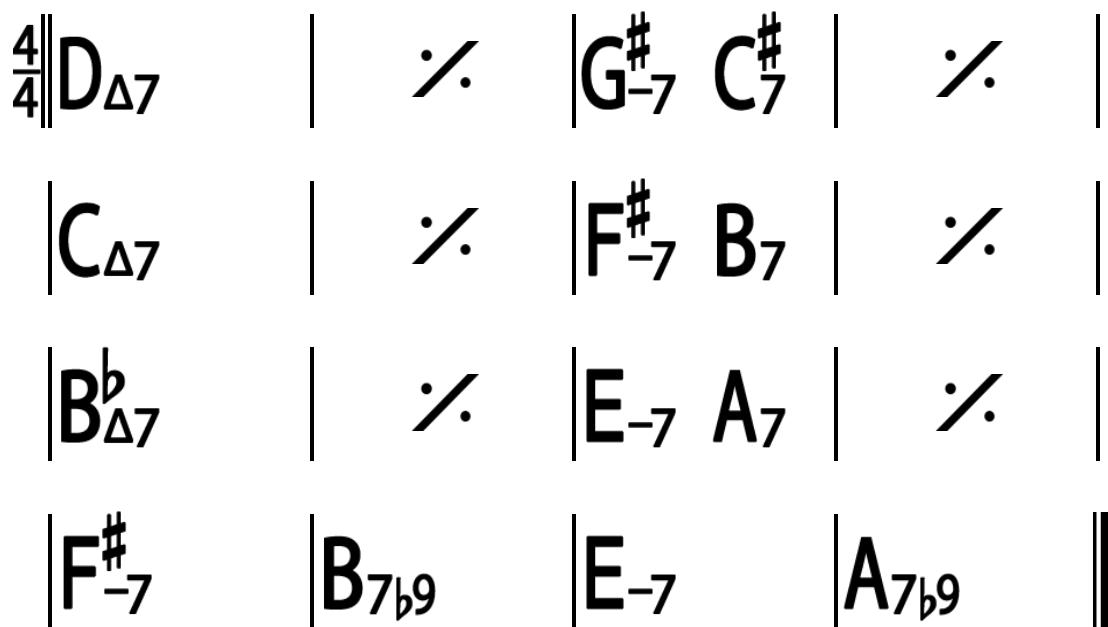
Jimmy Van-Heusen

A	4	4	F	D₇	A₇	E	D₋₇	D₋₇	C₇	B_{∅7}	B^b₇	A₋₇	D₇	G₋₇	B₋₇	E₇	A₋₇	C₋₇	F₇	
B 1.	 	 	B^b_{Δ7}	E₋₇	A₇	D_{Δ7}	 	 	 	 	 	 	 	 	 					
C 2.	 	 	D₋₇	G₇	G₋₇	C_{7#5}	 	 	 	 	 	 	 	 	 					
A₋₇	D₇	G₋₇	C₇	F₆	G₋₇	C₇	A₋₇	D₇	G₋₇	C₇	A^b₀₇	A₋₇	D₇	G₋₇	C₇	 	 	 	 	

(Bossa Nova)

Little Boat (O Barquinho) 1

Roberto Menescal



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

| C_{Δ7} | ∕ | F[#]_{_7} B₇ | ∕ |

| B^b_{Δ7} | ∕ | E_{_7} A₇ | ∕ |

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

The Look of Love

For Josefina Méndez

Burt Bacharach

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat (F#). The first staff starts with a Bb_{M1} chord. The second staff starts with an F_{M1}7 chord. The third staff starts with a Gb_{MA}7 chord. The fourth staff starts with a Gb_{M1} chord. The fifth staff starts with a Db_{MA}7 chord. The sixth staff starts with a Db6 chord. The seventh staff starts with an Eb_{M1}7 chord. The eighth staff starts with a D_{b6} chord. The ninth staff starts with an Eb_{M1}7 chord. The tenth staff starts with a Bb_{M1} chord. The eleventh staff starts with a Bb_{M1} chord. The twelfth staff starts with an Eb_{M1} chord. The thirteenth staff starts with a Bb_{M1} chord.

Chords labeled above the staves:

- B_b_{M1}
- F_{M1}7
- G_b_{MA}7
- F_{7sus} F₇ B_b_{M1} B_b7 G_b_{MA}7
- G_b_{M1} D_b_{MA}7 D_b7 G_b_{MA}7
- G_b6 F_{7sus} E_b_{M1}7 A_b7 D_b6
- E_b_{M1}7 D_b6
- E_b_{M1}7 1. 2. B_b_{M1} B_b_{M1}
- E_b_{M1} B_b_{M1}

Lullaby of Birdland

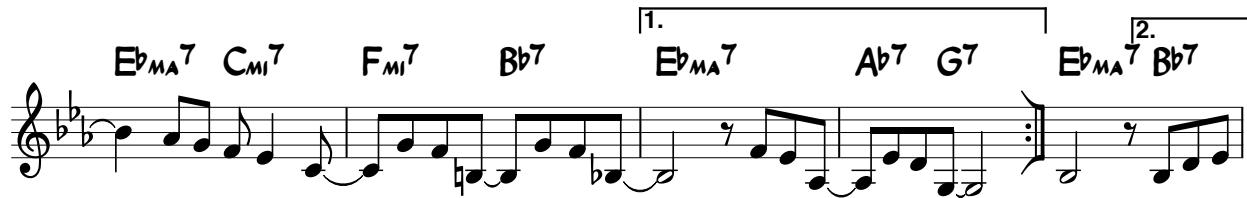
for Josefina Mendez

George Shearing

A C_{M1} D⁷ G⁷ C_{M1} F_{M1}⁷ B_b⁷



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



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



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



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



Black Orpheus

For Josefina Méndez

A

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

Continuation of section A. Chords listed below the staff include Am7, D7, Dm7, G7, CMaj7, F#m7b5, B7b9, Em, F#m7b5, B7b9.

B

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

Musical score for section C, leading to the coda. The key signature is F# major (one sharp). The melody consists of eighth and sixteenth note patterns. Chords listed below the staff include Am, Am7/G, F#m7b5, B7b9, Em, G7, CMaj7, F#m7b5, B7b9, Em, F#m7b5, B7b9. A circled plus sign indicates "To Coda".

Half Time

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

Mas Que Nada

for Josefina Méndez

Optional Intro

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

Chords:

- Staff 1: D_{MI}, G7
- Staff 2: G_{MI}7, C7, D_{MI}, G7, D_{MI}, G7, D_{MI}, G7, D_{MI}, G7
- Staff 3: D_{MI}, A_{MI}, Ab_{MI}, G_{MI}, C7, D_{MI}, G7, D_{MI}, G7, D_{MI}, A7^{#9}
- Staff 4: B_{MI}, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}, G_{MI}7, C7, F_{MA}, B_b7, E_m7^{b5}, A7^{#9}, D_{MI}
- Staff 5: A_{MI}7^{b5}, D7^{#9}, G_{MI}7, E_{MI}7^{b5}, A7^{b5}, D_{MI}, D7, G7/B, C/B_b, A_{MI}7, D_{MI}, G7
- Staff 6: D_{MI}, A7^{#9}, D_{MI}, E_{MI}7^{b5}, A7^{#9}, D_{MI}, G_{MI}7, C7, F_{MA}, B_b7

Solo Sections:

 - A:** Measures 1-12 of Staff 2.
 - B:** Measures 1-12 of Staff 3.
 - C:** Measures 1-12 of Staff 4.
 - D:** Measures 1-12 of Staff 5.

Final Notes:

 - Solo on (ABCD)
 - After solos, repeat tune
 - then D.C. al Coda

Bossa Nova

Meditation

For Josefina Mendez

Tom Jobim

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

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

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

B C⁶ C_{M1}6 B_{M1}7 B^b7

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

G_{M1}7 B_{M1}7 E⁷^{#5} A_{M1}7

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

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

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

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

The musical score consists of two staves. The top staff is for a solo instrument and features a series of chords and notes. The chords are labeled above the staff: Tag, C[#]_{M1}7^{b5}, F[#]7_{sus}^{b9}, F[#]7^{b9}, Fmaj7, E7_{sus}, E7_{sus}^{b9}, A_{M1}7^{b5}, D7_{sus}^{b9}, D7, G_{M1}7, and D9#5. The bottom staff is for a harmonic instrument and shows sustained notes corresponding to the chords above. Measures are separated by vertical bar lines.

MichAngel

for Jess

TF

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

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

The score uses a 4/4 time signature and includes various performance markings such as 3, 7, and b7 above the notes.

Jonny Mercer

Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A_{M1}7 D7

June Fox

Missing You

for Josefina Mendez

Tim Fox

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

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

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

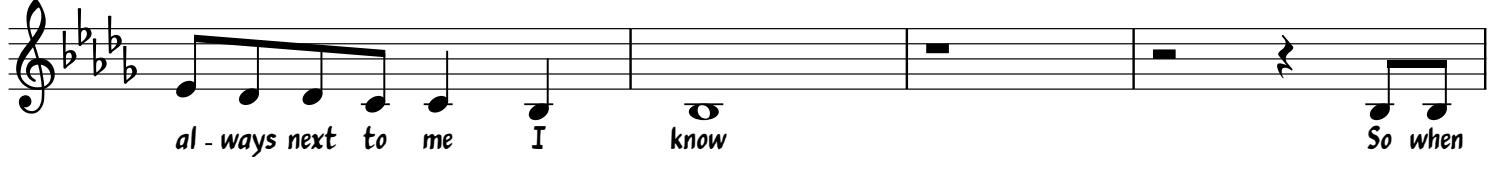
Staff 3: F7#9, B_b_{MA}7, G_b_{MA}7#11
ak - ened by a bright full moon and re - a - li - aing you're not there

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

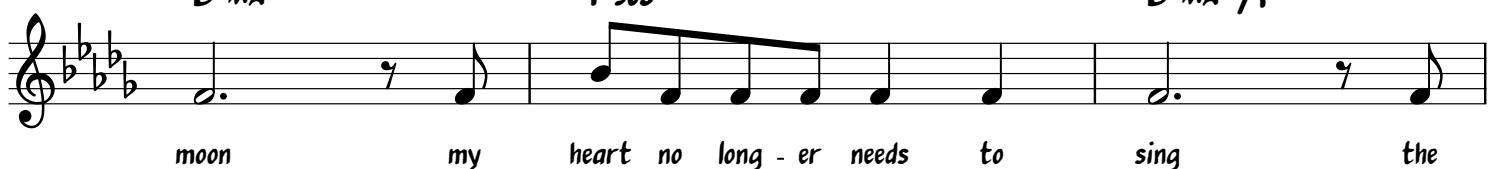
Staff 5: G_b_{MA}7#11, E_b/G
ease a - way the pain that grows with - in my heart that wants to

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

Staff 7: D_b_{MA}7#11, C7#9, F_{M1}7
spi - rals in an - oth - er fear and won - der why it's so you're

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


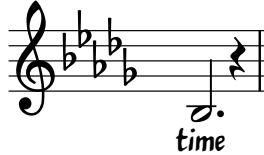
G_bMA7 **G_bMI13** **F7#9**


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


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


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


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


F_{MI}11


Moonlight In Vermont

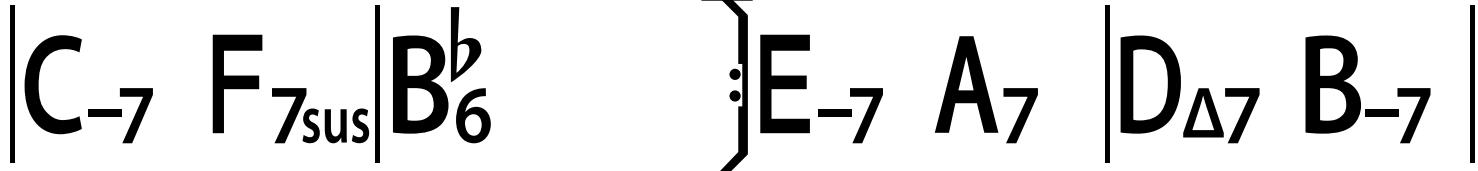
(Ballad)

Karl Suessdorf

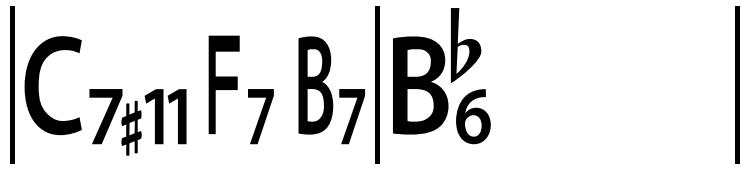
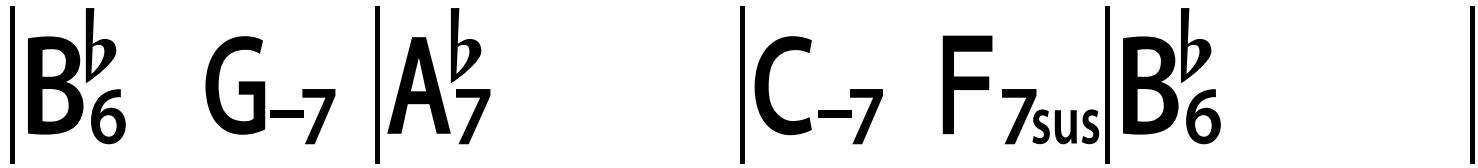
A



B



A



(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A
4||E Δ 7

C-7

F-7

B \flat 9

|

G-7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

||

B
C-

C-
B

C-
B \flat

A \emptyset 7

|

A \flat 7 G7

C-7

F-7

B \flat 9

||

A
E \flat 6

C-7

F-7

B \flat 9

|

G-7

C-7

D \emptyset 7

G7

|

C-

C- Δ 7

C-7

F9

|

F-7

B \flat 7

E \flat 6

F-7 B \flat 7

||

MY FOOLISH HEART

Victor Young

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

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

B FM⁷ Cm⁷ F⁷ B_bM⁷ Em7(^{b5}) A7

Dm⁷ A7(^{#9}) Dm⁷ G⁷ Gm⁷ D⁷ Gm⁷ C⁷

A FM⁷ B_bM⁷ Am⁷ D⁷ Gm⁷ Bm⁷ E⁷

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

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

Gm⁷ D⁷ G⁷ C⁷ FM⁷ Dm⁷ Gm⁷ C⁷

My One and Only Love

By Robert Mellin and Guy Wood

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

Staff 1: Measures 1-5. Chords: B-flat major 7, G minor 7, C7/E, F7/E-flat, B-flat/D, E-flat major 7, F7, D-7/G7, C-7, F7, D7/F-sharp.

Staff 2: Measures 6-10. Chords: G-7, C7, C7, F7, D-7/G7, C-7/F7, C7, F7, B-flat 6, E-7/b5, A7+9. The section ends with a repeat sign and two endings.

Staff 3 (Ending 1): Measures 11-15. Chords: D-7, E-7/b5, A7+9, D-7, E-7/b5, A7+9, D-, D-/C-sharp.

Staff 4: Measures 16-20. Chords: D-/C, D-/B, C-7, G7+9, C-7, F7, B-flat major 7/B-flat/A, G-7, G-/F, C7/E, F7/E-flat.

Staff 5: Measures 21-25. Chords: B-flat/D, E-flat major 7, F7, D-7/G7, C-7, F7, D7/F-sharp, G-7, C7, C-7, F7/b9, B-flat 6, (C-7/G7).

My Shining Hour 1

(Medium Swing)

Harold Arlen

A

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

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

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

G_7 | C_7 | C_7 | F_7 ||

B

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

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

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

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

The Nearness of You

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

Staff 1:

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

Staff 2:

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

Staff 3:

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

Staff 4:

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

Staff 5:

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

Staff 6:

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

Staff 7:

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

Staff 8:

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

Never Let Me Go

Jay Livingstone
Ray Evans

Bb

E_m7

A^{7sus4}

A⁹

D_m7

G^{7sus4}

G⁹

C⁶



F#_m7

B7

E_m7

A7

A_m7

D7



G_mMaj7

C7

F Maj7

BØ

E7^{b9}

AMaj7



F#_m7

C7

B7

E_m7

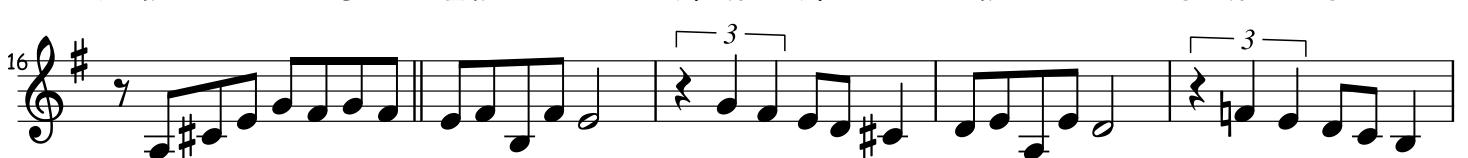
A^{7sus4}

A⁹

D_m7

G^{7sus4}

G7



C⁶

F#_m7

B7

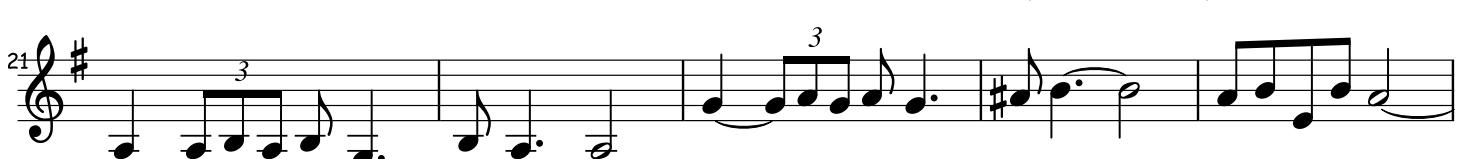
E_m

E_mMaj7

A7

A_m7

E^{b7#11}



D7

C_m/D

G⁶



(Medium Swing)

Nice 'n Easy

Spence-Bergman-Keith

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

A_+

$C_\circ 7$

$F_{7\sharp 9}$

B^\flat_7

$F_{7\flat 13}$

A_6^\flat

B^\flat_7

B^\flat_7

A_7^\flat

E_7^\flat

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

B
 F_{-7}

$F_{-\Delta 7}$

E^\flat

$F_{-\Delta 7} \ D_{\Delta 7}^\flat$

C_{-7}

$C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

B^\flat_7

E_7^\flat

A
 A^\flat

A_+

A_6^\flat

A_7^\flat

$D_{\Delta 7}^\flat$

$C_{7\flat 9}$

F_{-7}

B_7^\flat

$B_\circ 7$

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

$B^\flat_7 \ E_7^\flat$

A_6^\flat

B^\flat_7

E_7^\flat

Night And Day

(Medium Swing)

Cole Porter

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

Adagio

Nosotros
for Josefina Mendez

Pedro Junco

D7

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

G_{M1}9

E_b13

D7

G_{M1}9

A_b9

G_{M1}9

C_{M1}7

F7

G_{M1}9

C_{M1}7

F9

B_b_{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_{M1}7

B_b_{M1}7

A_{M1}7

D7 B_b7

A_{M1}7

D9

A_{M1}7

D9

A_b9 G_{MA}7

C13 A_b7#11

G_{MA}13

C13

G_{MA}7

D_{M1}11

G9

C F9 C_{MA}13

A_{M1}7

C_{M1}7

F9

B_{M1}11

E9

A_{M1}9

D7

C13

G_{MA}13

(Up Tempo Swing)

On Green Dolphin Street

Bronislau Kaper

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

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

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

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

(Bossa Nova)

One Note Samba

Antonio-Carlos Jobim

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

On the Sunny Side of the Street

For Josefina Méndez

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

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

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

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

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

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

Staff 6: A_MI⁷, D⁷, G⁶

(Bossa Nova)

Only Trust Your Heart 1

Benny Carter

A

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

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

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

B

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

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

A

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

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

C

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

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

(Medium Swing)

Our Love is Here to Stay

George Gershwin

A
4/4 | D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

B
| E₋₇ A₇

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

A₋₇

| D₇ | D₋₇ | G₇ A₇ |

A
| D₇

| D₋₇ G₇ | C₆ F₇ | E₋₇ A₇ |

D₇

| D₋₇ G₇ | B₇^b A₇ | F₋₇[#] B₇ ||

C
| E₋₇ A₇

| D₋₇ G₇ | B₇^b A₇ | D₋₇ E_{∅7}^b |

| E₋₇ A₇

| D₋₇ G₇ | C₆ | A₇ |

(Rock Pop)

Overjoyed

Stevie Wonder

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

A | E_{Δ7}^b | C₋₇ | F₋₇ | B₇^b |

| E_{Δ7}^b | C₋₇ | F_A | G_B |

B | C_{Δ7} | G_B | C₋₇ F₇ | B₇^b |

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

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

D.C. al Coda

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

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

| C_{sus} | C₇ | B_{Δ7}^b | F_A |

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

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

| E_{Δ7} | F₋₇ B₇^b | E_{Δ7}^b |

Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

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

Rio Que Mora no Mar

(Medium Swing)

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

Ballad

'Round About Midnight

for Josefina Mendez

T. Monk

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

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

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

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

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

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

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

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

To Coda

$\frac{4}{4}$

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

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

522

SABOR A MI

Composer

A

B

LUJON

Henry Mancini 1960

D-7
Bass Line

A

D-9

G-9

B

G-9

Fine

D.S. al Fine

Piano

Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

Piano sheet music for "Sabor A Mi". The music is in 4/4 time, C major. The arrangement includes ten staves of piano notation with various chords and performance markings.

Chords and markings include:

- Staff 1: F⁹, B_b13sus E/G# G_{Mi}7, F#^o, B_b13sus, B_b13sus C⁹sus
- Staff 7: D_b13, D¹³, E_b13, C⁷^{#5}^{#9}, F_{Mi}7, Ab_{Mi}6, G_{Mi}7, F#^o
- Staff 13: F_{Mi}7, B_b7, Eb_{MA}7, C⁷b⁹, F¹³, F^{9b13}, B_b13sus, Ab_{Mi}6
- Staff 19: G_{Mi}7, F#^o, F_{Mi}7, B_b7, Db⁶₉, D⁶₉, Eb⁶₉
- Staff 25: B_b13sus, Eb⁷, B_b13sus, Eb⁷, Ab_{MA}7, C_{Mi}7, F⁷, C_{Mi}7, F^{#13}
- Staff 31: F_{Mi}7, Eb/G Ab A^o, B_b13sus, Eb_{sus}, Ab_{MA}7, Db¹³, G_{Mi}7
- Staff 36: C_{Mi}7, F^{#7}F⁹, B⁷, B_b13sus E/Bb Db¹³, D¹³, Eb¹³, C⁷^{#5}^{#9}, F_{Mi}7, Ab_{Mi}6
Flute Solo
- Staff 43: G_{Mi}7, F#^o, F_{Mi}7, B_b7, Eb_{MA}7, C⁷b⁹
- Staff 49: F¹³, F^{9b13}, B_b13sus, Ab_{Mi}6, G_{Mi}7, F#^o, F_{Mi}7, B_b7

55 D_{\flat}^6 D^6 E_{\flat}^6 $B_{\flat}M_i7$ $E_{\flat}7$ $B_{\flat}M_i7$ $E_{\flat}7$ $A_{\flat}M_A7$

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

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

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

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

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

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

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

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

Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

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

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

Smile

for Josefina Mendez

Charlie Chaplin

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}

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

D_{M1}7 G7 E_{M1}7

E^bo

D_{M1}7

C[#]o

D_{M1}7

F_{M1}7

B^b7

E_{M1}7

A7^{#9}

D_{M1}7

G7

C_{MA}



Crooked Smile

for Josefina Mendez

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

A♭/G G/E♭ G/F F/D♭ E₉ E♭º D₉⁷

A⁷♭⁹ D₉ F₉ A♭º Bº B♭⁷♯¹¹

A⁷ alt A♭⁷♯¹¹ Gsus

Softly, as in a Morning Sunrise

for Josefina Mendez

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

The vocal line begins with a G_{M1}7 chord, followed by a series of eighth-note patterns. The lyrics "Softly, as in a Morning Sunrise" are written above the first two measures. The vocal line then moves to an Eb7#11 D7#9 chord, followed by a G_{M1}7 chord. This is labeled "1." above the staff. The next section starts with an A_{M1}7b5 D7#9 chord, followed by a G_{M1}7 chord, labeled "2." above the staff. The vocal line continues with C_{M1}7 F7, Bb_{MA}, B°, C_{M1}7, C_{M1}7/Bb, and ends with A_{M1}7b5. The final measure shows a D7#9 chord.

Something

for Josefina Mendez

Lennon/McCartney

F $F_{M1}7$ F⁷ B^b G G⁷

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

Double Tempo (♩=♩)

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

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

Temp 1 (♩=♩)

C F F D_{M17} F⁷

B^b G G⁷ C D_{M1} D_{M1/C#}

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

Someone To Watch Over Me

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

G_{MI}⁷ C⁷ 2. F⁶ B_{M1}^{7b5} E^{7b9} A_{MI} D_{MI}^{6/G} A_{MI} G_{MI}⁷ C⁷ C/G A_{MI}⁷

D_{MI}⁷ G⁷ C_{SUS} C⁷ F⁶ F⁷ B_{b6} B_{b6#11} F/A A_{b6#11}

G_{MI} F^{#6#11} G_{MI} A⁰⁷ B_{b6} B_{MI}^{7b5} C_{SUS}⁷ 1. A^{7#5} D⁹ G_{MI}⁷ C⁷ 2. F⁶

F⁷ B_{MA}⁷ B_{bM1}⁶ F^{6/A} B_{MI}^{7b5} E^{7b9} A^{7b9} D⁷ G_{MI}⁷ C⁷

F⁶ F⁷ B_{b6} B_{b6#11} F/A A_{b6#11} G_{MI} F^{#6#11} G_{MI} A⁰⁷ B_{b6}

B_{MI}^{7b5} C_{SUS}⁷ F⁶ G_{MI}⁷ C⁷

(Bossa Nova)

So Nice (Summer Samba) 1

Marco Valles

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

(Medium Swing)

Stella By Starlight

Victor Young

A	$\frac{4}{4}$ A $^{\#}_{\emptyset 7}$	D $^{\#}_{7\flat 9}$	F $^{\#}_{-7}$	B $_7$	
	B $_{-7}$	E $_7$	A $_{\Delta 7}$	D $_7$	
	E $_{\Delta 7}$	A $^{\#}_{\emptyset 7}$ D $^{\#}_{7\flat 9}$	G $^{\#}_{-7}$	E $_{-7}$ A $_7$	
	B $_{\Delta 7}$	C $^{\#}_{-7}$ F $^{\#}$ D $^{\#}_{\emptyset 7}$	A $^{\#}_{\emptyset 7}$ A $_{\Delta 7\# 11}$	G $^{\#}_{7\flat 9}$	
B	C $^{\#}_{7\flat 13}$	⋮	F $^{\#}_{-7}$	⋮	
	D $_{7\# 11}$	⋮	E $_{\Delta 7}$	⋮	
C	A $^{\#}_{\emptyset 7}$	D $^{\#}_{7\flat 9}$	G $^{\#}_{\emptyset 7}$	C $^{\#}_{7\flat 9}$	
	F $^{\#}_{\emptyset 7}$	B $_{7\flat 9}$	E $_{\Delta 7}$	⋮	

Street Samba

Mark Johnson

Cmaj⁹

B7#⁹b1³

Cmaj⁹

A7b⁹b1³/C♯

Dm⁷

G7#⁹b1³

C/A♭

B♭/A♭

C/A♭

B♭/A♭

Gm⁷

F#⁰⁷

Fm⁷

E♭maj⁹¹¹

Dm⁵

G7b⁹

Dm⁷b⁵

G7b⁹

B/C

CMA⁹

Last 4 bars 3x's for ending

S' Wonderful

(Medium Up Swing)

George Gershwin

A

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

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

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

B

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

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

A

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

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

Teach Me Tonight

(Slow Swing)

Gene DePaul

A	$\frac{4}{4}$	$G_{\Delta 7} \ C_7 \ B_{-7} \ E_{7\flat 13} A_{-7} \ D_7 \ B_{\emptyset 7} \ E_{7\flat 9} $	
		$ A_{-7} \ D_7 \ \overline{B_{-7} \ E_{7\flat 9}} A_{-7} \ D_7 \ $	1.
		$ \overline{G_6 \ C_7} G_6 \ B_{-7} B_{-7}^{\flat} $	2.
B		$ A_{-7} \ D_7 \ B_{-7} \ E_{7\flat 9} A_{-7} \ D_7 \ G_{\Delta 7} $	
		$ C_{\emptyset 7}^{\sharp} \ F_{7\flat 9}^{\sharp} B_{-7} \ E_7 \ E_{-7} \ A_7 \ A_{-7} \ D_7 $	
A		$ G_{\Delta 7} \ C_7 \ B_{-7} \ E_{7\flat 13} A_{-7} \ D_7 \ B_{\emptyset 7} \ E_{7\flat 9} $	
		$ A_{-7} \ D_7 \ G_6 \ E_{-7} A_{-7} \ D_7 $	

(Ballad)

Tenderly

Walter Gross

A
4/4 | B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

B
| C_{ø7}

| F_{7#9}

| C_{ø7}

| F_{7#9} G^b_{ø7}

|

| G₋₇

| C₇

| C₋₇

| F₇

|

A
| B^b_{Δ7}

| E^b₇

| B^b₋₇

| E^b₇

|

| C₋₇

| A^b_{7#11}

| B^b_{Δ7}

| D_{ø7} G_{7b9}

|

C
| C_{ø7}

| F₇ G^b_{ø7} | G₋₇

| C₇ D^b_{ø7}

|

| D₋₇ G₇

| C₋₇ F₇

| B^b₆

| C₋₇ F₇

|

That's All

(Medium Swing)

Haymes-Brandt

A

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

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

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

B

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

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

A

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

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

There Will Never Be Another You

(Medium Up Swing)

Harry Warren

A

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

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

B

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

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

A

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

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

C

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

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

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

A

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

B

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

A

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

(Bossa)

Triste

Tom Jobim

A

G Maj⁷ ∕ E♭ Maj⁷ A♭¹³

G Maj⁷ ∕ Bm⁷ E^{7b9}

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

B Maj⁷ F^{\#13} Bm⁷ E⁹ Am⁷ D^{7\#5}

B

G Maj⁷ ∕ Gm⁷ C⁹

G Maj⁷ ∕ Dm⁹ G⁷ D_b¹¹

C Maj⁷ Cm⁶ Bm⁷ B_b⁰⁷

Am⁷ D^{7b9} Gm⁷ C⁷ Gm⁷ C⁷

(Medium Swing)

Tu Mi Delirio

Unknown Composer

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

Intro

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

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

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

| B₋₇ | E_{-7**5**} | G₋₇ | A₇ | ||

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

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

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

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

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

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

Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

Vivo sonhando

Tom Jobim

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

Você E Eu

for Josefina Méndez

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

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

Voce È Linda

for Josefina Mendez

Caetano Veloso

A

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

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

B

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

G_b13sus C_b6 B_B_{MI}11 E_b13sus

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

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

(Bossa Nova)

Voce Vai Ver JM

Antonio-Carlos Jobim

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

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

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

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

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

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

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

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

The Way You Look Tonight

for Josefina Mendez

Jerome Kern

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

Chords:

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

Lyrics:

for Josefina Mendez

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

(Bossa Nova)

Wave

Antonio-Carlos Jobim

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

What A Difference A Day Made

(Ballad)

Maria Grever

A

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

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

| D₀₇ | G_{7b9} | C- | ∕ |

| C₋₇ F₇ | C₋₇ F₇ | F₋₇ | B₇^b |

B

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

| F₋₇ | B₇^b | E₇^b | B₋₇^b E₇^b |

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

| F₋₇ | B₇^b | E₆^b | G₋₇ C₇ |

(Ballad)

What Are You Doing The Rest Of Your Life?

Michel Legrand

A

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

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

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

B

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

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

A

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

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

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

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

What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G_{MA}⁷, E_{MI}⁷, and G_{MA}⁷. Staff 2 continues with E_{MI}⁷ and A_{MI}⁷. Staff 3 begins with a rest followed by D¹³_{SUS}, D¹³, and B bracketed A_{MI}⁹. Staff 4 shows D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, and D¹³_{SUS} followed by D¹³. Staff 5 contains G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, and E_{MI}⁷. Staff 6 starts with C bracketed C_{MI}⁹, C_{MI}⁹, and D¹³_{SUS}. Staff 7 is a repeat sign with a 'no Repeat' instruction. Staff 8 concludes with a bass line on C.

Chords and sections:

- Staff 1: G_{MA}⁷, E_{MI}⁷, G_{MA}⁷
- Staff 2: E_{MI}⁷, A_{MI}⁷
- Staff 3: D¹³_{SUS}, D¹³, B bracketed A_{MI}⁹
- Staff 4: D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, A_{MI}⁹, D¹³_{SUS}, D¹³
- Staff 5: G_{MA}⁷, E_{MI}⁷, G_{MA}⁷, E_{MI}⁷
- Staff 6: C bracketed C_{MI}⁹, C_{MI}⁹, D¹³_{SUS}
- Staff 7: D.S. (no Repeat)
- Staff 8: Vamp & fade on C

What's New

For Josefina Méndez

Johnny Burke-Robert Haggert

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

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7^{b5} B♭7♯5 E♭maj F_{m1}7 B♭7

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

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7^{b5} B♭7♯5 E♭maj B♭_{m1}7 E♭7

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

A♭_{m1}7 D♭7 G♭_{m1}7 C7 B♭_{m1}7^{b5} E♭7♯5 A♭maj F_{m1}7 B♭7

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

E♭_{m1}7 A♭7 D♭_{m1}7 G♭7 F_{m1}7^{b5} B♭7♯5 E♭maj

You And The Night And The Music

(Medium Up Swing)

Arthur Schwartz

A

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

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

B

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

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

A

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

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

You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

A

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

C_{MI}7 F7

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

B_b_{MA}7

B

E_{MI}7^{b5}

A7

E_{MI}7^{b5}

A7^{#9} D_{MI}6

B_{MI}7^{b5}

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

E7^{b9}

E_{MI}7^{b5}

A7^{b9}

C

D_{MI}

E_{MI}7^{b5}

A7^{#9}

D_{MI}6

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

C_{MI}7

F7

B_b_{MA}7

D

B⁰7

F6/C

C^{#0}7

D_{MI}6

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

G7

C7^{#9}

F_{MA}7

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

fine

You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

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

You Don't Know What Love Is

(Ballad)

Raye-DePaul

A

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

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

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

B

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

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

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

Haven Gillespie

You Go To My Head

for Josefina Mendez

Fred Coots

A

C_{MA}7 E_{M1}7 F_{M1}7 B_b7_{b9} E_b_{MA}7 A_b7_{#11} D_{M1}7_{b5} G7_{b9} C_{M1}9 A_{M1}7_{b5} D_{M1}7_{b5} G7_{b9}



1.

C_{MA}7 A7_{#5#9} D_{M1}7 G7_{b9}

2.

C_{MA}7

G_{M1}7 C7

B

F⁶

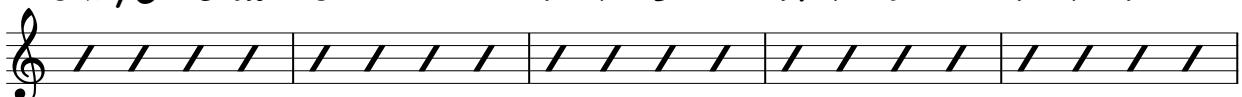
F#^o



C_{MA}7/G G⁹_{sus} C⁶

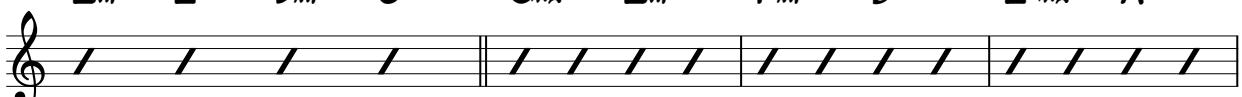
F#_{M1}7 B⁹

A_b_{M1}7 D_b7_{b9} F#_{M1}7 F7_{#11}



C

E_{M1}7 E_b9_{#11} D_{M1}7 G7_{b9} C_{MA}7 E_{M1}7 F_{M1}7 B_b7_{b9} E_b_{MA}7 A_b7_{#11}



D_{M1}7_{b5} G7_{b9}

C_{MA}7 A_{M1}7_{b5} D_{M1}7_{b5} G7_{b9}

C_{MA}7

G_{M1}7 C7_{b9} F_{MA}7



B_b9

C_{MA}7

G⁶/B

A_{M1}7

A_{M1}/G F#_{M1}7_{b5} B_b7_{b9}

E_{M1}7

A7_{b9}



D_{M1}7

G7_{b9}

C_{MA}7

A_{M1}7

D_{M1}7

G7_{b9}

