



# Josefina Méndez Jazz Tunes

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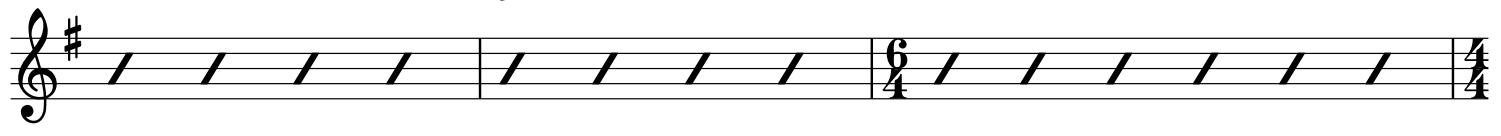
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# Across The Universe

for Josefina Mendez

Lennon/McCartney

D7



D.S. al Coda 1

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

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

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

D.S. al Coda 2

A musical staff in G major (one sharp) and common time (4/4). It shows one measure of eighth-note strokes, followed by a double bar line with repeat dots above it, indicating a repeat of the previous section.

*Repeat and Fade*

**A Felicidade**  
for Josefina Mendez

Jobim

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

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

$D_{M1}7$     $G7^{*5}$        $C_{M1}7$     $F7^{b9}$        $G_{M1}7$        $G_{M1}7/F$   
 $C7/E$     $C_{M1}/E^b$        $G_{M1}7$        $A_{M1}7^{b5}$     $D7^{*5}$        $G_{M1}7$

1.                                  | 2.

(Bossa Nova)

### Agua De Beber 1

Antonio-Carlos Jobim

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

**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**

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

**2.**

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

**C**

$\left\{ D_{-7b5}^{\#}$	$D_{-6}$	$\text{A}_E^{6/9}$	$\text{A}_7^{\text{sus}} \text{ A}_7$	$\dots \quad \right\}$
$\left\{ \text{B}_A^{\oplus}$	$D_A^{-6}$	$\text{A}_{\Delta 7}$	$\text{A}_{9^{\text{sus}}} \text{ A}_9$	$\dots \quad \right\}$
$\text{B}_A$	$\text{B}_A^{\flat}$	$\text{A}_6$	$\text{A}_6^{\cdot}$	

(Medium Swing)

All Of Me

Gerald Marks

A  
4/4 | F<sub>Δ7</sub>

⋮ | A<sub>7</sub>

⋮ |

| D<sub>7</sub>

⋮ | G<sub>-7</sub>

⋮ |

B  
| A<sub>7</sub>

⋮ | D<sub>-7</sub>

⋮ |

| G<sub>7</sub>

⋮ | G<sub>-7</sub>

| C<sub>7</sub>

|

A  
| F<sub>Δ7</sub>

⋮ | A<sub>7</sub>

⋮ |

| D<sub>7</sub>

⋮ | G<sub>-7</sub>

⋮ |

C  
| B<sub>Δ7</sub>  
| B<sub>-6</sub>

| B<sub>○7</sub>  
| B<sub>-6</sub>

| F<sub>Δ7</sub>  
| A<sub>-7</sub>

| D<sub>7</sub>

|

| G<sub>-7</sub>

| C<sub>7</sub>

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

# All Or Nothing At All

(Medium Up Swing)

Arthur Altman

**A**

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

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

# Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

The musical score consists of five staves of handwritten notation on a staff system. The key signature is one sharp (F#). The time signature varies between common time and 3/4.

**Chords and Progressions:**

- Staff 1: G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>
- Staff 2: G<sub>MA</sub>7, E<sub>MI</sub>7, A<sub>MI</sub>7, D7<sup>b9</sup>, Gsus, G7<sup>b9</sup>, C<sub>MA</sub>7
- Staff 3: 1. C<sub>MI</sub>7<sup>b5</sup>, F<sup>#7#5</sup>, B<sub>MI</sub>7, C<sub>MI</sub>7, F<sup>#7#5</sup>, B<sub>MI</sub>, B<sub>MI</sub>7
- Staff 4: C<sub>MI</sub>7<sup>b5</sup>, F<sup>#7#5</sup>, B<sub>MI</sub>7, E7<sup>#5</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, 2. B<sup>9sus</sup>, B7<sup>b9</sup>, E<sub>MI</sub>7
- Staff 5: Eb6, G<sub>MA</sub>7, E<sub>MI</sub>7, A13, A7<sup>#5</sup>, D<sup>9sus</sup>, D7<sup>b9</sup>, B13, E7<sup>b9</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, G<sub>MA</sub>7

**Performance Markings:**

- Staff 1: Measure 1 has a grace note over the first note. Measures 2-4 have eighth-note patterns. Measure 5 has a grace note over the first note.
- Staff 2: Measures 1-4 have eighth-note patterns. Measure 5 has a grace note over the first note.
- Staff 3: Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns. Measure 5 has a grace note over the first note.
- Staff 4: Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns. Measure 5 has a grace note over the first note.
- Staff 5: Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns. Measures 5-6 have eighth-note patterns.

(Rock Pop)

As

Stevie Wonder

**in**  
4/4 | D $\flat$  $\Delta_7$  D $\flat$  $_7$  | G $\flat$  $\Delta_7$  |

||:

||

**A**  
{:| D $\flat$  $\Delta_7$  D $\flat$  $_7$  | G $\flat$  $\Delta_7$  |}

| D $\flat$  $\Delta_7$  | C $\flat$  $\Delta_7$  |

| D $\flat$  $\Delta_7$  D $\flat$  $_7$  | G $\flat$  $\Delta_7$  |

| 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 $\flat$  $\Delta_7$  | D $\flat$  $\Delta_7$  |

| G $\flat$  $\Delta_7$  | E $\Delta_7$  |

| G $\flat$  $\Delta_7$  | D $\flat$  $\Delta_7$  |

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

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

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

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

# Autumn Leaves

Johnny Mercer

The musical score consists of two staves of piano sheet music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The score includes lyrics in parentheses above the notes. Measure numbers are indicated on the left side of each staff.

Measures 1-4:

- 1st ending: E m7, A7, D maj7, G maj7
- 2nd ending: C#m7(b5), F#7 1., B m

Measures 5-8:

- 2nd ending: F#7 2., B m

Measures 9-12:

- C#m7(b5), F#7(b9), B m

Measures 13-16:

- E m7, A7, D maj7

Measures 17-20:

- C#m7(b5), F#7(b9), B m7, B7(b13), A m7, A b7

Measures 21-24:

- 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



$F\#7b9$

$B_{MI}7$

$Eb_{MI}$

$Ab7$

$G_{MI}$

$G_{MI}/F$

$E7b9$

$A_{MI}$



$C\#_{MI}$

$F\#7$

$B_{MA}7$

$F_{sus}$

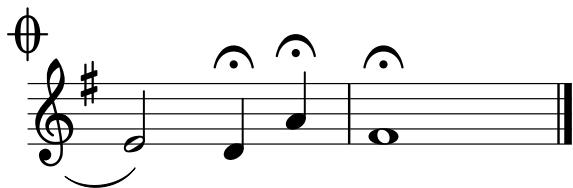
$E_{MI}9$

$Ab_{MA}7\#11$

$A_{MI}7$  D7



D.S. al Coda



# Berimbau

For Josefina Méndez

Jobim

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

D $\flat$ /B $\flat$

E $\flat$ /B $\flat$

Intro

A

$\text{Bb}_{\text{M1}}$	$\text{F}_{\text{M1}}$	$\text{Bb}_{\text{M1}}$	$\text{F}_{\text{M1}}$
-------------------------	------------------------	-------------------------	------------------------

$\text{Bb}_{\text{M1}}$	$\text{C}^7/\text{Bb}$	$\text{B}^7/\text{Bb}$	$\text{Bb}_{\text{M1}}$	$\text{C}^7/\text{Bb}$	$\text{B}^7/\text{Bb}$
-------------------------	------------------------	------------------------	-------------------------	------------------------	------------------------

$\text{Bb}_{\text{M1}}$	$\text{F}_{\text{M1}}$
-------------------------	------------------------

$\text{D}\flat/\text{B}\flat$	$\text{E}\flat/\text{B}\flat$	$\text{D}\flat/\text{B}\flat$	$\text{E}\flat/\text{B}\flat$	$\text{D}\flat/\text{B}\flat$	$\text{E}\flat/\text{B}\flat$
-------------------------------	-------------------------------	-------------------------------	-------------------------------	-------------------------------	-------------------------------

B

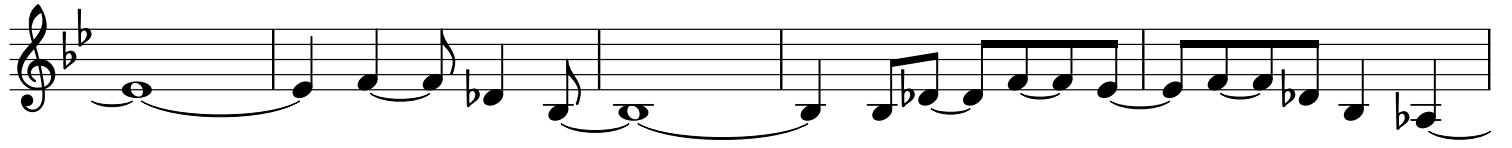
$\text{E}\flat_{\text{M1}}7$	$\text{A}\flat7$	$\text{D}\flat_{\text{M1}}7$	$\text{A}\flat_{\text{M1}}7$	$\text{D}\flat7$	$\text{C}_{\text{M1}}7\flat5$
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2nd X break

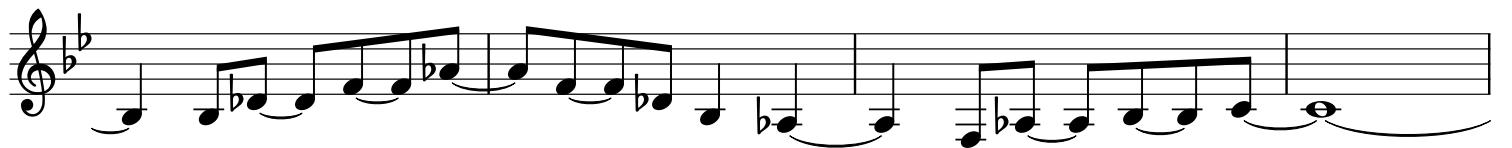
$\text{F7alt}$	$\text{1.}$	$\text{Bb}_{\text{M1}}$	$\text{Bb7b913}$
----------------	-------------	-------------------------	------------------

2.

$\text{D}\flat/\text{B}\flat$	$\text{E}\flat/\text{B}\flat$	$\text{D}\flat/\text{B}\flat$	$\text{E}\flat/\text{B}\flat$	$\text{D}\flat/\text{B}\flat$
-------------------------------	-------------------------------	-------------------------------	-------------------------------	-------------------------------

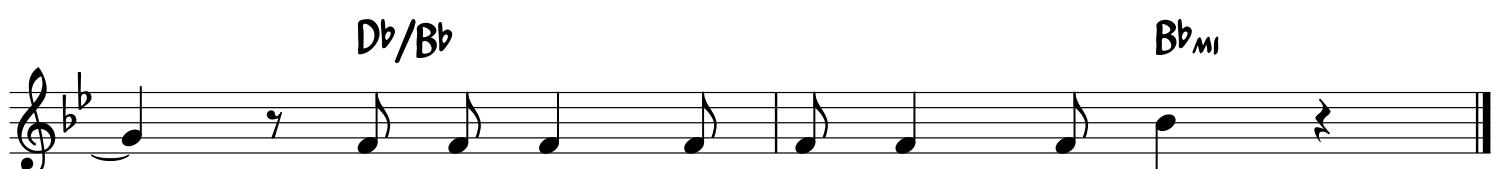
**E<sub>b</sub><sub>M1</sub>**      **B<sub>b</sub><sub>M1</sub>**      **E<sub>b</sub><sub>M1</sub>**  


**B<sub>b</sub><sub>M1</sub>**      **E<sub>b</sub><sub>M1</sub>**      **B<sub>b</sub><sub>M1</sub>**  


**E<sub>b</sub><sub>M1</sub>**      **F<sup>7</sup><sub>sus</sub>**  


**B<sub>b</sub><sub>M1</sub>**      **D<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**      **D<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**  


**D<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**      **D<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**      **D<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**  


**D<sub>b</sub>/B<sub>b</sub>**  


# Blackbird

for Josefina Mendez

Lennon/McCartney

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

# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

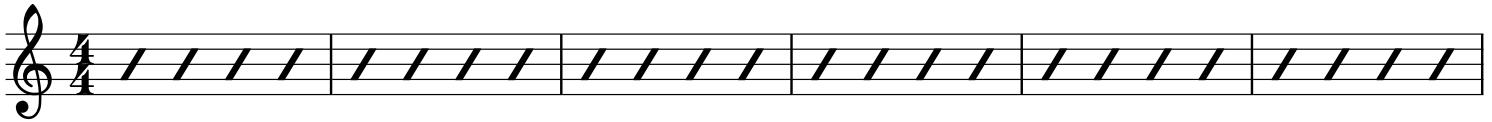
G<sup>7</sup>

F#<sub>MI</sub>

F#<sub>MI</sub>

D<sub>MI</sub>

G<sup>7</sup>



F#<sub>SUS</sub>

E<sub>SUS</sub>

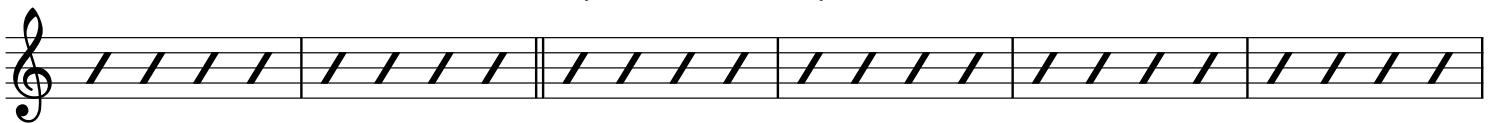
A

A<sub>MA</sub><sup>7</sup>

A<sub>MI</sub><sup>6</sup>

G<sub>MA</sub><sup>7</sup>

F#<sub>SUS</sub>



F<sub>MA</sub><sup>7</sup>

E<sub>SUS</sub>

E<sup>7b9</sup>

A

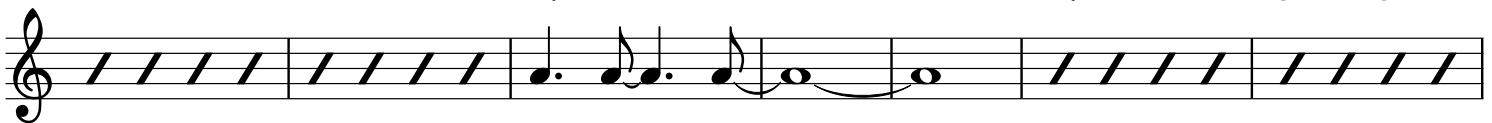
G

F

F

A<sub>MA</sub>

B<sub>MI</sub><sup>6</sup> B<sub>MI</sub><sup>6</sup>



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

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

C<sub>MI</sub>/F

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

G<sub>MA</sub><sup>7#11</sup> F<sub>MA</sub><sup>7#11</sup> E<sub>b</sub><sub>MA</sub><sup>7#11</sup>



B

D<sub>MI</sub>

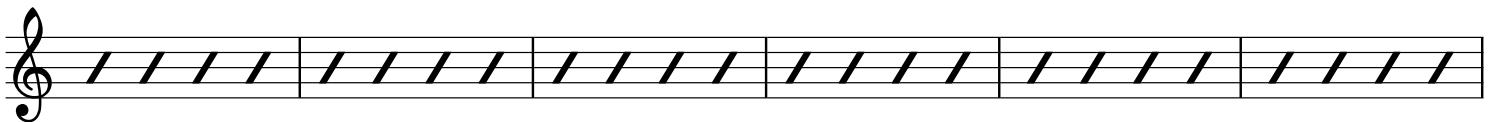
G<sup>7</sup>

F#<sub>MI</sub>

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

F<sub>MA</sub><sup>7</sup>

E<sub>SUS</sub><sup>b9</sup>



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

E<sub>SUS</sub>

E<sup>7</sup>

C A<sup>7sus</sup>

A<sup>13b9</sup>

D<sub>MA</sub><sup>7</sup>

G<sup>7#11</sup>



D<sub>MI</sub>

D<sub>MI</sub>

E<sup>7b9</sup>

A<sub>MA</sub>

G<sub>MA</sub>

F<sub>MA</sub>

F<sub>MA</sub>

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

F#<sup>7#9</sup>



B<sub>MI</sub>

B<sub>MI</sub>/A A<sub>b</sub><sub>MI</sub><sup>7b5</sup> D<sub>b</sub><sup>7</sup>

C<sup>7sus</sup>

E<sup>7sus</sup>

G<sub>MA</sub><sup>7#11</sup> F<sub>MA</sub><sup>7#11</sup> E<sub>b</sub><sub>MA</sub><sup>7#11</sup>



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

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

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

D.S.  
Then repeat letter  
like forever.

## **Body And Soul**

(Ballad)

Johnny Green

**A**

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

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

$\left. \begin{matrix} 1. \\ A^b_6 \quad D^b_7 \quad C_{\emptyset} \quad F_7 \end{matrix} \right|$

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

**B**

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

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

**A**

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

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

# Brigas Nunca Mais

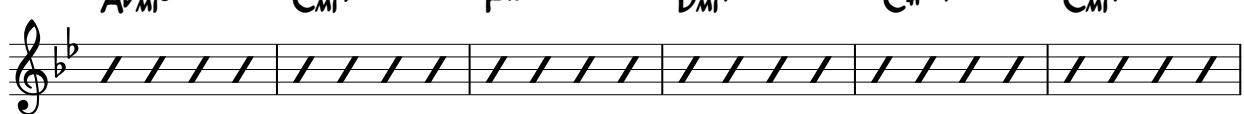
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

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



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



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



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



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



F7



# Butterfly

(Funk)

in  
4:  
4:  
A.S. half x feel throughout

F-11

B

N.C. B<sup>b</sup>

A<sup>b</sup>  
Δ7  
B<sup>b</sup>

E<sup>b</sup>  
13sus

A<sup>b</sup>  
13sus

F-7

/ A-7

half x feel throughout

/ A-11

F-7

(4xs)

F-11

N.C.

A<sup>b</sup>  
Δ7  
B<sup>b</sup>

E<sup>b</sup>  
#9  
#5

N.C. F-7 / A-7

/ A-7  
3x D.S. al Coda

Herbie Hancock

/ A-7 :)

/ D-11 :)

N.C. A<sub>7</sub><sup>#9</sup>  
#5

B<sup>b</sup>  
13

/. .

/. .

/. .

/. . :)

) A<sub>Δ7</sub><sup>#11</sup>  
D.C. al Fine

open

F-11

open

B<sup>b</sup>  
13

# Call Me

for Josefina Mendez

A

F<sub>M1</sub>7      F<sub>M1</sub>7

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

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

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

B

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

G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7

DC al Fine

Partido Alto!!!

*Caravan*  
for Josefina Mendez

Duke

A D7

Eighth-note patterns for the D7 chord.

G<sub>Mi</sub>⁶ B G⁹

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

C⁹ F⁹ B⁹

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

D⁷ C D⁷

Eighth-note patterns for the D⁷ and C chords.

G<sub>Mi</sub>⁶

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



(Bossa Nova)

## Chega De Saudade (No More Blues)

Antonio-Carlos Jobim

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

**4**/**4** | G-9 | A<sub>7</sub> | D<sub>m</sub> | D<sub>mi</sub> | C | B<sub>o7</sub> | E<sup>b</sup> | A<sub>7</sub> | D-7 | A<sub>7</sub> ||

| D- | D-7 | C | E<sub>7b9</sub> | ∵ | E<sub>ø7</sub> | A<sub>7b9</sub> | D- | E<sub>ø</sub> | A<sub>7</sub> |

| D- | B<sub>ø</sub> | E<sub>7</sub> | A- | ∵ | B<sup>b</sup> | ∵ | E<sub>ø7</sub> | A<sub>7b9</sub> ||

| D- | D-7 | C | E<sub>7b9</sub> | ∵ | E<sub>ø7</sub> | A<sub>7b9</sub> | D- | D<sub>7b9</sub> |

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

| D<sub>Δ7</sub> | B<sub>7</sub> | D<sup>#</sup> | E-7 | ∵ | A<sub>7sus</sub> | A<sub>7</sub> | D<sub>ø7</sub> | D<sub>Δ7</sub> |

| F<sup>#</sup> | F<sub>ø7</sub> | E-7 | ∵ | E<sub>7</sub> | ∵ | E<sub>ø7</sub> | A<sub>7</sub> ||

| D<sub>Δ7</sub> | B-7 | E<sub>7</sub> | ∵ | F<sup>#</sup> | ∵ | B-7 | B<sup>b</sup> | A-7 | D<sub>7</sub> |

| G<sub>Δ7</sub> | G-7 | F<sup>#</sup> | F-7 | B<sub>7</sub> | E<sub>7</sub> | A<sub>7</sub> | F<sup>#</sup> | F-7 | B<sub>7</sub> |

| E<sub>7</sub> | A<sub>7</sub> | D<sub>6</sub> | A<sub>7</sub> ||

# Chovendo Na Roseira

(Jazz Waltz)

Antonio-Carlos Jobim

3/4 | F<sub>6</sub> | F<sub>7sus</sub> | ∕ | ∕ | ∕ | ∕ | |.

| ∕ | ∕ | ∕ | ∕ | |.

| ∕ | D<sub>7sus</sub> | D<sub>7sus</sub> | D<sub>7sus</sub> | D<sub>7sus</sub> | |.

|| C<sub>-7</sub> | ∕ | 2/4 | F<sub>7</sub> | 3/4 | B<sub>Δ7</sub> | E<sub>Δ7</sub> | B<sub>Δ7</sub> | E<sub>Δ7</sub> | |.

| B<sub>Δ7</sub> | ∕ | 2/4 | E<sub>7</sub> | 3/4 | A<sub>Δ7</sub> | D<sub>Δ7</sub> | A<sub>Δ7</sub> | D<sub>Δ7</sub> | |.

| G<sub>7sus</sub> | G<sub>7</sub> | G<sub>-7</sub> | G<sub>7sus</sub> | G<sub>7sus</sub> | G<sub>7</sub> | A<sub>Δ7</sub> | G<sub>7sus</sub> | |.

| G<sub>6</sub> | G<sub>Δ7#</sub> | G<sub>7sus</sub> | G<sub>7</sub> | C<sub>7sus</sub> | ∕ | C<sub>7b9</sub> | |.

# Close To You

For Josefina Méndez

Burt Bacharach

**A**

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

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

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

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

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

B<sub>b</sub>MA<sup>9</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub>13

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

Solo on ABC  
After Solos, D.C  
al Coda

Vamp & fade

# Come Rain Or Come Shine

(Medium Swing)

Harold Arlen

**A**

$\frac{4}{4}$  | A $^b_{\Delta 7}$  | G $_{\emptyset 7}$  C $_{7b9}$  | F- | ∕ |

| B $^b_7$  | E $^b_7$  | A $^b_{\Delta 7}$  | E $^b_{-7}$  A $^b_7$  |

| D $^b_{-7}$  | A $^b_{-7}$  | D $^b_{-7}$  | B $^b_{-7}$  E $^b_7$  |

F $_{\emptyset 7}$  B $^b_{7b9}$  E $^b_{-6}$   
| D $_{\emptyset 7}$  G $_{7b9}$  | C $_{\emptyset 7}$  F $_{7b9}$  | C $_{\emptyset 7}$  F $_{7b9}$  | B $^b_{-7}$  E $^b_7$  ||

**B**

| A $^b_{\Delta 7}$  | G $_{\emptyset 7}$  C $_{7b9}$  | F- | ∕ |

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

| F $_7$  | ∕ | B $^b_7$  | D $^b_7$  C $_{7b9}$  |

| F- D $_{\emptyset 7}$  | G $_{\emptyset 7}$  C $_{7b9}$  | F- | B $^b_{-7}$  E $^b_7$  ||

# Corazon Mirando Al Sur

for Josefina Mendez

**A**

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

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

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

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

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

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

F<sup>7alt</sup>

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

**B** A little faster

rit...

A Tempo

∅

∅ Interlude

∅ D.C. al Coda

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

# Cosas Como Tu

for Josefina Mendez

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

D<sup>#</sup>0 D<sub>MI</sub>7 G7 C<sub>MA</sub>7 D<sup>#</sup>0 G<sub>MI</sub>7

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

1. 2.

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

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

G7

<sup>0</sup> C<sub>MA</sub>7 A<sub>MI</sub>7 D7 G<sup>7b9</sup> C<sub>MA</sub>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 $_{7}$  ||

2.

**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<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>

**Staff 2:** C<sub>#MA</sub>7#11, A<sub>b</sub><sub>MA</sub>7, B<sub>AUG</sub>, C<sub>MI</sub>7, F7#11, A<sub>b</sub><sub>MA</sub>7, G<sub>MI</sub>7

**Staff 3:** F<sub>#MA</sub>7, F<sub>MI</sub>7, E<sub>b</sub><sub>SUS</sub>. This staff includes a bracket labeled "1." and "After Solos to ⊕".

**Staff 4:** E<sub>b</sub><sub>MI</sub>, E<sub>MA</sub>7#11, E<sub>b</sub><sub>MI</sub>, E<sub>MA</sub>7#11, E<sub>b</sub><sub>MI</sub>, E<sub>MA</sub>7#11, E<sub>b</sub><sub>MI</sub>

**Staff 5:** D<sub>MI</sub>, G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11, G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11, G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11

**Staff 6:** G<sub>MI</sub>, A<sub>b</sub><sub>MA</sub>7#11, To Coda

**Staff 7:** D<sub>MI</sub>7b5, A<sub>b</sub>7, G7alt, C<sub>MI</sub>

**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<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>, C<sub>#MA</sub>7#11, C<sub>MI</sub>. The bottom staff consists of eighth-note patterns: C<sub>#MA</sub>7#11, Ab<sub>MA</sub>7, Baug, C<sub>MI</sub>, F7#11, Ab<sub>MA</sub>7, G<sub>MI</sub>7.

1.

Continuation of the musical score. The top staff shows eighth-note patterns: F<sub>#MA</sub>7, F<sub>MI</sub>7, Eb<sub>SUS</sub>. The bottom staff shows eighth-note patterns: Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>, E<sub>MA</sub>7#11, Eb<sub>MI</sub>.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: D<sub>MI</sub>, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11, G<sub>MI</sub>, Ab<sub>MA</sub>7#11.

Continuation of the musical score. The top staff shows eighth-note patterns: G<sub>MI</sub>, Ab<sub>MA</sub>7#11.

1.

2.

Continuation of the musical score. The top staff shows eighth-note patterns: C<sub>MI</sub>, Ab<sub>MA</sub>7#11, F7#11, Bb7B°, F7#11, Ab<sub>MA</sub>7, A#7, Baug.

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

After Solos

D.C. al

## Darn That Dream

(Ballad)

Jimmy Van-Heusen

**A**

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

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

1.

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

**B**

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

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

**A**

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

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



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



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



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



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



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



# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Desafinado

for Josefina Mendez

Jobim

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

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

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

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

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

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


# Desvelo

for Josefina Méndez

Tim Fox

**A**

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

**B**

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

**C**

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

**Chorus**

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

**Bridge**

$G7^{b9}$        $F\sharp_{MI}7$

Last x To Coda

Solo Form AABC

**Outro**

$\emptyset$        $G_{sus}$        $F\sharp_{MI}7$

Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

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

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

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

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

G<sub>M</sub>A7



E<sub>M</sub>I7

A<sub>M</sub>I7

D7

A

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

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



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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6

F<sub>M</sub>I7



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

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

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

F<sub>M</sub>I7

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

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



B<sub>b</sub>6

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

A7

B D<sub>M</sub>I

B<sub>b</sub>6

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



D<sub>M</sub>I7

G7<sup>b9</sup>

C<sub>M</sub>I

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

C<sub>M</sub>I

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

C<sub>M</sub>I7

F7<sup>b9</sup>

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



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

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

F<sub>M</sub>I7

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

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

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

B<sub>b</sub>6



A<sub>b</sub>13



Med Swing

# East of the Sun

For Josefina Mendez

Brooks Bowman

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

# East of the Sun Shout

for Josefina Mendez

Timmy

The musical score consists of four staves of music in 4/4 time, key signature of B-flat major (two flats). The chords labeled are:

- Staff 1: Eb<sub>MA</sub>7, Ab7#11, G<sub>MI</sub>7, C7, F<sub>MI</sub>7
- Staff 2: Ab<sub>MI</sub>7, Db7, F<sub>MI</sub>7
- Staff 3: Bb7, D<sub>MI</sub>7b5, G7#9, C<sub>MI</sub>7, F7#11
- Staff 4: F<sub>MI</sub>7, Bb7

# East of the Sun Shout

for Josefina Mendez

Timmy

The musical score consists of four staves of bass clef music, each starting with a 'B' and a 'b' (B-flat) indicating the key signature. The first staff begins with  $E_b M1 7$ , followed by  $A_b 7^{*11}$ ,  $G M1 7$ ,  $C 7$ , and  $F M1 7$ . The second staff begins with  $A_b M1 7$ , followed by  $D_b 7$  and  $F M1 7$ . The third staff begins with  $B_b 7$ , followed by  $D M1 7^{b5}$ ,  $G 7^{*9}$ ,  $C M1 7$ , and  $F 7^{*11}$ . The fourth staff begins with  $F M1 7$  and ends with  $B_b 7$ .

(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<sub>MA</sub>7

E<sub>MI</sub>7

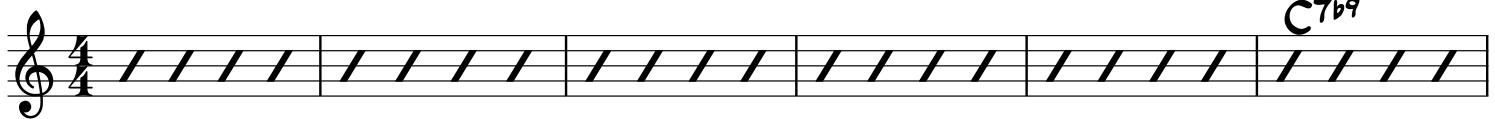
E<sup>b</sup>o

D<sub>MI</sub>7

G7

G<sub>MI</sub>7

(F<sup>#</sup>13)  
C7<sup>b9</sup>



1.

F<sub>MA</sub>7

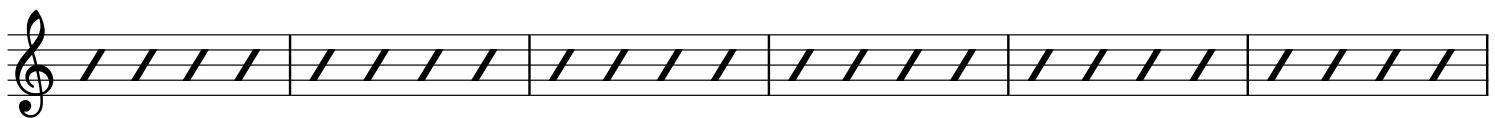
B<sup>b</sup>13

E<sub>MI</sub>7

E<sup>b</sup>o

D<sub>MI</sub>7

G7



2.

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

A7<sup>b9</sup>

D<sub>MI</sub>7

G7<sup>#5b9</sup>

E<sub>MI</sub>7

E<sup>b</sup>o



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

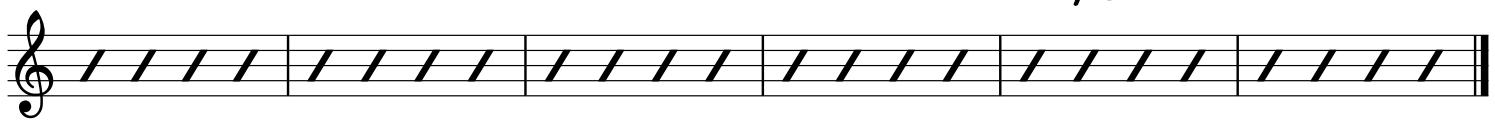
A7<sup>b9</sup>

D<sub>MI</sub>7

G7<sup>#5b9</sup>

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

C<sub>MI</sub>



(Bossa Nova)

## 500 Miles High

Chick Corea

$\frac{4}{4}$	$\mathbf{B}_{-7}$	$\diagup \cdot \diagdown$	$\mathbf{D}_{-7}$	$\diagup \cdot \diagdown$	
	$\mathbf{F}_{\Delta 7}$	$\diagup \cdot \diagdown$	$\mathbf{F}_{\emptyset 7}^{\#}$	$\mathbf{B}_{7\#9}$	
	$\mathbf{E}_{-7}$	$\diagup \cdot \diagdown$	$\mathbf{C}_{\emptyset 7}^{\#}$	$\diagup \cdot \diagdown$	
	$\mathbf{C}_{-7}$	$\diagup \cdot \oplus \diagdown$	$\mathbf{G}_{-7}$	$\diagup \cdot \diagdown$	
	$\mathbf{F}_{7\#9}^{\#}$	$\diagup \cdot \diagdown$			
	$\mathbf{G}_{-7}$	$\diagup \cdot \oplus \diagdown$	$\mathbf{E}_{\Delta 7}^{\flat}$	$\diagup \cdot \diagdown$	$\vdots$

(Medium Swing)

## Fly Me To The Moon

Bart Howard

A  
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<sub>∅7</sub>

| B7♭9

| E-7 E7

|

| A-7

| D7

| GΔ7 C7

| B-7 E7

|

| A-7

| D7

| GΔ7

| F♯<sub>∅7</sub> B7♭9

B

| E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<sub>∅7</sub>

| B7♭9

| E-7 E7

|

| A-7

| D7

| B-7

| E7

|

| A-7

| D7

| GΔ7

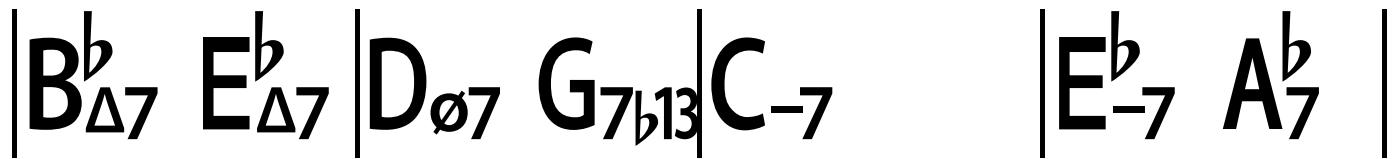
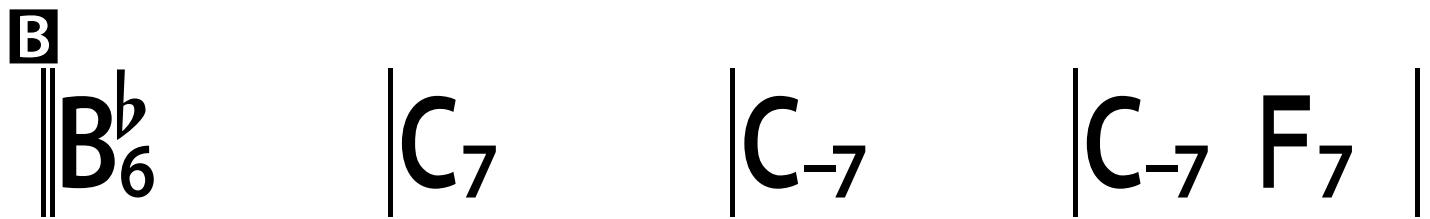
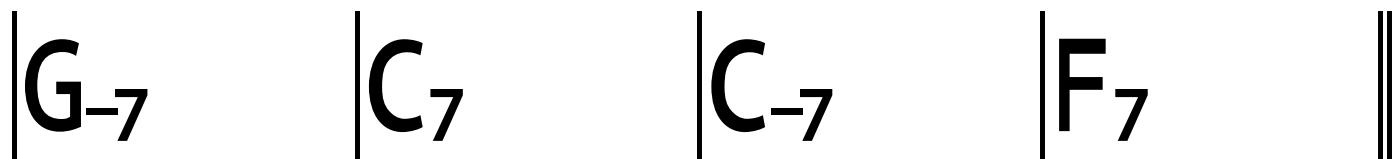
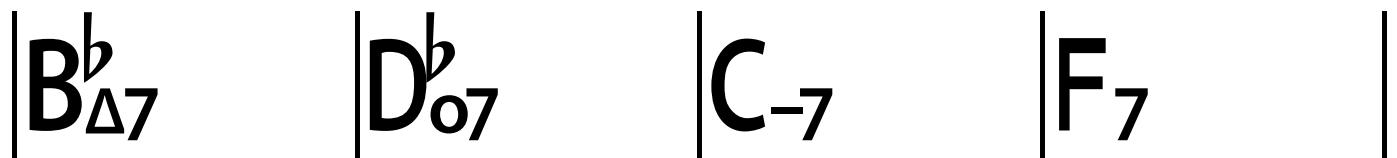
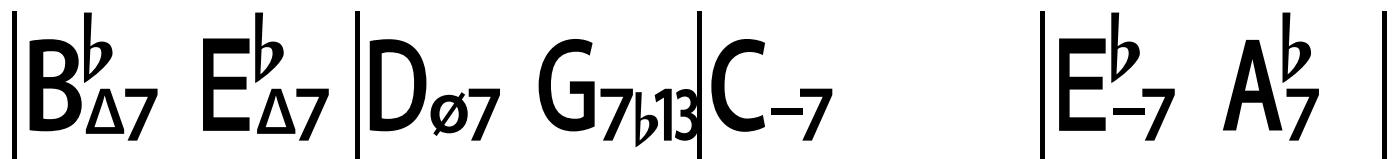
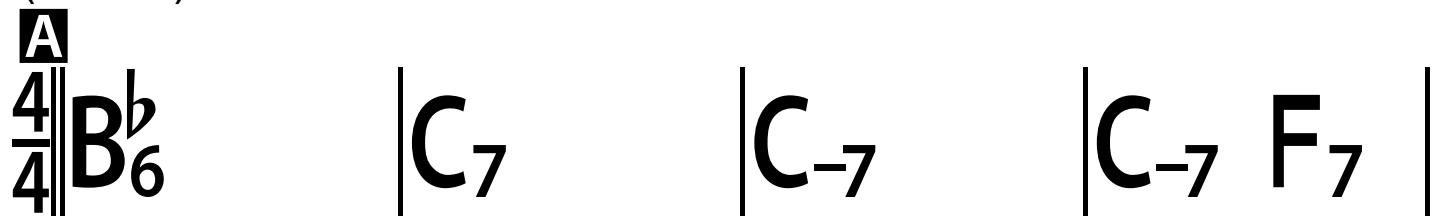
| F♯<sub>∅7</sub> B7♭9

|

# For All We Know

(Ballad)

Fred Coots



## For Once In My Life

(Medium Swing)

Orlando Murden

A

4/4 | F F+ | F<sub>6</sub> G<sup>b</sup><sub>o7</sub> | G- D<sub>7</sub> | G- D<sub>7</sub> |

| G- G-<sub>b6</sub> | G-<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> A<sub>7</sub> |

B

| D- D- | C-<sub>7</sub> F<sub>7#5</sub> | B<sup>b</sup><sub>6</sub> D-<sub>7</sub> | G-<sub>7</sub> C<sub>7</sub> |

| A-<sub>7</sub> | D-<sub>7</sub> | G<sub>7</sub> | C<sub>7#5</sub> |

A

| F F+ | F<sub>6</sub> G<sup>b</sup><sub>o7</sub> | G- D<sub>7</sub> | G- D<sub>7</sub> |

| G- G-<sub>b6</sub> | G-<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> C<sub>7</sub> | F<sub>6</sub> A<sub>7</sub> |

C

| D- D- | C-<sub>7</sub> F<sub>7#5</sub> | B<sup>b</sup><sub>6</sub> | G<sub>7#11</sub> |

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

Piano

# Fotografia

for Josefina Méndez

Jobim

1 F<sub>MA</sub>7 G<sub>MI</sub>11 A<sub>MI</sub>7<sub>b13</sub> B<sub>b</sub><sub>MA</sub>6 C<sup>13</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub> E<sub>b</sub>13 A<sub>b</sub><sub>MA</sub>7 A<sub>MI</sub>7 G<sub>MI</sub>11 F<sub>MI</sub>9 E<sub>MI</sub>7<sub>b13</sub>

7 E<sub>b</sub>13 A<sub>b</sub><sub>MA</sub>7 G<sub>MI</sub>11 F<sup>#9b5</sup> [A] B<sub>b</sub><sub>MA</sub>7 B<sub>b</sub><sub>MI</sub>6

13 B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MI</sub>6 D<sub>MI</sub>7<sub>b5</sub> G7<sub>b5</sub> C<sub>MI</sub>7 C<sub>MI</sub>7/B<sub>b</sub> A<sub>MI</sub>7<sub>b5</sub> A<sub>b</sub>13

19 G<sub>MI</sub>7 C7<sup>#11</sup> F<sup>13</sup><sub>SUS</sub> C<sub>MI</sub>7<sub>b5</sub>/F C<sub>MI</sub>7<sub>b5</sub>/E<sub>b</sub>D7<sup>#9</sup> D<sub>b</sub><sub>MA</sub>7 C<sub>MI</sub>7 B13<sub>b5</sub>

25 B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MA</sub>7 D<sub>MI</sub>7<sub>b13</sub> D<sub>b</sub><sub>MA</sub>7 E<sub>b</sub>13 A7<sub>b9</sub> B<sub>b</sub><sub>MA</sub>7 E<sub>b</sub><sub>MA</sub>7

31 D<sub>MI</sub>7<sub>b5</sub> G7<sup>#9</sup> C<sub>MI</sub>7 C<sub>MI</sub>7/B<sub>b</sub> A<sub>MI</sub>7<sub>b5</sub> D7<sup>#9</sup> F<sup>#</sup><sub>MI</sub>7<sub>b5</sub> G<sub>MI</sub>7 C<sup>13</sup>

37 F<sup>13</sup><sub>SUS</sub> F/E<sub>b</sub> D<sub>MI</sub>7<sub>b13</sub> D<sub>b</sub><sub>MA</sub>7 E<sub>b</sub>13<sub>SUS</sub> [B] A<sub>b</sub><sub>MA</sub>7

Piano Solo

43 A<sub>b</sub><sub>MI</sub>6 A<sub>b</sub><sub>MA</sub>7 D<sub>b</sub><sub>MI</sub>6 C<sub>MI</sub>7<sub>b5</sub> F7<sub>b5</sub> F7

49 B<sub>b</sub><sub>MI</sub>7 B<sub>b</sub><sub>MI</sub>7/A<sub>b</sub> G<sub>MI</sub>7<sub>b5</sub> F<sup>#13</sup> F<sub>MI</sub>7 B<sub>b</sub>13<sup>#11</sup> E<sub>b</sub>13<sub>SUS</sub> D<sub>b</sub><sub>MI</sub>9/E<sub>b</sub>D<sub>b</sub><sub>MI</sub>6

55 C<sub>M1</sub>7 F<sup>9</sup><sub>sus</sub> F<sup>9b5</sup> C B<sub>bM1</sub>7 E<sub>bM1</sub>7 D<sub>M1</sub>7b13 D<sub>bM1</sub>7 E<sub>b</sub>13  
Guitar Solo

61 A7b9 B<sub>bM1</sub>7 E<sub>bM1</sub>7 D<sub>M1</sub>7b5 G7#9 C<sub>M1</sub>7 C<sub>M1</sub>7/B<sub>b</sub> A<sub>M1</sub>7b5 D7#9

67 F<sup>#</sup><sub>M1</sub>7b5 G<sub>M1</sub>7 C13 F<sup>13</sup><sub>sus</sub> A<sub>b</sub>13<sub>sus</sub> D<sub>bM1</sub>9 E<sub>bM1</sub>9 F<sub>M1</sub>7 G7#5 D C<sub>M1</sub>7  
Vocal

74 C<sub>M1</sub>6 C<sub>M1</sub>7 F<sub>M1</sub>6 E<sub>M1</sub>7b5

80 A7b5 A7 D<sub>M1</sub>7 D<sub>M1</sub>7/C B<sub>M1</sub>7b5 B<sub>b</sub>13 A<sub>M1</sub>7 D13#11 G13<sub>sus</sub>

86 D<sub>M1</sub>7b5/G D<sub>M1</sub>7b5/F E7#9 E<sub>bM1</sub>9 D<sub>M1</sub>7 D<sub>b</sub>13b5 C<sub>M1</sub>7 F<sub>M1</sub>7 E<sub>M1</sub>7b13 E<sub>bM1</sub>7

92 F13 B7b9 C<sub>M1</sub>7 F<sub>M1</sub>7 E<sub>M1</sub>7b5 A7#9 D<sub>M1</sub>7 D<sub>M1</sub>7/C

98 B<sub>M1</sub>7b5 E7#9 G#o A<sub>M1</sub>7 D13 G13<sub>sus</sub> G13sus G13 E C<sub>M1</sub>7 D<sub>M1</sub>11 E<sub>M1</sub>7b13

104 F<sub>M1</sub>6 G13<sub>sus</sub> A<sup>9</sup><sub>sus</sub> B<sub>b</sub>13 E<sub>bM1</sub>7 E<sub>M1</sub>7 D<sub>M1</sub>11 C<sub>M1</sub>9 B<sub>M1</sub>7b13 B<sub>b</sub>13 E<sub>bM1</sub>7 D<sub>M1</sub>11

1.

110 D<sub>b</sub>9b5 B<sub>b</sub>13 E<sub>bM1</sub>7 D<sub>M1</sub>11 D<sub>b</sub>9

2.

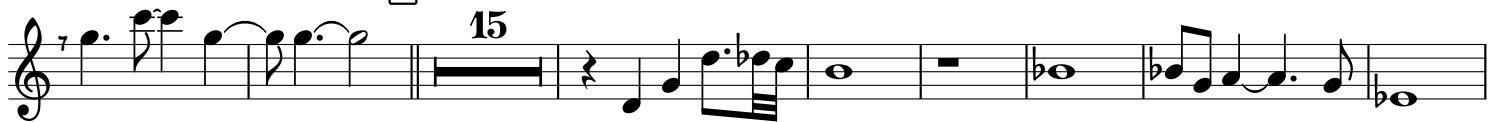
Trumpet

Fotografia  
for Josefina Méndez

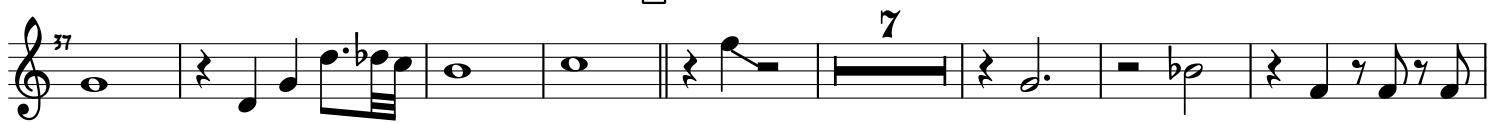
Jobim



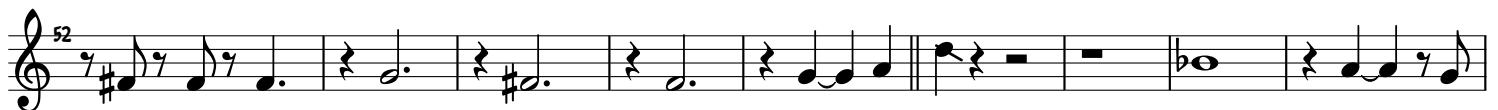
A



B



C



D



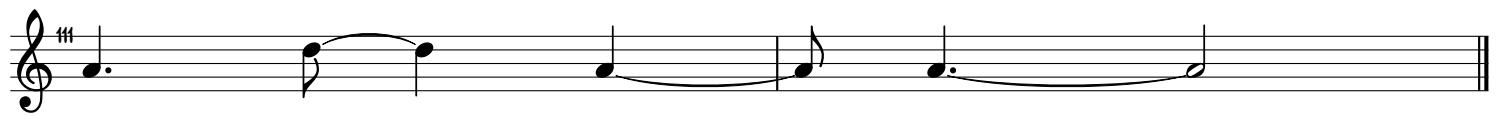
E



|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, indicated by a '4' over a '4'. The first chord is A (A major). The second chord is B<sub>Δ9</sub> (B dominant 9th). The third chord is C<sub>-7</sub> (C half-diminished 7th). The fourth chord is D<sub>ø7</sub> (D half-diminished 7th). The fifth chord is E<sub>7sus</sub> (E 7sus). The sixth chord is E<sub>13</sub> (E 13th). The seventh chord is F<sub>7b9</sub> (F half-diminished 9th). The eighth chord is G<sub>7b13</sub> (G 7th with b13). Measures 5 and 6 are identical, showing B<sub>Δ7</sub> and D<sub>ø7</sub> respectively. Measures 7 and 8 are identical, showing E<sub>13</sub> and E<sub>13</sub> respectively. The score concludes with a final measure consisting of B<sub>Δ7</sub>, E<sub>13</sub>, B<sub>Δ7</sub>, and E<sub>13</sub>.

(Bossa Nova)

## Girl From Ipanema, The 1

Antonio-Carlos Jobim

A  
4/4 { D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

1.  
| D $\Delta$ 7

| D $_7$

⋮⋮

2.  
| D $\Delta$ 7

⋮⋮

||

B  
| D $\Delta$ 7

⋮⋮

G $_7$

⋮⋮

| D $-7$

⋮⋮

B $\flat$  7

⋮⋮

| E $\flat$  -7

⋮⋮

C $\flat$  7

⋮⋮

| F $-7$

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

| E $\flat$  -7

| A $\flat$  7 $\flat$  5

||

A  
| D $\Delta$ 7

⋮⋮

E $\flat$  7#11

⋮⋮

| E $\flat$  -7

| D $7\#11$

| D $\Delta$ 7

| D $_7$

||

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

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

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

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

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

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

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

## Goin' Out Of My Head

(Pop)

Randazzo and Weinstein

**A**

$\frac{4}{4}$  | F<sub>-7</sub> | F<sub>Δ7</sub> | F<sub>-7</sub> | F<sub>Δ7</sub> |

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

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

1. | F<sub>Δ7</sub> | × | } F<sub>Δ7</sub> | C<sub>7sus</sub> |

**B**

| F<sub>Δ7</sub> | C<sub>7sus</sub> | F<sub>Δ7</sub> | C<sub>7sus</sub> |

| F<sub>Δ7</sub> G F | G F G | F<sub>Δ7</sub> G F | F<sub>Δ7</sub> | ||

**C**

| G<sub>B</sub> | B<sub>-6</sub><sup>b</sup> | F<sub>A</sub> | A<sub>-6</sub><sup>b</sup> |

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

## Here's That Rainy Day

(Ballad)

Jimmy Van-Heusen

4/4 | A C<sub>Δ7</sub> | E<sup>♭</sup>  
4/4 | C- | C<sub>-Δ7</sub> | B<sup>♭</sup><sub>-6</sub> | E<sup>♭</sup><sub>7</sub> | A<sup>♭</sup><sub>Δ7</sub> | D<sup>♭</sup><sub>Δ7</sub> |  
D-<sub>7</sub>	G<sub>7</sub>	C<sub>Δ7</sub>	G-<sub>7</sub>	C<sub>7</sub>		
F-<sub>7</sub>	B<sup>♭</sup><sub>7</sub>	E<sup>♭</sup><sub>Δ7</sub>	A<sup>♭</sup><sub>Δ7</sub>			
D-<sub>7</sub>	G<sub>7</sub>	C<sub>Δ7</sub>	A-<sub>7</sub>	D-<sub>7</sub>	G<sub>7</sub>	
B C<sub>Δ7</sub>	E<sup>♭</sup>					
C-	C<sub>-Δ7</sub>	B<sup>♭</sup><sub>-6</sub>	E<sup>♭</sup><sub>7</sub>	A<sup>♭</sup><sub>Δ7</sub>	D<sup>♭</sup><sub>Δ7</sub>	
D-<sub>7</sub>	G<sub>7</sub>	C<sub>Δ7</sub>	G-<sub>7</sub>	C<sub>7</sub>		
F<sub>Δ7</sub>	D-<sub>7</sub>	G<sub>7</sub>	E-<sub>7</sub>	A-<sub>7</sub>	D<sub>7</sub>	
D-<sub>7</sub>	G<sub>7</sub>	C<sub>6</sub>	A-<sub>7</sub>	D-<sub>7</sub>	G<sub>7</sub>	

# How Deep Is The Ocean

for Josefina Méndez

Irving Berlin

F<sub>M1</sub>      G<sub>M1</sub>7<sup>b5</sup> C7alt      F<sub>M1</sub>      F<sub>M1</sub>/E<sup>b</sup> D<sub>M1</sub>7<sup>b5</sup> G7alt      C<sub>M1</sub>

D<sub>M1</sub>7<sup>b5</sup> G7alt      C<sub>M1</sub>      B13      Bb<sub>M1</sub>7      Eb7      Ab7sus      Ab7sus

Ab<sub>M1</sub>7      Db7      B<sub>M1</sub>      E7      Bb<sub>M1</sub>      Eb7      Ab<sub>M1</sub>      Db7

G<sub>M1</sub>7<sup>b5</sup> C7alt      F<sub>M1</sub>      G<sub>M1</sub>7<sup>b5</sup> C7alt      F<sub>M1</sub>      F<sub>M1</sub>/E<sup>b</sup> D<sub>M1</sub>7<sup>b5</sup> G7alt

C<sub>M1</sub>      D<sub>M1</sub>7<sup>b5</sup> G7alt      C<sub>M1</sub>      B13      Bb<sub>M1</sub>7      Eb7      Ab7      G7

Gb7      F7      Bb<sub>M1</sub>      Db<sub>M1</sub>      Gb7      Eb      E°      F<sub>M1</sub>      Bb7

Bb<sub>M1</sub>7      Eb7      Ab<sub>M1</sub>7      ( C7alt )

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

Jimmy McHugh

**A**

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

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

**B**

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

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

**A**

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

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

**C**

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

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

# I Concentrate On You

for Josefina Mendez

Cole Porter

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

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

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

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

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

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

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

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

## 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**

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

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<sub>MA</sub>7

B<sub>MI</sub>7

E7

A<sub>MI</sub>7 D7

G<sub>MI</sub>7

C7

F<sub>MA</sub>7

B<sub>b</sub>7

C<sub>MA</sub>7

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

B7<sup>b9</sup>

E<sub>MI</sub>7

E<sub>b</sub>07

D<sub>MI</sub>7

D<sub>b</sub>7/G

C<sub>MA</sub>7

B<sub>MI</sub>7

E7

A<sub>MI</sub>7

D7

G<sub>MI</sub>7

C7

F<sub>MA</sub>7

B<sub>b</sub>7

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

B7<sup>b9</sup>

D7

D<sub>MI</sub>7 G7

C<sub>MA</sub>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 indicated in the score include:

- Bm<sup>9</sup>
- B,<sup>o7</sup>
- A<sup>m6</sup>
- E<sup>7/G#</sup>
- G<sup>6</sup>
- C<sup>Maj7</sup>
- C#<sup>m7b5</sup>
- F#<sup>7b5</sup>
- Bm<sup>(^7)</sup>
- Bm<sup>7</sup>
- B,<sup>13</sup>
- D<sup>7/A</sup>
- A,<sup>b7</sup>
- G<sup>Maj7</sup>
- C#<sup>m7b5</sup>
- F#<sup>7b5</sup>
- Bm<sup>7</sup>
- B,<sup>11</sup>
- D<sup>7/A</sup>
- G#<sup>m7</sup>
- C#<sup>7b9</sup>
- G<sup>6b5</sup>
- F#<sup>7b5</sup>
- Bm<sup>7</sup>
- F#<sup>7b5</sup>

A bracket labeled "(Fim)" is positioned above the Bm<sup>7</sup> chord in the eighth staff.

Johnny Mercer

# I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



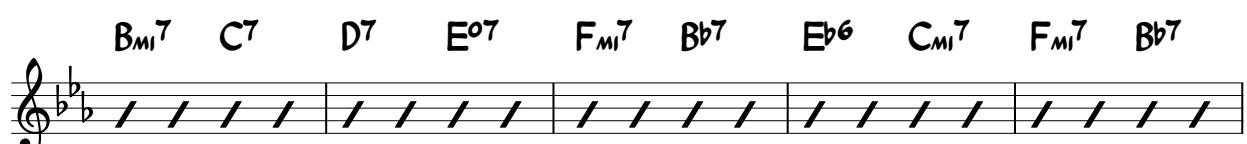
$C 9 \quad F_{MI} 7 \quad Gb 07 \quad F_{MI} 7 \quad Bb 7$



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



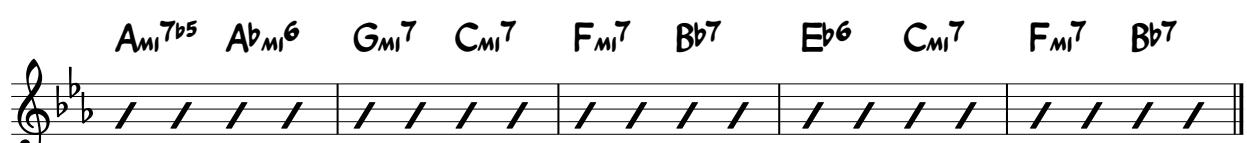
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



# I Only Have Eyes For You 1

Harry Warren

(Ballad)

**A**  
4| A-7

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

| G<sub>Δ7</sub>

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

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

**B**

| A-7

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

| A<sub>ø7</sub>

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

**C**

| A-7

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

| G<sub>Δ7</sub>

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

| A-7

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

(Medium Swing)

### It Could Happen To You

Jimmy Van-Heusen

A  
4/4 C<sub>Δ7</sub>

E<sub>∅7</sub> A<sub>7♭9</sub>  
D<sub>♭07</sub>

D<sub>-7</sub>

F<sub>♯07</sub> B<sub>7♭9</sub>  
E<sub>♭07</sub>

C<sub>Δ7</sub>  
B  
D<sub>-7</sub>

F<sub>Δ7</sub>  
B<sub>♭</sub>  
G<sub>7</sub>

E<sub>∅7</sub>  
C<sub>Δ7</sub>  
E<sub>♭7</sub> A<sub>♭</sub>

A<sub>7♭9</sub>

||

A<sub>-7</sub>

D<sub>7</sub>

D<sub>-7</sub>

G<sub>7</sub>

||

A  
C<sub>Δ7</sub>

E<sub>∅7</sub> A<sub>7♭9</sub>  
D<sub>♭07</sub>

D<sub>-7</sub>

F<sub>♯07</sub> B<sub>7♭9</sub>  
E<sub>♭07</sub>

||

C  
D<sub>-7</sub>

F<sub>Δ7</sub>  
B<sub>♭</sub>  
G<sub>7</sub>

E<sub>∅7</sub>  
C<sub>Δ7</sub> F<sub>7</sub>

A<sub>7♭9</sub>  
E<sub>∅7</sub> A<sub>7♭9</sub>

||

D<sub>-7</sub>

G<sub>7</sub>

C<sub>Δ7</sub> A<sub>-7</sub>

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

||

# It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

# I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

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

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

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

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

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

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

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

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

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

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

# I've Got The World On A String

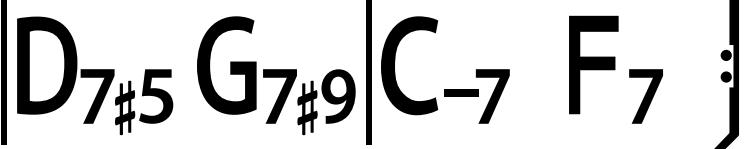
(Medium Swing)

Harold Arlen

A



1.



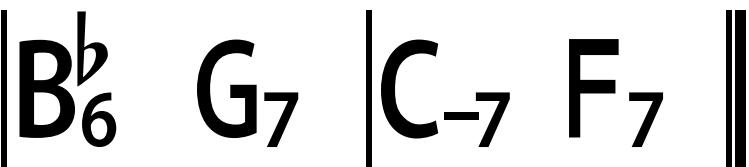
2.



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

To Coda

Fm7 Bb9 Eb Eº Fm7 Bb7 Gm7b5 C7 Gm7b5 C7

Fm7 C7+ Fm7 Cm1 F7 Fm7

D.S. al Coda

C7+

Bb9 G7 C7

F7 Fm7 Abm1Bb13 Eb

# I Wish You Love

(Medium Swing)

Charles Trenet

**V**

4|: B<sup>b</sup> - B<sup>b</sup>-Δ7 | B<sup>b</sup>-7 B<sup>b</sup>-6 | C<sub>ø</sub>7 | F<sub>7b</sub>13 |

Intro

4|: B<sup>b</sup> - B<sup>b</sup>-Δ7 | B<sup>b</sup>-7 B<sup>b</sup>-6 | C<sub>ø</sub>7 | F<sub>7b</sub>9 :|

2.

| B<sup>b</sup>-Δ7 | G<sub>ø</sub>7 C<sub>7</sub> | C<sub>-7</sub> | F<sub>7</sub> ||

**A**

: C<sub>-7</sub> | F<sub>7</sub> | B<sup>b</sup>-Δ7 E<sup>b</sup><sub>7</sub> | D<sub>-7</sub> D<sup>b</sup><sub>ø</sub>7 |

Tune

1. | C<sub>-7</sub> | F<sub>7</sub> | B<sup>b</sup>-Δ7 E<sup>b</sup><sub>7</sub> | D<sub>-7</sub> G<sub>7</sub> :|

2.

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

**B**

| E<sup>b</sup>-Δ7 | E<sup>b</sup><sub>-7</sub> A<sup>b</sup><sub>7</sub> | B<sup>b</sup><sub>6</sub> E<sup>b</sup><sub>7</sub> | D<sub>-7</sub> G<sub>7</sub> ||

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

**A**

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

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

# Just Friends

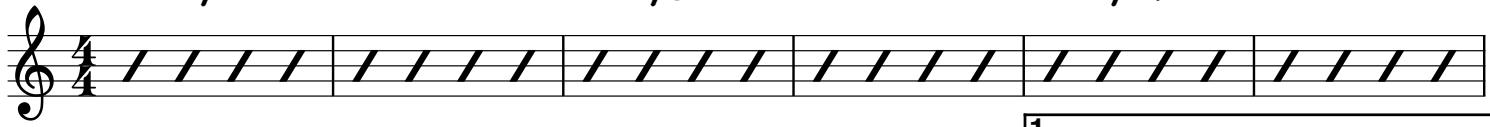
for Josefina Mendez

John Klenner

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

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

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



|1.

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

D<sub>M1</sub>7

G7

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



|2.

D7#11

D<sub>M1</sub>7 G7

G<sub>M1</sub>7 C7

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



D7

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G<sub>M1</sub>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

# La Puerta

for Josefina Mendez

D<sub>MI</sub>7

G7

C<sub>MA</sub>7

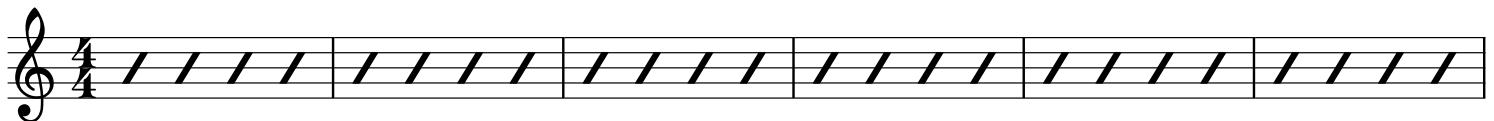
D<sub>MI</sub>7

E<sub>MI</sub>7

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

D<sub>MI</sub>7

G7



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

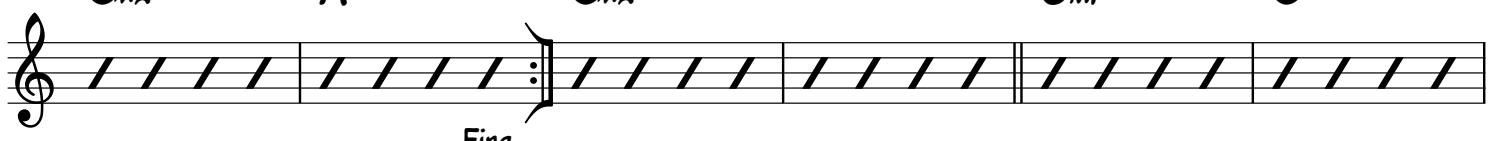
A<sup>7</sup><sub>b9</sub>

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

G<sub>MI</sub>7

C7

Fina



F<sub>MA</sub>

F<sub>MI</sub>

B<sup>b</sup>7

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

A<sup>b</sup>7

G7



D.C. al Fine

# Let's Face the Music and Dance

for Josefina Mendez

Irving Berlin

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of eight staves of music, each starting with a treble clef and a '4' time signature. The music is written in a cursive, expressive style. Chords are labeled above the staff, and specific notes are indicated by dots or dashes. The vocal line includes several sustained notes and rests.

Chord progressions visible in the score include:

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

## Let's Fall In Love

(Medium Swing)

Harold Arlen

**A**

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

$| A_{-7} \ D_{-7} \ | G_{-7} \ C_7 \ \left| \begin{matrix} 1. \\ A_7 \ D_7 \ | G_7 \ C_7 \end{matrix} \right. \right. \begin{matrix} 2. \\ E_{\emptyset 7} \ A_7 \ | E_{\emptyset 7} \ A_7 \end{matrix} \ \right|$

**B**

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

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

**A**

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

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

LATIN

## LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. Key changes are marked with labels like 'SOLO CHANGES! Ab13'. The time signature is mostly 4/4, with some changes indicated by vertical lines and dots. The overall style is a Latin rock piece.

Chord progressions and labels visible in the score include:

- Staff 1: E7(9,13) - C/E - Ab7 - C/G - Ab7/G - C/G
- Staff 2: E7(9,13) - G7(9,13) - C/G - E7(9,13) - C/G
- Staff 3: D7 - Ab7(9,13) - C7 - Ab7
- Staff 4: Gm7 - C7 - Ab7
- Staff 5: F7 - (SOLO CHANGES! Ab13) - Ab13
- Staff 6: F7 - Ab7 - F7
- Staff 7: F7 - Ab7 - F7
- Staff 8: Ami7 - F7 - Ab7
- Staff 9: Gm7 - C7 - Gm7 - C7 - Gm7 - C7

(REPEAT LAST 22 BARS FOR SOLO)

(Bossa Nova)

# Like A Lover

Dori Caymmi-Nelson Motta

**A**

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

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

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

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

**B**

Fine

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

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

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

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

D.C. al Fine

# Like Someone In Love

## (Medium Swing)

# Jimmy Van-Heusen

A

A musical score for 'The Star-Spangled Banner' in 4/4 time. The top staff shows measures 1-4: F<sub>Δ7</sub> A<sub>7</sub>/E | D<sub>-7</sub> D<sub>-7</sub>/C | B<sub>∅7</sub> B<sub>7</sub><sup>♭</sup> | A<sub>-7</sub> D<sub>7</sub>. The bottom staff shows measures 5-8: G<sub>-7</sub> | B<sub>-7</sub> E<sub>7</sub> | A<sub>-7</sub> | C<sub>-7</sub> F<sub>7</sub>.

B1.

**B<sub>Δ7</sub><sup>b</sup>** | **E<sub>-7</sub> A<sub>7</sub>** | **D<sub>Δ7</sub>** | **٪**

# D<sub>-7</sub> G<sub>7</sub> G<sub>-7</sub> C<sub>7#5</sub>

C2.

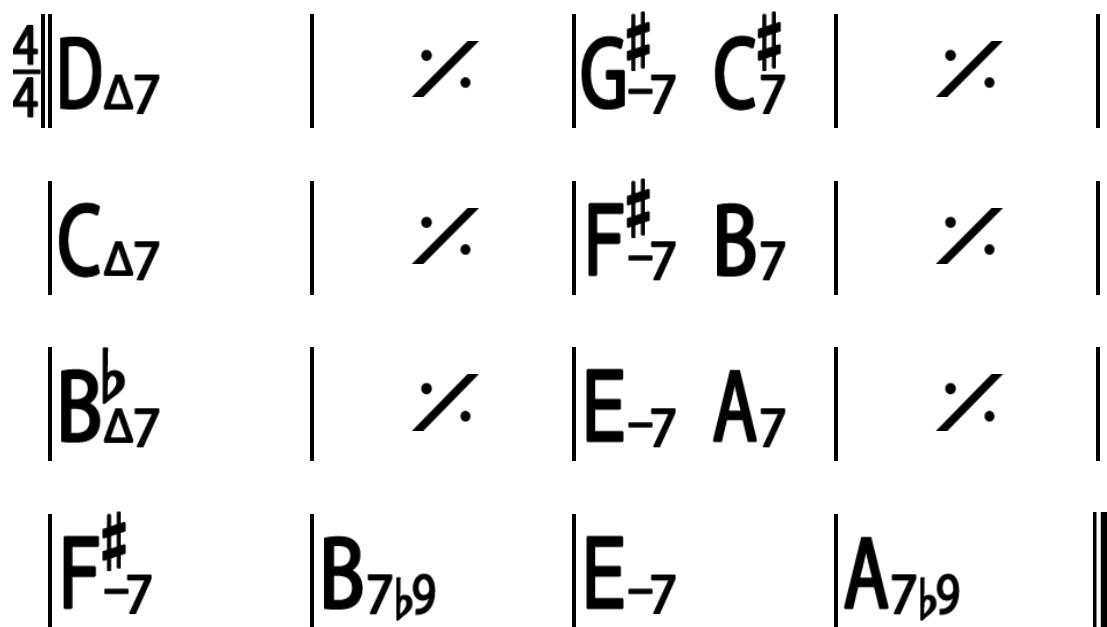
$$\boxed{\mathbf{B}_{\Delta 7}^b} \quad \boxed{\mathbf{E}_{-7} \ \mathbf{A}_7} \quad \boxed{\mathbf{D}_{\Delta 7}} \quad \boxed{\mathbf{A}_{o7}^b}$$

$$\begin{array}{|c c|c c|c c|} \hline & A_7 & D_7 & G_7 & C_7 & F_6 & \\ \hline & G_7 & C_7 & & & & \\ \hline \end{array}$$

(Bossa Nova)

## Little Boat (O Barquinho) 1

Roberto Menescal



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

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

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

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

# The Look of Love

For Josefina Méndez

Burt Bacharach

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<sub>MI</sub> chord. The second staff starts with an F<sub>MI</sub>7 chord. The third staff starts with a Gb<sub>MA</sub>7 chord. The fourth staff starts with a Gb<sub>MI</sub> chord. The fifth staff starts with a Db<sub>MA</sub>7 chord. The sixth staff starts with a Db6 chord. The seventh staff starts with an Eb<sub>MI</sub>7 chord. The eighth staff starts with a D<sub>b6</sub> chord. The ninth staff starts with an Eb<sub>MI</sub>7 chord. The tenth staff starts with a Bb<sub>MI</sub> chord. The eleventh staff starts with a Bb<sub>MI</sub> chord. The twelfth staff starts with an Eb<sub>MI</sub> chord. The thirteenth staff starts with a Bb<sub>MI</sub> chord.

Chords labeled above the staves:

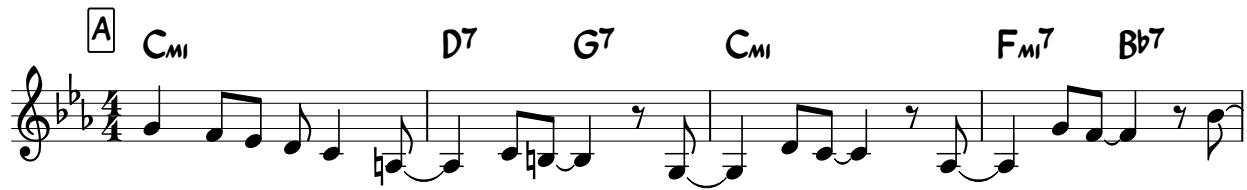
- B<sub>MI</sub>
- F<sub>MI</sub>7
- G<sub>MA</sub>7
- F<sub>7sus</sub>
- F<sub>7</sub>
- B<sub>MI</sub>
- B<sub>b7</sub>
- G<sub>MA</sub>7
- G<sub>MI</sub>
- D<sub>MA</sub>7
- D<sub>b7</sub>
- G<sub>MA</sub>7
- G<sub>b6</sub>
- F<sub>7sus</sub>
- E<sub>MI</sub>7 A<sub>b7</sub>
- D<sub>b6</sub>
- E<sub>MI</sub>7
- D<sub>b6</sub>
- E<sub>MI</sub>7
- 1.
- 2.
- B<sub>MI</sub>
- B<sub>MI</sub>
- E<sub>MI</sub>
- B<sub>MI</sub>

# Lullaby of Birdland

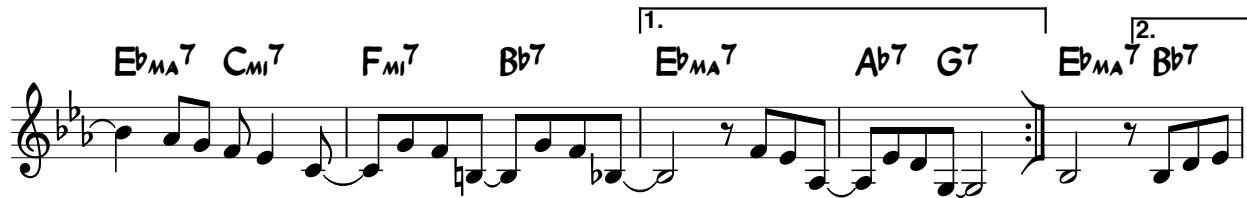
for Josefina Mendez

George Shearing

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



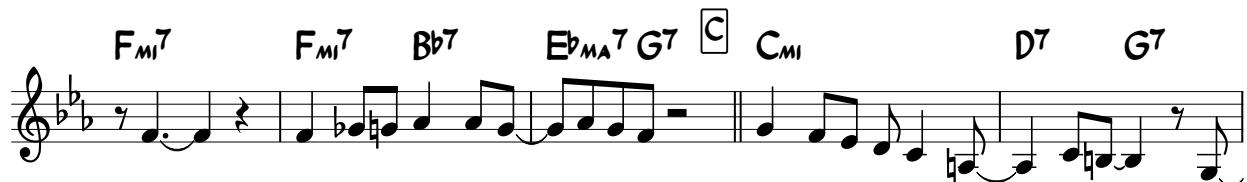
E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



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



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



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



(Bossa Nova)

# Manha De Carnaval (Black Orpheus) 1

Luiz Bonfa

**A**

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

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

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

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

**B**

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

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

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

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

$\oplus$  | E- | A<sub>-7</sub> E<sub>-7</sub> | A<sub>-7</sub> E<sub>-7</sub> | A<sub>-7</sub> B<sub>-7</sub> |  $\widehat{E-}$  |

# Mas Que Nada

for Josefina Mendez

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

Eb<sub>MI</sub>7 Ab7

Eb<sub>MI</sub>7 Ab7

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

A

Eb<sub>MI</sub>7

4/4 time signature. Measures 1-4: Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7.

Measures 5-8: Eb<sub>MI</sub>7, Ab7, Db7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7.

Measures 9-12: Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Bb7#9, Am<sub>MI</sub>7, Ab<sub>MI</sub>7, Db7, Eb<sub>MI</sub>7.

B

Measures 13-16: Eb<sub>MI</sub>7, Eb7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, F<sub>MI</sub>7<sub>b5</sub>, Bb7, Eb<sub>MI</sub>7.

Measures 17-20: Ab<sub>MI</sub>7, Db7, G<sub>MA</sub>7, B7, F<sub>MI</sub>7<sub>b5</sub>, Bb7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Bb7, Eb<sub>MI</sub>7.

C

Measures 21-24: Db7, G<sub>MA</sub>7, B7, F<sub>MI</sub>7<sub>b5</sub>, Bb7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Bb7, Eb<sub>MI</sub>7.

D

Measures 25-28: Bb7#9, Eb<sub>MI</sub>7, F<sub>MI</sub>7<sub>b5</sub>, Bb7, Eb<sub>MI</sub>7, Ab<sub>MI</sub>7, Db7, G<sub>MA</sub>7, B7, Bb7#9, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7, Bb7, Eb<sub>MI</sub>7.

Measures 29-32: F<sub>MI</sub>7<sub>b5</sub>, Bb7, Eb<sub>MI</sub>7, Eb<sub>MI</sub>7.

Bossa Nova

# Meditation

For Josefina Mendez

Tom Jobim

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

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

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

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

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

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

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

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

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

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

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

# MichAngel

for Jess

TF

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

- Staff 1: D<sub>M1</sub>, E<sub>M1</sub><sup>7</sup>, B<sub>BMA</sub><sup>7</sup>, F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>, F<sub>M1</sub>, B<sub>B7</sub>
- Staff 2: C<sub>MA</sub><sup>7</sup>, D<sub>M1</sub>, E<sub>M1</sub>, B<sub>BMA</sub><sup>7</sup>, F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>
- Staff 3: F<sub>M1</sub>, B<sub>B7</sub>, C<sub>MA</sub><sup>7</sup>, C#<sub>MA</sub><sup>7</sup>, D/F#, F<sub>M1</sub>, E<sup>7b9</sup>, E<sub>BMA</sub>
- Staff 4: G<sup>7sus</sup>, F, D#<sub>M1</sub><sup>7</sup>, G#<sup>7</sup>, D<sub>M1</sub>, E<sub>M1</sub><sup>7</sup>, B<sub>BMA</sub>
- Staff 5: F#<sub>M1</sub><sup>9</sup>, G<sub>M1</sub>, D<sub>M1</sub>, F<sub>M1</sub>, B<sub>B7</sub>, C<sub>MA</sub><sup>7</sup>

The score includes several performance markings such as 3, 7, and b7 over specific chords, and various dynamic markings like  $b\sigma$  and  $b\vartheta$ .

Jonny Mercer

# Midnight Sun

For Josefina Mendez

Lionel Hampton & Sonny Burke

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

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

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

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

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

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

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

A<sub>M1</sub>7      D7

June Fox

# Missing You

for Josefina Mendez

Tim Fox

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

**Staff 1:** F<sub>M1</sub>7, D<sub>B<sub>MA</sub></sub>7#11, C7#9  
Fra - gile as a butt - er fly wing this heart of mine be - gins to

**Staff 2:** F<sub>M1</sub>11, G<sub>B<sub>MA</sub></sub>7, G<sub>B<sub>M1</sub></sub>13  
sing when ear - ly mor - ning comes too soon aw -

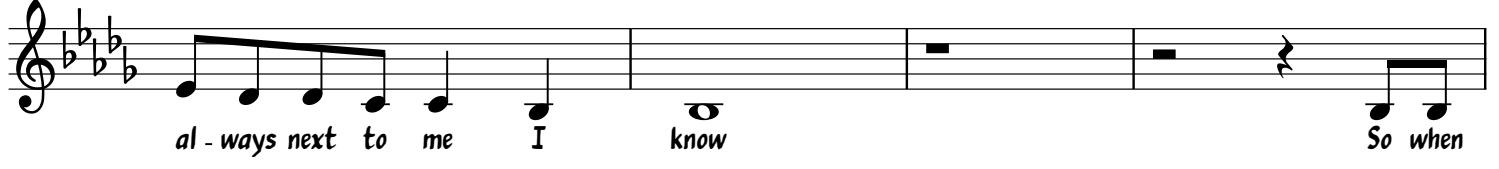
**Staff 3:** F7#9, B<sub>B<sub>MA</sub></sub>7  
ak - ened by a bright full moon and re - a - li - aing you're not there

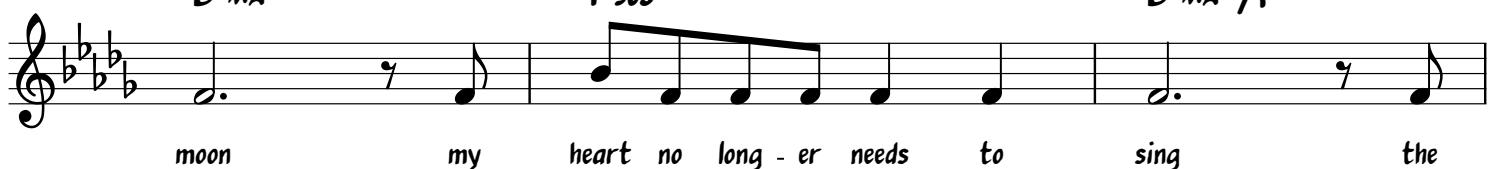
**Staff 4:** F<sub>M1</sub>9, B<sub>B<sub>M1</sub></sub>11, B<sub>B<sub>M1</sub></sub>/A<sub>B</sub>  
I won - der if you care to

**Staff 5:** G<sub>B<sub>MA</sub></sub>7#11, E<sub>B/G</sub>  
ease a - way the pain that grows with - in my heart that wants to

**Staff 6:** A<sub>B</sub>sus, F<sub>M1</sub>7  
know to qui - et down each flu - tter one

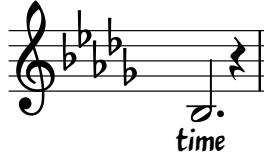
**Staff 7:** D<sub>B<sub>MA</sub></sub>7#11, C7#9, F<sub>M1</sub>7  
spi - rals in an - oth - er fear and won - der why it's so you're

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

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

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

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

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

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

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


## Moonlight In Vermont

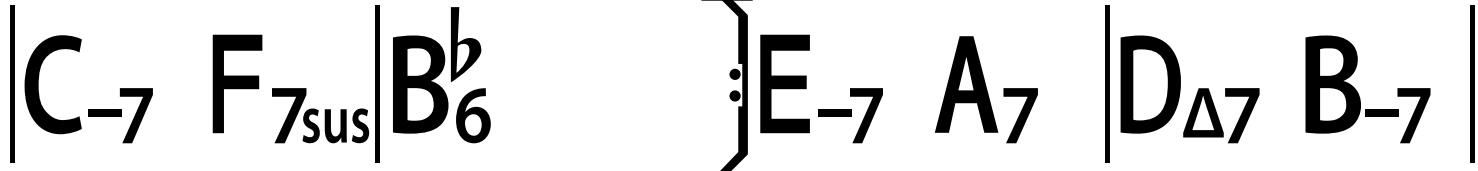
(Ballad)

Karl Suessdorf

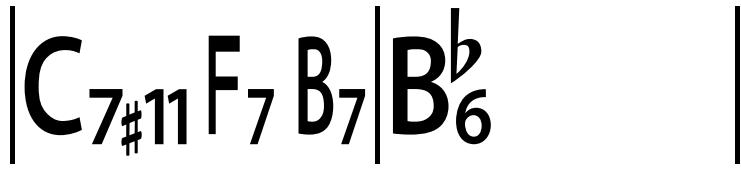
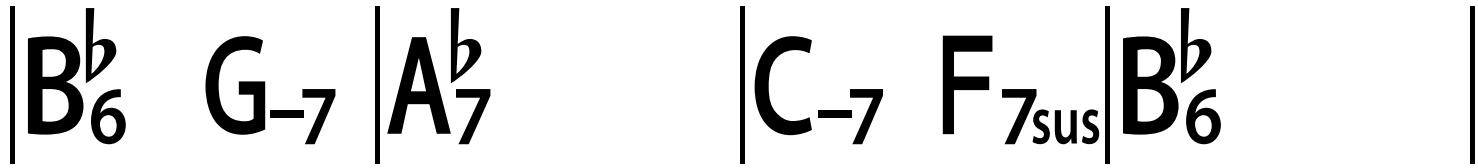
A



B



A



(Slow Bossa)

More (Mondo Cane)

Ortolani-Oliviero

A  
4||E $\Delta$ 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- $\Delta$ 7

C-7

F9

|

F-7

B $\flat$ 7

E $\flat$ 6

F-7 B $\flat$ 7

||

# My Foolish Heart

(Ballad)

**A**  $\frac{4}{4}$  | F $_{\Delta 7}$  B $^b_{\Delta 7}$  | A $_{-7}$  D $_7$  | G $_{-7}$  | C $_7$  |  
| F $_{\Delta 7}$  A $_{7\#9}$  | D $_{-7}$  | G $_{-7}$  | B $_{-7}$  E $_{7b9}$  |

**B** | F $_{\Delta 7}$  | C $_{-7}$  F $_7$  | B $^b_6$  | E $_{\emptyset 7}$  A $_{7b9}$  |

| D $_{-7}$  A $_{7b13}$  | D $_{-7}$  G $_7$  | G $_{-7}$  D $_7$  | G $_{-7}$  C $_7$  |

**A** | F $_{\Delta 7}$  B $^b_{\Delta 7}$  | A $_{-7}$  D $_7$  | G $_{-7}$  | B $_{-7}$  E $_{7b9}$  | C $_7$

| F $_{\Delta 7}$  A $_{7b9}$  | D $_{-7}$  | G $_{-7}$  G $_{-7}$  | E $_{\emptyset 7}$  A $_{7b9}$  |

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

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

Victor Young

## My Shining Hour 1

(Medium Swing)

Harold Arlen

**A**

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

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

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

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

**B**

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

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

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

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

# The Nearness of You

Washington/Carmichael

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

(Ballad)

## Never Let Me Go

Jay Livingston

A  
 $\frac{4}{4}$  | D<sub>-7</sub>

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

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

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

G<sub>-7</sub>

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

E<sub>Δ7</sub><sup>b</sup>

| A<sub>∅7</sub> D<sub>7b9</sub> | G<sub>Δ7</sub> | E<sub>-7</sub> B<sub>7</sub><sup>b</sup> A<sub>7</sub> |

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

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

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

| E<sub>-7</sub> A<sub>7</sub> | D<sub>-</sub> D<sub>-Δ7</sub> | G<sub>7</sub> |

| G<sub>-7</sub> D<sub>7#11</sub><sup>b</sup> | C<sub>7</sub> B<sub>-C</sub><sup>b</sup> | F<sub>6</sub> | E<sub>∅7</sub> A<sub>7b9</sub> |

(Medium Swing)

**Nice 'n Easy**

Spence-Bergman-Keith

**A**  
 $\frac{4}{4} \left[ A^b \right]$

$A^b_+$

$A^b_6$

$A^b_7$

$B^b_{-7}$

$C_{\emptyset 7}$      $F_{7\flat 13}$

$F_{7\# 9}$

$B^b_{-7}$

$B^b_{-7}$

$E^b_7$

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

**B**

$F_{-7}$

$F_{-\Delta 7}$

$F_{-E_b}$

$D^b_{\Delta 7}$

$C_{-7}$

$C_{\emptyset 7}$

$F_{7\# 9}$

$E_{7\# 11}$

$B^b_{-7}$

$E^b_7$

**A**

$A^b$

$A^b_+$

$A^b_6$

$A^b_7$

$D^b_{\Delta 7}$

$C_{7\flat 9}$

$F_{-7}$

$B^b_7$

$B_{\emptyset 7}$

$C_{-7} \ F_{-7} \ B^b_{-7} \ E^b_7 \ A^b_6$

$B^b_{-7} \ E^b_7$

## Night And Day

(Medium Swing)

Cole Porter

<b>A</b>	<b>C<sub>ø7</sub></b>				
<b>4</b>	<b>G<sub>Δ7</sub><sup>b</sup></b>	<b>F<sub>7</sub></b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>G<sub>Δ7</sub><sup>b</sup></b>	<b>F<sub>7</sub></b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>E<sub>ø7</sub></b>	<b>E<sub>-7</sub><sup>b</sup></b>	<b>D<sub>-7</sub></b>	<b>D<sub>ø7</sub><sup>b</sup></b>	
	<b>C<sub>-7</sub></b>	<b>F<sub>7</sub></b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	<b>:</b>
			<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>A<sub>7</sub><sup>b</sup></b>	<b>=</b>
<b>B</b>	<b>D<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>D<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	<b>B<sub>Δ7</sub><sup>b</sup></b>	<b>/</b>	
	<b>E<sub>ø7</sub></b>	<b>E<sub>-7</sub><sup>b</sup></b>	<b>D<sub>-7</sub></b>	<b>D<sub>ø7</sub><sup>b</sup></b>	
	<b>C<sub>-7</sub></b>	<b>F<sub>7</sub></b>	<b>B<sub>6</sub><sup>b</sup></b>	<b>/</b>	<b>=</b>

Adagio

**Nosotros**  
for Josefina Mendez

Pedro Junco

D7

G<sub>M1</sub>9

C<sub>M1</sub>7

F7

G<sub>M1</sub>9

C<sub>M1</sub>7

F9

G<sub>M1</sub>9

E<sub>b</sub>13

D7

G<sub>M1</sub>9

A<sub>b</sub>9

G<sub>M1</sub>9

C<sub>M1</sub>7

F7

G<sub>M1</sub>9

C<sub>M1</sub>7

F9

B<sub>b</sub><sub>M1</sub>7

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

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

F<sub>M1</sub>7

G<sub>M1</sub>13

C13

G<sub>M1</sub>13

C13

G<sub>M1</sub>7

C<sub>M1</sub>7

B<sub>M1</sub>7

B<sub>b</sub><sub>M1</sub>7

A<sub>M1</sub>7

D7 B<sub>b</sub>7

A<sub>M1</sub>7

D9

A<sub>M1</sub>7

D9

A<sub>b</sub>9 G<sub>M1</sub>7

C13 A<sub>b</sub>7#11

G<sub>M1</sub>13

C13

G<sub>M1</sub>7

D<sub>M1</sub>11

G9

C F9 C<sub>M1</sub>13

A<sub>M1</sub>7

C<sub>M1</sub>7

F9

B<sub>M1</sub>11

E9

A<sub>M1</sub>9

D7

C13

G<sub>M1</sub>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:

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

(Bossa Nova)

**One Note Samba**

Antonio-Carlos Jobim

A 4/4	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	D-7	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>7</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7 A <sup>b</sup> <sub>7#11</sub>	G <sub>6</sub>	
B	C-7	F <sub>7</sub>	B <sup>b</sup> <sub>Δ7</sub>		∴
	B <sup>b</sup> <sub>-7</sub>	E <sup>b</sup> <sub>7</sub>	A <sup>b</sup> <sub>Δ7</sub>	A <sub>∅7</sub> D <sub>7</sub>	
A	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	B-7	B <sup>b</sup> <sub>7</sub>	A-7	A <sup>b</sup> <sub>7#11</sub>	
	D-7	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>7</sub>	
	B <sup>b</sup> <sub>6</sub>	A <sub>7</sub>	A <sup>b</sup> <sub>Δ7</sub>	G <sub>6</sub>	

# On the Sunny Side of the Street

For Josefina Méndez

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

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

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

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

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

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

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

(Bossa Nova)

## Only Trust Your Heart 1

Benny Carter

**A**

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

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

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

**B**

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

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

**A**

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

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

**C**

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

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

(Medium Swing)

## Our Love is Here to Stay

George Gershwin

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

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

D<sub>7</sub>

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

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

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

A<sub>-7</sub>

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

A  
| D<sub>7</sub>

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

D<sub>7</sub>

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

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

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

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

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

(Rock Pop)

## Overjoyed

Stevie Wonder

**A**

**B**

D.C. al Coda

**C**

**D**

# Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

$E_{MA}^b 7$    D.S.

# Rio Que Mora no Mar

(Medium Swing)

**2** **4** | F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> |

Intro | G<sub>-7</sub> | B<sub>7</sub> | G<sub>-7</sub> | B<sub>7</sub> |

| F<sub>-7</sub> | B<sub>7</sub><sup>b</sup> | F<sub>-7</sub> | B<sub>7b9</sub><sup>b</sup> |

**A** { F<sub>-7</sub> | B<sub>13</sub><sup>b</sup> | F<sub>-7</sub> | B<sub>7b9</sub><sup>b</sup> |

1. | E<sub>Δ7</sub><sup>b</sup> | A<sub>9</sub><sup>b</sup> | G<sub>-7</sub> | C<sub>7b9</sub> | }  
 2. | G<sub>Δ7</sub> | C<sub>7sus</sub> | F<sub>Δ7</sub> | ∕ |

| F<sub>-9</sub> | E<sub>7#11</sub> | E<sub>Δ7</sub><sup>b</sup> | ∕ |

**C** | E<sub>-7</sub><sup>b</sup> | D<sub>7b9</sub> | D<sub>-7</sub> | G<sub>13</sub> |

| D<sub>-9</sub><sup>b</sup> | G<sub>13</sub><sup>b</sup> | F<sub>-9</sub> | B<sub>9</sub><sup>b</sup> |

| A<sub>-9</sub><sup>b</sup> | D<sub>7</sub><sup>b</sup> | G<sub>-7</sub> | C<sub>7b9</sub> |

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

D.C. with Repeats |

Ballad

# 'Round About Midnight

for Josefina Mendez

T. Monk

Intro E<sub>M1</sub>7<sup>b5</sup> A7alt D<sub>M1</sub>7<sup>b5</sup> G7alt C<sub>M1</sub>7<sup>b5</sup> F7alt

A/Bb F7#11 B<sub>B</sub><sub>M1</sub> B<sub>B</sub><sub>M1</sub>/A B<sub>B</sub><sub>M1</sub>/Ab G<sub>M1</sub>7<sup>b5</sup> E<sub>B</sub><sub>M1</sub>7 Ab7

B<sub>B</sub><sub>M1</sub> E<sub>B</sub>7 F#<sub>M1</sub> B7 F<sub>M1</sub> B<sub>B</sub>7 E<sub>B</sub><sub>M1</sub>7 Ab7 Db<sub>M1</sub>7 D7#9 E<sub>B</sub>7#11 1. G<sub>M1</sub>7<sup>b5</sup> Gb7#11

F7 F7<sup>b9</sup> 2. G<sub>M1</sub>7<sup>b5</sup> C7#9 C<sub>M1</sub>7<sup>b5</sup> C<sub>M1</sub>/F B<sub>B</sub><sub>M1</sub>7 G<sub>M1</sub>7<sup>b5</sup> C7#11

F7 G<sub>M1</sub>7<sup>b5</sup> C7#11 F7 E<sub>B</sub><sub>M1</sub> E<sub>B</sub><sub>M1</sub>/Db C<sub>M1</sub>7<sup>b5</sup> F7#9

B<sub>B</sub><sub>M1</sub> B<sub>B</sub><sub>M1</sub>/Ab G<sub>M1</sub>7<sup>b5</sup> C7#9 F<sub>M1</sub> B<sub>B</sub>7 E<sub>B</sub><sub>M1</sub> Ab7 Db<sub>M1</sub> Gb7 C<sub>M1</sub>7<sup>b5</sup> F7#9

B<sub>B</sub><sub>M1</sub> B<sub>B</sub><sub>M1</sub>/A B<sub>B</sub><sub>M1</sub>/Ab G<sub>M1</sub>7<sup>b5</sup> E<sub>B</sub><sub>M1</sub> Ab7 B<sub>B</sub><sub>M1</sub> E<sub>B</sub>7 F#<sub>M1</sub> B7 F<sub>M1</sub> B<sub>B</sub>7

E<sub>B</sub><sub>M1</sub>7 Ab7 Db<sub>M1</sub>7 D7#9 E<sub>B</sub>7#11 G<sub>M1</sub>7<sup>b5</sup> C7#9 C<sub>M1</sub>7<sup>b5</sup> C<sub>M1</sub>/F B<sub>B</sub><sub>M1</sub>7

To Coda

$\frac{4}{4}$

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

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

**522**

**SABOR A MI**

Composer

**A**

**B**

**LUJON**

Henry Mancini 1960

**D-7**  
Bass Line

**A**

**D-9**

**G-9**

**B**

**G-9**

**Fine**

**B-flat 7** **A-flat 7**

**A-flat 7** **G-flat 7** **FΔ7** **E-7** **A7**  
*D.S. al Fine*

Piano

# Sabor A Mi

for Josefina Méndez

arr. Alvaro Torres

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

Chords and markings include:

- Staff 1: F<sup>9</sup>, B<sub>b</sub>13sus E/G# G<sub>Mi</sub>7, F#<sup>o</sup>, B<sub>b</sub>13sus, B<sub>b</sub>13sus C<sup>9</sup>sus
- Staff 7: D<sub>b</sub>13, D<sup>13</sup>, E<sub>b</sub>13, C<sup>7</sup><sup>#5</sup><sup>#9</sup>, F<sub>Mi</sub>7, Ab<sub>Mi</sub>6, G<sub>Mi</sub>7, F#<sup>o</sup>
- Staff 13: F<sub>Mi</sub>7, B<sub>b</sub>7, Eb<sub>MA</sub>7, C<sup>7</sup>b<sup>9</sup>, F<sup>13</sup>, F<sup>9b13</sup>, B<sub>b</sub>13sus, Ab<sub>Mi</sub>6
- Staff 19: G<sub>Mi</sub>7, F#<sup>o</sup>, F<sub>Mi</sub>7, B<sub>b</sub>7, Db<sup>6</sup><sub>9</sub>, D<sup>6</sup><sub>9</sub>, Eb<sup>6</sup><sub>9</sub>
- Staff 25: B<sub>b</sub>13sus, Eb<sup>7</sup>, B<sub>b</sub>13sus, Eb<sup>7</sup>, Ab<sub>MA</sub>7, C<sub>Mi</sub>7, F<sup>7</sup>, C<sub>Mi</sub>7, F<sup>#13</sup>
- Staff 31: F<sub>Mi</sub>7, Eb/G Ab A<sup>o</sup>, B<sub>b</sub>13sus, Eb<sub>sus</sub>, Ab<sub>MA</sub>7, Db<sup>13</sup>, G<sub>Mi</sub>7
- Staff 36: C<sub>Mi</sub>7, F<sup>#7</sup>F<sup>9</sup>, B<sup>7</sup>, B<sub>b</sub>13sus E/Bb Db<sup>13</sup>, D<sup>13</sup>, Eb<sup>13</sup>, C<sup>7</sup><sup>#5</sup><sup>#9</sup>, F<sub>Mi</sub>7, Ab<sub>Mi</sub>6  
Flute Solo
- Staff 43: G<sub>Mi</sub>7, F#<sup>o</sup>, F<sub>Mi</sub>7, B<sub>b</sub>7, Eb<sub>MA</sub>7, C<sup>7</sup>b<sup>9</sup>
- Staff 49: F<sup>13</sup>, F<sup>9b13</sup>, B<sub>b</sub>13sus, Ab<sub>Mi</sub>6, G<sub>Mi</sub>7, F#<sup>o</sup>, F<sub>Mi</sub>7, B<sub>b</sub>7

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

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

# Smile

for Josefina Mendez

Charlie Chaplin

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

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

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>

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

D<sub>M1</sub>7 G7

E<sub>M1</sub>7

E<sup>b</sup>o

D<sub>M1</sub>7

C<sup>#</sup>o

D<sub>M1</sub>7

F<sub>M1</sub>7

B<sup>b</sup>7

E<sub>M1</sub>7

A7<sup>#9</sup>

D<sub>M1</sub>7

G7

C<sub>MA</sub>



# Crooked Smile

for Josefina Mendez

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

A♭/G      G/E♭      G/F      F/D♭      E₉      E♭º      D₉⁷

A⁷♭⁹      D₉      F₉      A♭º      Bº      B♭⁷♯¹¹

A⁷ alt      A♭⁷♯¹¹      Gsus

# Softly, as in a Morning Sunrise

for Josefina Mendez

The musical score consists of four staves of handwritten notation. The first staff starts with a G<sub>M1</sub>7 chord. The second staff begins with an E♭7<sup>#11</sup> D7<sup>#9</sup> chord, followed by a G<sub>M1</sub>7 chord, then a section starting with A<sub>M1</sub>7<sup>b5</sup> D7<sup>#9</sup>, which is bracketed and labeled '1.' above the first occurrence and '2.' above the second. This section is followed by C<sub>M1</sub>7 F7 and B♭<sub>MA</sub>. The third staff starts with B°. The fourth staff starts with C<sub>M1</sub>7, followed by C<sub>M1</sub>7/B♭, and ends with A<sub>M1</sub>7<sup>b5</sup>. The fifth staff starts with D7<sup>#9</sup>.

# Something

for Josefina Mendez

Lennon/McCartney

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

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

Double Tempo (♩=♩)

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

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

Temp 1 (♩=♩)

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

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

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

# Someone To Watch Over Me

F<sup>6</sup> F<sub>MA</sub><sup>7</sup> F<sup>9</sup> B<sub>MA</sub><sup>7</sup> G<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sub>SUS</sub><sup>9</sup> C<sup>13</sup> 1. F<sup>6</sup> F<sup>#0</sup>

G<sub>MI</sub><sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup> B<sub>M</sub><sup>7b5</sup> E<sup>7b9</sup> A<sub>MI</sub> D<sub>MI</sub><sup>6/G</sup> A<sub>MI</sub> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> C/G A<sub>MI</sub><sup>7</sup>

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>SUS</sub> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup> B<sub>b6</sub> B<sub>b6#11</sub> F/A A<sub>b6#11</sub>

G<sub>MI</sub> F<sup>#6#11</sup> G<sub>MI</sub> A<sup>07</sup> B<sub>b6</sub> B<sub>MI</sub><sup>7b5</sup> C<sub>SUS</sub><sup>7</sup> 1. A<sup>7#5</sup> D<sup>9</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup>

F<sup>7</sup> B<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>6</sup> F<sup>6/A</sup> B<sub>MI</sub><sup>7b5</sup> E<sup>7b9</sup> A<sup>7b9</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>

F<sup>6</sup> F<sup>7</sup> B<sub>b6</sub> B<sub>b6#11</sub> F/A A<sub>b6#11</sub> G<sub>MI</sub> F<sup>#6#11</sup> G<sub>MI</sub> A<sup>07</sup> B<sub>b6</sub>

B<sub>MI</sub><sup>7b5</sup> C<sub>SUS</sub><sup>7</sup> F<sup>6</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>

(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

The sheet music consists of eight staves of musical notation, likely for a band or ensemble. The chords labeled above the staves are:

- Staff 1: Cmaj⁹, B7#⁹b1³
- Staff 2: Cmaj⁹, A7b⁹b1³/C♯
- Staff 3: Dm⁷, G7#⁹b1³, C/A♭
- Staff 4: B♭/A♭, C/A♭, B♭/A♭, Gm⁷
- Staff 5: F#⁰⁷
- Staff 6: Fm⁷, E♭maj⁹¹¹
- Staff 7: 1. Dm⁵, G7b⁹  
2. Dm⁷b⁵, G7b⁹
- Staff 8: B/C, CMA⁹

A handwritten note at the bottom right of the page reads "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**

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

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

(Slow Swing)

## Teach Me Tonight

Gene DePaul

A

$\frac{4}{4}$  { G<sub>Δ7</sub> C<sub>7</sub> | B<sub>-7</sub> E<sub>7b13</sub> | A<sub>-7</sub> D<sub>7</sub> | B<sub>∅7</sub> E<sub>7b9</sub> |

| A<sub>-7</sub> | D<sub>7</sub> |  $\overbrace{\quad\quad\quad\quad}$  | B<sub>-7</sub> E<sub>7b9</sub> | A<sub>-7</sub> D<sub>7</sub> | }  
1.

$\overbrace{\quad\quad\quad\quad}$  | G<sub>6</sub> C<sub>7</sub> | G<sub>6</sub> B<sub>-7</sub>B<sub>-7</sub><sup>b</sup> |

2.

B

| A<sub>-7</sub> D<sub>7</sub> | B<sub>-7</sub> E<sub>7b9</sub> | A<sub>-7</sub> D<sub>7</sub> | G<sub>Δ7</sub> |

C<sup>#</sup>

| C<sub>∅7</sub><sup>#</sup> F<sub>7b9</sub><sup>#</sup> | B<sub>-7</sub> E<sub>7</sub> | E<sub>-7</sub> A<sub>7</sub> | A<sub>-7</sub> D<sub>7</sub> |

A

| G<sub>Δ7</sub> C<sub>7</sub> | B<sub>-7</sub> E<sub>7b13</sub> | A<sub>-7</sub> D<sub>7</sub> | B<sub>∅7</sub> E<sub>7b9</sub> |

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

(Ballad)

Tenderly

Walter Gross

A  
4/4 | B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

B  
| C<sub>ø7</sub>

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

| C<sub>ø7</sub>

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

|

| G<sub>-7</sub>

| C<sub>7</sub>

| C<sub>-7</sub>

| F<sub>7</sub>

|

A  
| B<sup>b</sup><sub>Δ7</sub>

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

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

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

|

| C<sub>-7</sub>

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

| B<sup>b</sup><sub>Δ7</sub>

| D<sub>ø7</sub> G<sub>7b9</sub>

|

C  
| C<sub>ø7</sub>

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

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

|

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

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

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

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

|

## That's All

(Medium Swing)

Haymes-Brandt

**A**

$\frac{4}{4} \left| \begin{matrix} F_{\Delta 7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} A_{-7} & G_{-7} C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & B^b_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & D_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} B_{\emptyset 7} & B^b_{-7} \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & D_7 \# 9 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & G_{-7} C_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} 1. & \\ \end{matrix} \right|$

$\left| \begin{matrix} F_6 & \\ \end{matrix} \right|$

**B**

$\left| \begin{matrix} C_{-7} & F_7 \\ \end{matrix} \right| \left| \begin{matrix} D_{-7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} C_{-7} & F_7 \\ \end{matrix} \right| \left| \begin{matrix} B^b_{\Delta 7} & \\ \end{matrix} \right|$

$\left| \begin{matrix} D_{-7} & G_7 \\ \end{matrix} \right| \left| \begin{matrix} E_{-7} & A_{-7} \\ \end{matrix} \right| \left| \begin{matrix} D_{-7} & G_7 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right|$

**A**

$\left| \begin{matrix} F_{\Delta 7} & G_{-7} \\ \end{matrix} \right| \left| \begin{matrix} A_{-7} & G_{-7} C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & B^b_7 \\ \end{matrix} \right| \left| \begin{matrix} \overline{A_{-7} D_7} & D_7 \\ \end{matrix} \right|$

$\left| \begin{matrix} B_{\emptyset 7} & B^b_{-7} \\ \end{matrix} \right| \left| \begin{matrix} F_{\Delta 7} & D_7 \# 9 \\ \end{matrix} \right| \left| \begin{matrix} G_{-7} & C_7 \\ \end{matrix} \right| \left| \begin{matrix} F_6 & C_7 \\ \end{matrix} \right|$

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

**A**  
4/4 | B<sup>b</sup><sub>Δ7</sub> | ∴ | A<sub>ø7</sub> | D<sub>7b9</sub> |

| G<sub>-7</sub> | ∴ | F<sub>-7</sub> | B<sup>b</sup><sub>7</sub> |

**B**  
| E<sup>b</sup><sub>Δ7</sub> | A<sup>b</sup><sub>7#11</sub> | B<sup>b</sup><sub>Δ7</sub> | G<sub>-7</sub> |

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

**A**  
| B<sup>b</sup><sub>Δ7</sub> | ∴ | A<sub>ø7</sub> | D<sub>7b9</sub> |

| G<sub>-7</sub> | ∴ | F<sub>-7</sub> | B<sup>b</sup><sub>7</sub> |

**C**  
| E<sup>b</sup><sub>Δ7</sub> | A<sup>b</sup><sub>7#11</sub> | B<sup>b</sup><sub>Δ7</sub> | E<sub>ø7</sub> A<sub>7</sub> |

| B<sup>b</sup><sub>Δ7</sub> E<sup>b</sup><sub>7</sub> | D<sub>-7</sub> G<sub>7</sub> | C<sub>-7</sub> F<sub>7</sub> | B<sup>b</sup><sub>6</sub> F<sub>7</sub> |

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

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

Am<sup>7</sup> B<sup>7\#5</sup> Em<sup>7</sup> Em<sup>(\Delta7)</sup> F<sup>\#7\#5</sup>

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

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

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

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

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

(Medium Swing)

**Tu Mi Delirio**

Unknown Composer

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

Intro

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

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

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

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

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

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

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

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

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

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

# Unforgettable

for Josefina Mendez

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

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

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

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

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

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

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

(Bossa)

# Vivo sonhando

Tom Jobim

The musical score consists of two staves (treble and bass) and eight measures of music. The key signature is one sharp (F#). The time signature is 2/4.

Measure 1: Treble staff has eighth-note pairs. Bass staff: GMaj7, ∕, EbMaj7/G, ∕.

Measure 2: Treble staff has eighth-note pairs. Bass staff: GMaj7, ∕, EbMaj7/G, ∕.

Measure 3: Treble staff has sixteenth-note pairs. Bass staff: GMaj7, ∕, EbMaj7/G, ∕.

Measure 4: Treble staff has sixteenth-note pairs. Bass staff: GMaj7, ∕, Bm7, E7b9.

Measure 5: Treble staff has sixteenth-note pairs. Bass staff: Am7, Cm7, Cm6, Bm7, E7b9. A bracket labeled "1." covers the first four measures of the bass staff.

Measure 6: Treble staff has sixteenth-note pairs. Bass staff: Am7, D7b9, GMaj7, Gm7. A bracket labeled "3" is above the first measure of the bass staff.

Measure 7: Treble staff has eighth-note pairs. Bass staff: Cm9, Cm6, Bm7, E7b9, A6^7, A7#5. A bracket labeled "2." covers the first three measures of the bass staff.

Measure 8: Treble staff has eighth-note pairs. Bass staff: Am7, D9, G6, EbMaj7/G.

# Você E Eu

for Josefina Méndez

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

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

# Voce È Linda

for Josefina Mendez

Caetano Veloso

**A**

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

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

**B**

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

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

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

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

(Bossa Nova)

**Voce Vai Ver JM**

Antonio-Carlos Jobim

$\frac{4}{4}$  | **F<sub>Δ7</sub>** |  $\asymp$  | **B<sub>∅7</sub>** | **E<sub>7</sub>** |

| **E<sub>Δ7</sub><sup>♭</sup>** |  $\asymp$  | **A<sub>∅7</sub>** | **D<sub>7</sub>** |

| **G<sub>-7</sub>** | **C<sub>7</sub>** | **A<sub>∅7</sub>** | **D<sub>7</sub>** |

1. | **B<sub>∅7</sub>** | **E<sub>7</sub>** | **A<sub>-7</sub> A<sub>-7</sub><sup>♭</sup>** | **G<sub>-7</sub> G<sub>-7</sub><sup>♭</sup>** |

2. | **G<sub>-7</sub>** | **C<sub>7</sub>** | **A<sub>∅7</sub>** | **D<sub>7</sub>** |

**G<sub>-7</sub>** | **C<sub>7</sub>** | To Coda | **F<sub>sus</sub>** | **C<sub>7</sub>** ||

|  $\oplus$  | **B<sub>∅7</sub>** | **B<sub>7<sup>♭</sup>5</sub>** | **A<sub>-7</sub>** | **A<sub>6</sub><sup>♭</sup>** |

| **G<sub>-7</sub>** | **C<sub>7</sub>** | **F<sub>Δ7</sub>** |  $\asymp$  | ||

# 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.

**Chords:**

- Staff 1: G⁶ Eₙ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ F¹³
- Staff 2: E⁷ Aₙ₇ D⁷ Dₙ₇ G⁷ Cₘ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷
- Staff 3: G⁶ Eₙ₇ Aₙ₇ D⁷ [1. Cₙ₇ F⁷] [2. B♭ₘ₇] B⁰ Cₙ₇ F⁷ B♭ₘ₇
- Staff 4: Dₙ₇ D⁰ Cₙ₇ F⁷ B♭ₘ₇ G⁷ Cₙ₇ F⁷ B♭ₘ₇ E♭ₘ₇
- Staff 5: Aₙ₇ D⁷ Gₘ₇ Eₙ₇ Aₙ₇ D⁷ Gₘ₇ F⁷ E⁷ Aₙ₇
- Staff 6: D⁷ Dₙ₇ G⁷ Cₘ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷ G⁶ Eₙ₇ Aₙ₇ D⁷

**Lyrics:**

- Staff 1: I'm in love with you, baby, I'm in love with you, baby.
- Staff 2: I'm in love with you, baby, I'm in love with you, baby.
- Staff 3: I'm in love with you, baby, I'm in love with you, baby.
- Staff 4: I'm in love with you, baby, I'm in love with you, baby.
- Staff 5: I'm in love with you, baby, I'm in love with you, baby.
- Staff 6: I'm in love with you, baby, I'm in love with you, baby.

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

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

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

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

**B**

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

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

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

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

(Ballad)

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

Michel Legrand

**A**

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

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

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

**B**

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

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

**A**

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

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

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

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

# What's Going On

for Josefina Mendez

Marvin Gaye

The musical score consists of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line and chords G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, and G<sub>MA</sub>⁷. Staff 2 continues with E<sub>MI</sub>⁷ and A<sub>MI</sub>⁷. Staff 3 begins with a rest followed by D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, and B bracketed A<sub>MI</sub>⁹. Staff 4 shows D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, and D<sup>13</sup><sub>SUS</sub> followed by D<sup>13</sup>. Staff 5 contains G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, and E<sub>MI</sub>⁷. Staff 6 starts with C bracketed C<sub>MI</sub>⁹, C<sub>MI</sub>⁹, and D<sup>13</sup><sub>SUS</sub>. Staff 7 is a repeat sign with a 'no Repeat' instruction. Staff 8 ends with a bass line on C.

Chords and sections:

- Staff 1: G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷
- Staff 2: E<sub>MI</sub>⁷, A<sub>MI</sub>⁷
- Staff 3: D<sup>13</sup><sub>SUS</sub>, D<sup>13</sup>, B bracketed A<sub>MI</sub>⁹
- Staff 4: D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>, A<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub> followed by D<sup>13</sup>
- Staff 5: G<sub>MA</sub>⁷, E<sub>MI</sub>⁷, G<sub>MA</sub>⁷, E<sub>MI</sub>⁷
- Staff 6: C bracketed C<sub>MI</sub>⁹, C<sub>MI</sub>⁹, D<sup>13</sup><sub>SUS</sub>
- Staff 7: D.S. (no Repeat)
- Staff 8: Vamp & fade on C

## What's New

(Ballad)

Bob Haggard

A  
4  
4  
F<sub>6</sub>

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

| G<sub>ø7</sub> C<sub>7b9</sub> |

1.

| F<sub>-7</sub> D<sub>ø7</sub> | G<sub>ø7</sub> C<sub>7b9</sub> | F<sub>6</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> | :

2.

| F<sub>6</sub> | C<sub>-7</sub> F<sub>7</sub> ||

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

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

| C<sub>ø7</sub> F<sub>7b9</sub> |

| B<sup>b</sup><sub>-7</sub> G<sub>ø7</sub> | C<sub>ø7</sub> F<sub>7b9</sub> | B<sup>b</sup><sub>-6</sub> |

| G<sub>ø7</sub> C<sub>7b9</sub> |

A  
F<sub>6</sub>

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

| G<sub>ø7</sub> C<sub>7b9</sub> |

| F<sub>-7</sub> D<sub>ø7</sub> | G<sub>ø7</sub> C<sub>7b9</sub> | F<sub>6</sub> D<sub>-7</sub> | G<sub>-7</sub> C<sub>7</sub> ||

## 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<sub>MI</sub>

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

A7<sup>#9</sup>

D<sub>MI</sub>6

C<sub>MI</sub>7 F7

Musical staff showing notes corresponding to chords A, D<sub>MI</sub>, E<sub>MI</sub>7<sup>b5</sup>, A7<sup>#9</sup>, D<sub>MI</sub>6, C<sub>MI</sub>7, and F7.

B<sub>b</sub><sub>MA</sub>7

B

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

A7

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

A7<sup>#9</sup> D<sub>MI</sub>6

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

Musical staff showing notes corresponding to chords B<sub>b</sub><sub>MA</sub>7, E<sub>MI</sub>7<sup>b5</sup>, A7, E<sub>MI</sub>7<sup>b5</sup>, A7<sup>#9</sup>, D<sub>MI</sub>6, and B<sub>MI</sub>7<sup>b5</sup>.

E7<sup>b9</sup>

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

A7<sup>b9</sup>

C

D<sub>MI</sub>

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

A7<sup>#9</sup>

D<sub>MI</sub>6

Musical staff showing notes corresponding to chords E7<sup>b9</sup>, E<sub>MI</sub>7<sup>b5</sup>, A7<sup>b9</sup>, D<sub>MI</sub>, E<sub>MI</sub>7<sup>b5</sup>, A7<sup>#9</sup>, D<sub>MI</sub>6, and ending with a fermata over the last note.

C<sub>MI</sub>7

F7

B<sub>b</sub><sub>MA</sub>7

D

B<sup>0</sup>7

F<sup>6</sup>/C

C<sup>#0</sup>7

D<sub>MI</sub>6

Musical staff showing notes corresponding to chords C<sub>MI</sub>7, F7, B<sub>b</sub><sub>MA</sub>7, B<sup>0</sup>7, F<sup>6</sup>/C, C<sup>#0</sup>7, and D<sub>MI</sub>6.

G7

C7<sup>#9</sup>

F<sub>MA</sub>7

Musical staff showing notes corresponding to chords G7, C7<sup>#9</sup>, and F<sub>MA</sub>7, followed by a repeat sign and ending with a "fine" instruction.

# You Don't Know Me

for Josefina Mendez

Eddie Arnold

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

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

# You Don't Know What Love Is

(Ballad)

Raye-DePaul

**A**

$\frac{4}{4} \cdot \frac{4}{4}$  |  $B^b_7$  |  $G^b_7 F_{7b9} B^b_7 F_{7b9} G^b_7$  |

$C_{\emptyset 7} F_{7b9} B^b_7 A_7 A^b_7 G_7 | G^b_7$  |

$G^b_7 F_{7b9} B^b_6$  |

**B**

$E^b_7 A^b_7 D^b_{\Delta 7} | E^b_7 A^b_7 D^b_{\Delta 7}$  |

$G_{-7} C_7 F_{\Delta 7} | G^b_7$  |  $F_{7b9}$  |

**A**

$B^b_7 | G^b_7 F_{7b9} B^b_7 F_{7b9} G^b_7$  |

$C_{\emptyset 7} F_{7b9} B^b_7 A_7 A^b_7 G_7 | G^b_7 F_{7b9} B^b_6$  |

Haven Gillespie

# You Go To My Head

for Josefina Mendez

Fred Coots

A

C<sub>MA</sub>7 E<sub>M1</sub>7 F<sub>M1</sub>7 B<sub>b</sub>7<sub>b9</sub> E<sub>b</sub><sub>MA</sub>7 A<sub>b</sub>7<sub>#11</sub> D<sub>M1</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>M1</sub>9 A<sub>M1</sub>7<sub>b5</sub> D<sub>M1</sub>7<sub>b5</sub> G7<sub>b9</sub>



1.

C<sub>MA</sub>7 A7<sub>#5#9</sub> D<sub>M1</sub>7 G7<sub>b9</sub>

2.

C<sub>MA</sub>7

G<sub>M1</sub>7 C7

B

F<sup>§</sup>

F#<sup>o</sup>



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

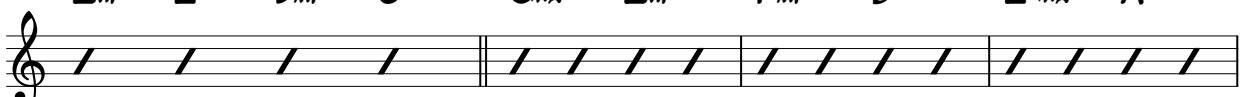
F#<sub>M1</sub>7 B<sup>9</sup>

A<sub>b</sub><sub>M1</sub>7 D<sub>b</sub>7<sub>b9</sub> F#<sub>M1</sub>7 F7<sub>#11</sub>



C

E<sub>M1</sub>7 E<sub>b</sub>9<sub>#11</sub> D<sub>M1</sub>7 G7<sub>b9</sub> C<sub>MA</sub>7 E<sub>M1</sub>7 F<sub>M1</sub>7 B<sub>b</sub>7<sub>b9</sub> E<sub>b</sub><sub>MA</sub>7 A<sub>b</sub>7<sub>#11</sub>



D<sub>M1</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MA</sub>7 A<sub>M1</sub>7<sub>b5</sub> D<sub>M1</sub>7<sub>b5</sub> G7<sub>b9</sub>

C<sub>MA</sub>7

G<sub>M1</sub>7 C7<sub>b9</sub> F<sub>MA</sub>7



B<sub>b</sub>9

C<sub>MA</sub>7

G<sup>6</sup>/B

A<sub>M1</sub>7

A<sub>M1</sub>/G F#<sub>M1</sub>7<sub>b5</sub> B<sub>b</sub>7<sub>b9</sub>

E<sub>M1</sub>7

A7<sub>b9</sub>



D<sub>M1</sub>7

G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>M1</sub>7

D<sub>M1</sub>7

G7<sub>b9</sub>

