



# Josefina Méndez Jazz Tunes

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# Across The Universe

for Josefina Mendez

Lennon/McCartney

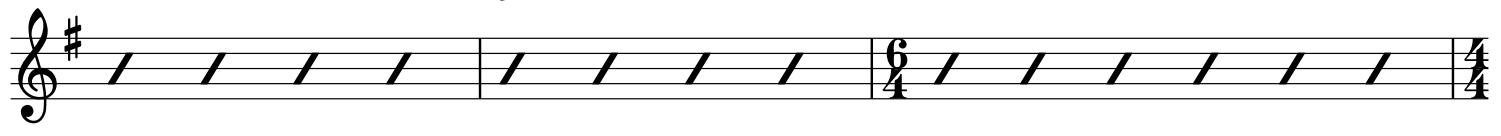
The sheet music consists of six staves of music in G major (one sharp) and common time (indicated by a '4'). The chords used are G, B<sub>MI</sub>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, G, B<sub>MI</sub>, A<sub>MI</sub><sup>7</sup>, C<sub>MI</sub>, G, D<sup>7</sup>, D<sup>7</sup>, D<sub>SUS</sub><sup>7</sup>, D<sup>7</sup>, C, G, G, B<sub>MI</sub>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, G, B<sub>MI</sub>, A<sub>MI</sub><sup>7</sup>, and A<sub>MI</sub><sup>7</sup>.

Below the third staff, there are two endings:

- to Coda 1 (2nd time)
- to Coda 2 (3rd time)

The music concludes with a final ending on the sixth staff.

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

(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>○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 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 (C-7, F-7, B♭7, E♭maj7, A♭maj7, D7, G maj7, G-7, C-7, F7, B♭maj7, E♭maj7, A7, D maj7, E-7, D maj7, C♯-7, F♯7, B maj7, G7(#5), C-7, F-7, B♭7, E♭maj7, A♭maj7, A♭-7, G-7, F♯dim7, B♭7, E♭maj7, B7, G7). Measure 13 features a three-note grace note (3) above the A7 chord. Measure 21 features a grace note (3) above the D maj7 chord. Measure 29 features a grace note (3) above the F♯dim7 chord.

4 C-7 F-7 B♭7 E♭maj7  
A♭maj7 D7 G maj7  
5  
9 G-7 C-7 F7 B♭maj7  
13 E♭maj7 A7 D maj7  
17 E-7 A7 D maj7  
21 C♯-7 F♯7 B maj7 G7(#5)  
25 C-7 F-7 B♭7 E♭maj7  
29 A♭maj7 A♭-7 G-7 F♯dim7  
33 A♭-7 B♭7 E♭maj7 B7 G7

# Anos Dourados

for Josefina Mendez

Tom Jobim & Chico Buarque

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

**Staff 1:** 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>#</sup>7<sup>#5</sup>, B<sub>MI</sub>7, C<sub>MI</sub>7, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>, B<sub>MI</sub>7

**Staff 4:** C<sub>MI</sub>7<sup>b5</sup>, F<sup>#</sup>7<sup>#5</sup>, B<sub>MI</sub>7, E7<sup>#5</sup>, A<sub>MI</sub>7, D7<sup>b9</sup>, 2. B<sup>9</sup><sub>SUS</sub>, 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>9</sup><sub>SUS</sub>, 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:** Measures 1-2 have a tempo of 3. Measures 3-4 have a tempo of 3. Measures 5-6 have a tempo of 3.

## As Time Goes By 1

(Ballad)

Herman Hupfeld

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

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

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

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

# Autumn Leaves

Johnny Mercer

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

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

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

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

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

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

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

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

# Blackbird

for Josefina Mendez

Lennon/McCartney

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

# Black Hole Sun

for Josefina Mendez

Intro

D<sub>MI</sub>

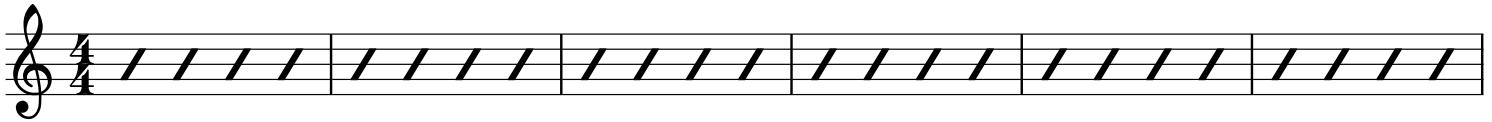
G<sup>7</sup>

F#<sub>MI</sub>

F#<sub>MI</sub>

D<sub>MI</sub>

G<sup>7</sup>



F#sus

Esus

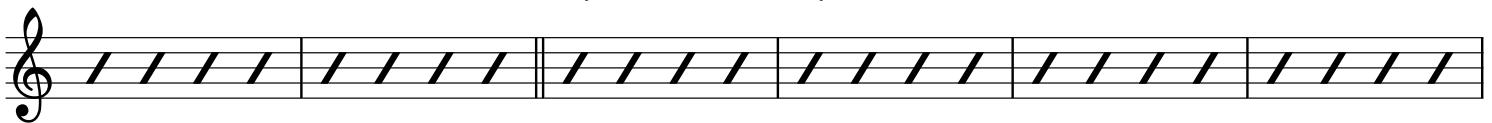
A

A<sub>MA</sub>7

A<sub>MI</sub>6

G<sub>MA</sub>7

F#sus



F<sub>MA</sub>7

Esus

E7<sup>b9</sup>

A

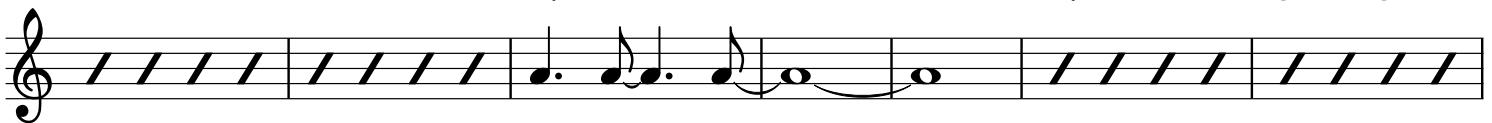
G

F

F

A<sub>MA</sub>

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



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

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

C<sub>MI</sub>/F

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

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



B

D<sub>MI</sub>

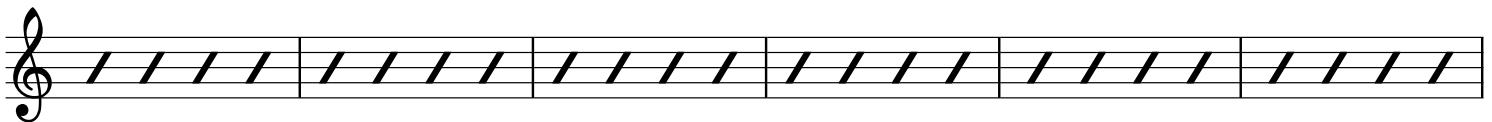
G<sup>7</sup>

F#<sub>MI</sub>

C<sub>MI</sub>6

F<sub>MA</sub>7

Esus<sup>b9</sup>



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

Esus

E7

C A7sus

A13<sup>b9</sup>

D<sub>MA</sub>7

G7#11



D<sub>MI</sub>

D<sub>MI</sub>

E7<sup>b9</sup>

A<sub>MA</sub>

G<sub>MA</sub>

F<sub>MA</sub>

F<sub>MA</sub>

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

F#7#9



B<sub>MI</sub>

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

C7sus

E7sus

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



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

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

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

D.S.  
Then repeat letter  
like forever.

## **Body And Soul**

(Ballad)

Johnny Green

**A**

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

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

**B**

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

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

**A**

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

$| B^b_{-7} & B^b_{-7} | G_{\emptyset 7} & C_{7b9} | F_{-7} & B^b_{-7} E^b_7 | A^b_6 & D^b_7 | C_{\emptyset} & F_7 |$

# Brigas Nunca Mais

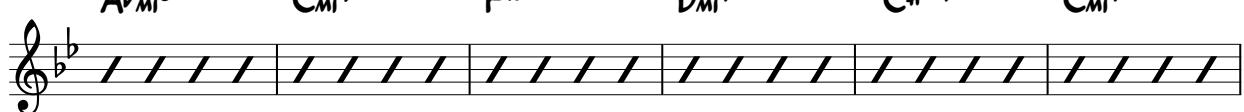
For Josefina Mendez

Tom Jobim/Vinícius da Moraes

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



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



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



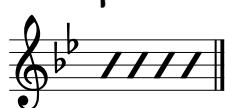
2. B<sub>b</sub>M<sub>A</sub>7      B<sub>b</sub>7#5      E<sub>b</sub>M<sub>A</sub>7      E<sub>b</sub>M<sub>I</sub>6      B<sub>b</sub>M<sub>A</sub>7      Fsus4



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



F7



# Call Me

for Josefina Mendez

A

F<sub>M1</sub>7      F<sub>M1</sub>7

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

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

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

B

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

G<sub>M1</sub>7      C7      F

G<sub>M1</sub>7      C7

DC al Fine

Partido Alto!!!

*Caravan*  
for Josefina Mendez

Duke

A D7

This staff shows a D7 chord progression. It begins with a D major chord (D-F#-A) followed by a G major chord (G-B-D). The melody consists of eighth-note patterns that resolve from the D chord to the G chord.

G<sub>M1</sub><sup>6</sup> B G<sup>9</sup>

This staff shows a G<sub>M1</sub><sup>6</sup> chord progression. It begins with a G major chord (G-B-D) followed by a C major chord (C-E-G). The melody consists of eighth-note patterns that resolve from the G chord to the C chord.

C<sup>9</sup> F<sup>9</sup> B<sup>b9</sup>

This staff shows a C<sup>9</sup> chord progression. It begins with a C major chord (C-E-G) followed by an F major chord (F-A-C). The melody consists of eighth-note patterns that resolve from the C chord to the F chord.

D7 C D7

This staff shows a D7 chord progression. It begins with a D major chord (D-F#-A) followed by a G major chord (G-B-D). The melody consists of eighth-note patterns that resolve from the D chord to the G chord.

G<sub>M1</sub><sup>6</sup>

This staff shows a G<sub>M1</sub><sup>6</sup> chord progression. It begins with a G major chord (G-B-D) followed by a C major chord (C-E-G). The melody consists of eighth-note patterns that resolve from the G chord to the C chord.



(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> ||

# 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

# Corazon Mirando Al Sur

for Josefina Mendez

**A**

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

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

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

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

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

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>

(Bossa Nova)

Corcovado

Antonio-Carlos Jobim

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

# Cosas Como Tu

for Josefina Mendez

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

D<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

**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**

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

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

1.

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

**B**

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

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

**A**

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

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

# Days of Wine and Roses

For Josefina Mendez

Henry Mancini/Johnny Mercer

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



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



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



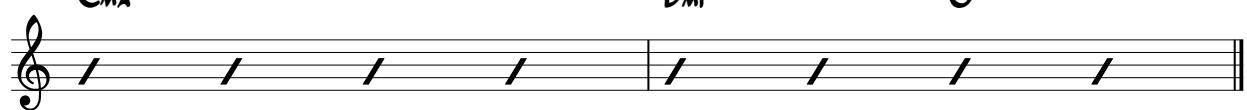
A<sup>7b9#11</sup>A<sup>9</sup>      A<sup>9</sup>      D<sub>MI</sub>7      B<sub>b</sub>7#<sup>9</sup>



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



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



# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Days of Wine and Roses Shout Chorus

for Josefina Mendez

Timmy

C<sub>MA</sub>7    B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

D<sub>M1</sub>7

D<sub>M1</sub>7

F<sub>M1</sub>

B<sub>b</sub>7

E<sub>M1</sub>7

A7#9

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

B7#9

E<sub>M1</sub>7

A7<sub>b9</sub>

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G7

# Desafinado

for Josefina Mendez

Jobim

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

**Staff 1:** E♭⁶, F⁷♯¹¹, Fₘ₁⁷

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

**Staff 3:** C⁷♭⁹, F⁷♭⁹, Eₘₐ⁷

**Staff 4:** E♭⁶, F⁷♯¹¹, Fₘ₁⁷, B♭⁷

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

**Staff 6:** G⁶, F♯⁷♯⁵, F¹³, E⁷, Gₘₐ⁷

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

**Staff 8:** Dₘ₁⁹, F⁷, B♭ₘₐ⁷, B⁰, Cₘ₁¹¹, F¹³, Fₘ₁⁷

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

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

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

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


Slow Bossa

Dindi  
For Josefina Mendez

Tom Jobim

Intro

Freely

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

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

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

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

G<sub>M</sub>A7



E<sub>M</sub>I7

A<sub>M</sub>I7

D7

A

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

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



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

F<sub>M</sub>I7

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

E<sub>b</sub>

M<sub>A</sub>7

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

B<sub>b</sub>6

F<sub>M</sub>I7



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

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

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

F<sub>M</sub>I7

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

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

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



B<sub>b</sub>6

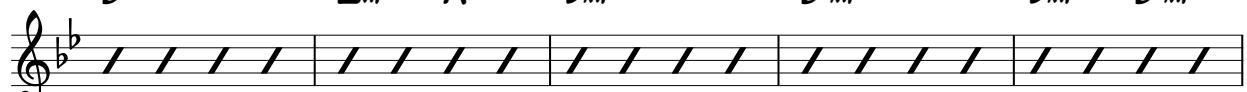
E<sub>M</sub>I7<sup>b5</sup>

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 time signature is 4/4 throughout.

- Staff 1:** Chords E♭<sub>MA</sub>7, A♭7, G<sub>MI</sub>7, C7, F<sub>MI</sub>7.
- Staff 2:** Chords A♭<sub>MI</sub>7, D♭7, F<sub>MI</sub>7, B♭7, D<sub>MI</sub>7<sup>b5</sup>, G7+9.
- Staff 3:** Chords C<sub>MI</sub>7, F7, C<sub>MI</sub>7, F7, F<sub>MI</sub>7, B♭7, E♭<sub>MA</sub>7.
- Staff 4:** Chords A♭7, G<sub>MI</sub>7, C7, F<sub>MI</sub>7, A♭<sub>MI</sub>7.
- Staff 5:** Chords D♭7, F<sub>MI</sub>7, F<sub>MI</sub>7/E<sub>D</sub>, D<sub>MI</sub>7<sup>b5</sup>, G7+9, C<sub>MI</sub>7, F7, F<sub>MI</sub>7.
- Staff 6:** Chords B♭7, B♭7/A♭G<sub>MI</sub>7, F♯<sub>MI</sub>7, F<sub>MI</sub>7, F<sub>MI</sub>7/B♭7, E♭<sub>MA</sub>7.
- Staff 7:** Chords F<sub>MI</sub>7, B♭7.

# East of the Sun Shout

for Josefina Mendez

Timmy

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

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

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

# East of the Sun Shout

for Josefina Mendez

Timmy

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

- E♭<sub>M1</sub>7
- A♭7#11
- G<sub>M1</sub>7
- C7
- F<sub>M1</sub>7
- A♭<sub>M1</sub>7
- D♭7
- F<sub>M1</sub>7
- B♭7
- D<sub>M1</sub>7<sup>b5</sup>
- G7#9
- C<sub>M1</sub>7
- F7#11
- F<sub>M1</sub>7
- B♭7

# *Eu sei que vou te amar*

for Josefina Mendez

Tom Jobim

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

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

(Bossa Nova)

## 500 Miles High

Chick Corea

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

(Medium Swing)

## Fly Me To The Moon

Bart Howard

A  
4/4 | E-7

| A-7

| D7

| GΔ7

|

| CΔ7

| F♯<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 Once In My Life

(Medium Swing)

Orlando Murden

**A**

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

The sheet music consists of nine staves of musical notation for piano, arranged vertically. The first staff begins with a 4/4 time signature and a key signature of one flat. It features a series of eighth-note patterns and specific chords:  $F_{M1}7$ ,  $G_{M1}11$ ,  $A_{M1}7b5$ ,  $Bb_{M1}6$ ,  $C13_{sus}$ ,  $D9_{sus}$ ,  $Eb13$ ,  $Ab_{M1}7$ ,  $A_{M1}G_{M1}11$ ,  $F_{M1}9$ ,  $E_{M1}7b5$ ,  $Eb13$ ,  $Ab_{M1}G_{M1}11$ . The second staff starts with  $F\#9b5$  followed by a section labeled 'A' containing  $Bb_{M1}7$ ,  $Bb_{M1}6$ ,  $Bb_{M1}7$ , and  $Eb_{M1}6$ . The third staff continues with  $D_{M1}7b5$ ,  $G7b5$ ,  $C_{M1}7$ ,  $C_{M1}7/Bb$ ,  $A_{M1}7b5$ ,  $Ab13$ ,  $G_{M1}7$ , and  $C7\#11$ . The fourth staff includes  $F13_{sus}$ ,  $C_{M1}7b5/F$ ,  $C_{M1}7b5/Eb$ ,  $D7\#9$ ,  $Db_{M1}7$ ,  $C_{M1}7$ ,  $B13b5$ ,  $Bb_{M1}7$ ,  $Eb_{M1}7$ ,  $D_{M1}7b13$ . The fifth staff contains  $Db_{M1}7$ ,  $Eb13$ ,  $A7b9$ ,  $Bb_{M1}7$ ,  $Eb_{M1}7$ ,  $D_{M1}7b5$ , and  $G7\#9$ . The sixth staff features  $C_{M1}7$ ,  $C_{M1}7/Bb$ ,  $A_{M1}7b5$ ,  $D7\#9$ ,  $F\#_{M1}7b5$ ,  $G_{M1}7$ ,  $C13$ ,  $F13_{sus}$ , and  $F/Eb$ . The seventh staff includes  $D_{M1}7b13$ ,  $Db_{M1}7$ ,  $Eb13_{sus}$ ,  $B$ ,  $Ab_{M1}7$ , and  $Ab_{M1}6$ . The eighth staff contains  $Ab_{M1}7$ ,  $Db_{M1}6$ ,  $C_{M1}7b5$ ,  $F7b5$ ,  $F7$ ,  $Bb_{M1}7$ ,  $Bb_{M1}7/Ab$ ,  $G_{M1}7b5$ , and  $F\#13$ . The ninth and final staff includes  $F_{M1}7$ ,  $Bb13\#11$ ,  $Eb13_{sus}$ ,  $Db_{M1}9/Eb$ ,  $Db_{M1}6$ ,  $C_{M1}7$ ,  $F9_{sus}$ , and  $F9b5$ .

C  $B_{MA}^7$   $E_{MA}^7$   $D_{MI}7^{b13}$   $D_{MA}7$   $E^{13}$   $A7^{b9}$   $B_{MA}^7$   $E_{MA}^7$   
 $D_{MI}7^{b5}$   $G7^{#9}$   $C_{MI}7$   $C_{MI}7/Bb$   $A_{MI}7^{b5}$   $D7^{#9}$   $F_{MI}7^{b5}$   $G_{MI}7$   $C13$   
 $F13_{sus}$   $A_{b13}_{sus}$   $D_{bMA}9$   $E_{bMI}9$   $F_{MI}7$   $G7^{#5}$  D  $C_{MA}7$   $C_{MI}6$   
 $C_{MA}7$   $F_{MI}6$   $E_{MI}7^{b5}$   $A7^{b5}$   $A7$   $D_{MI}7$   $D_{MI}7/C$   
 $B_{MI}7^{b5}$   $Bb13$   $A_{MI}7$   $D13^{#11}$   $G13_{sus}$   $D_{MI}7^{b5}/G$   $D_{MI}7^{b5}/F$   $E7^{#9}$   $E_{bMA}9$   
 $D_{MI}7$   $D_{b13^{b5}}$   $C_{MA}7$   $F_{MA}7$   $E_{MI}7^{b13}$   $E_{bMA}7$   $F13$   $B7^{b9}$   
 $C_{MA}7$   $F_{MA}7$   $E_{MI}7^{b5}$   $A7^{#9}$   $D_{MI}7$   $D_{MI}7/C$   $B_{MI}7^{b5}$   $E7^{#9}$   $G\#o$   $A_{MI}7$   
 $D13$   $G13_{sus}$   $G13_{sus}$   $G13$  E  $C_{MA}7$   $D_{MI}11$   $E_{MI}7^{b13}$   $F_{MI}6$   $G13_{sus}$   $A9_{sus}$   $Bb13$   $E_{bMA}7$   
 $E_{MI}7$   $D_{MI}11$   $C_{MI}9$   $B_{MI}7^{b13}$   $Bb13$   $E_{bMA}7$   $D_{MI}11$   $D_{b9b5}$   $Bb13$   $E_{bMA}7$   $D_{MI}11$   $D_{b9}$

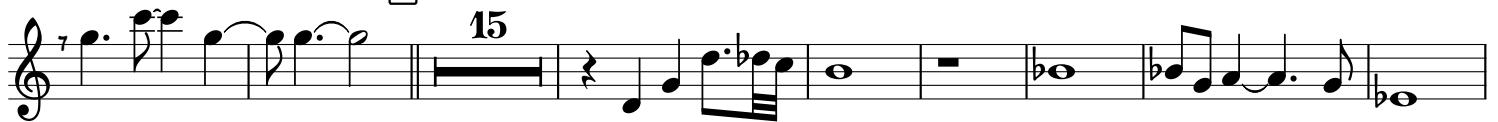
Trumpet

Fotografia  
for Josefina Méndez

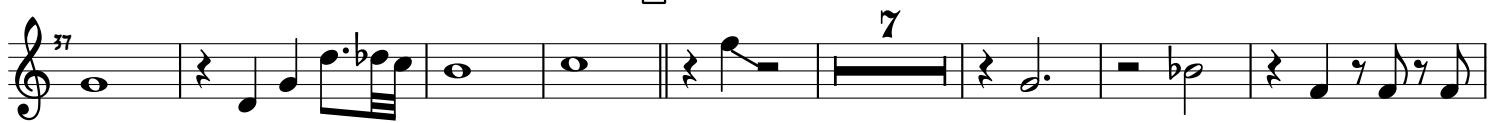
Jobim



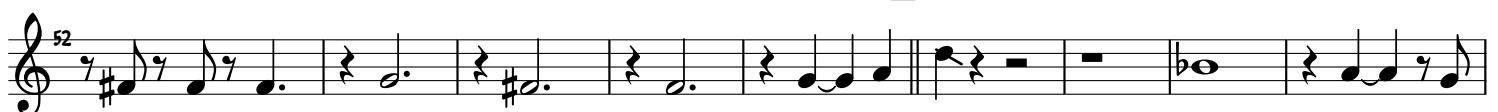
A



B



C



D



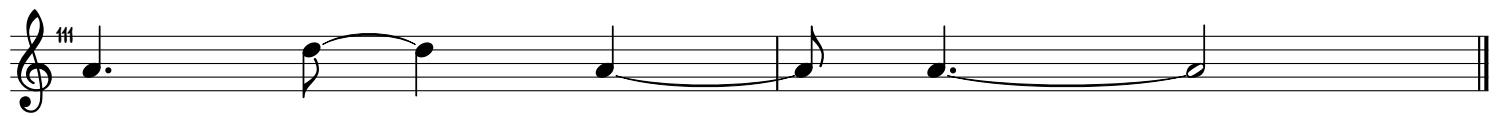
E



|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 under a bracket labeled '1.', and measures 5 through 8 are grouped under a bracket labeled '2.'. The chords are as follows:

- Measure 1: A (4:4 time), B<sub>Δ9</sub>
- Measure 2: B<sub>Δ7</sub>
- Measure 3: C<sub>-7</sub>, C<sub>-7</sub> (with a B<sub>b</sub> below the staff)
- Measure 4: A<sub>ø7</sub>, D<sub>7<sub>b</sub>13</sub>, G<sub>-7</sub>
- Measure 5: E<sub>7sus</sub>
- Measure 6: D<sub>ø7</sub>
- Measure 7: G<sub>7<sub>b</sub>13</sub>
- Measure 8: C<sub>7#11</sub>
- Measure 9: E<sub>13<sup>b</sup></sub>
- Measure 10: F<sub>7<sub>b</sub>9</sub>
- Measure 11: B<sub>Δ9</sub>
- Measure 12: E<sub>13<sup>b</sup></sub>
- Measure 13: B<sub>Δ7</sub>
- Measure 14: E<sub>13<sup>b</sup></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

~~C~~ 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

# 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>7      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)

# I Can't Give You Anything But Love

Jimmy McHugh

**A**

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

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

**B**

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

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

**A**

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

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

**C**

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

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

# I Concentrate On You

for Josefina Mendez

Cole Porter

Handwritten musical score for "I Concentrate On You" by Cole Porter. The score consists of eight staves of music for a single instrument, likely piano, in common time (indicated by a '4'). The key signature is one flat (B-flat). The music is divided into sections by measure numbers and includes various chords and rests. Chords labeled include BbMA7, Eb9#11, Bbm17, Abm17 Db7 Gb6, Cm17b5, F7b9, Bbm17, Abm17 Db7 Cm17b5 Gb13 F7#5 F7 Bb6, Cm17 F7, BbMA7, Eb9#11, Bbm17, Abm17 Db7 Gb6, Ebm17, Ab7, Dbm17, Cm17b5 F7#5 F7 Bb6, Em17b5 Ebm17 Gb/Bb Bbm17 Gm17, Cm17 F7b9 Bbm17 Bb9sus, Ebm17 Ab9sus, Gb/Db Dbm17 Dbm17 Gm17b5 C7b9 Fm17 F7b9, Bb6 Dm17 Em17b5 Ebm17 Cm17 F7 Dm17 Gm17 Am17 D7, Dm17b5 G7#5b9 Cm17 Gb7#11 F7#5 F7b9 Bb6 Cm17 F7.

## If You Could See Me Now

(Ballad)

Tadd Dameron

**A**

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

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

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

**B**

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

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

**A**

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

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

# I Get A Kick Out Of You

(Medium Swing)

Cole Porter

**A**

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

**B**

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

D.C. al 1st ending

# Insensatez

(Bossa)

Tom Jobim &  
Vinícius de Moraes

The musical score consists of eight staves of piano sheet music. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The first staff shows a melodic line with a harmonic progression: Bm⁹, ∕, B,⁹, ∕. The second staff follows with A⁹, ∕, E⁷/G♯, ∕. The third staff continues with G⁶, ∕, Cmaj⁷, ∕. The fourth staff shows C♯⁹m⁷⁵, F♯⁹⁵, Bm⁹, Bm⁷, B,¹³. The fifth staff continues with D⁷/A, ∕, A,⁹, ∕. The sixth staff shows Gmaj⁷, C♯⁹m⁷⁵, F♯⁹⁵, Bm⁷, B,¹¹. The seventh staff continues with D⁷/A, ∕, G,⁹⁴m⁷, C♯⁹⁵. The eighth staff concludes with G⁶⁵, F♯⁹⁵, Bm⁷, F♯⁹⁵, ∕.

(Fim)

Johnny Mercer

# I'm Old Fashioned

for Josefina Mendez

Jerome Kern

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



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



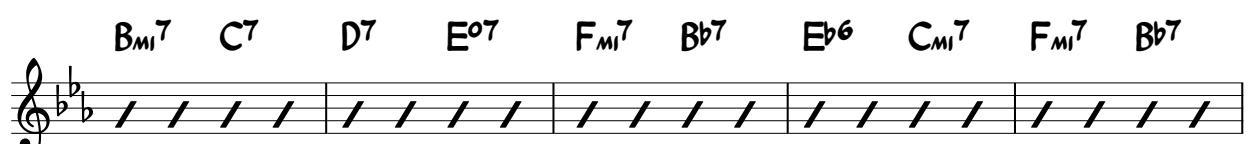
$C 9 \quad F_{MI} 7 \quad G^b 07 \quad F_{MI} 7 \quad Bb 7$



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



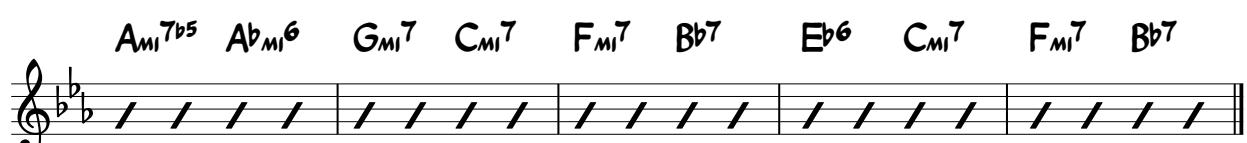
$B_{MI} 7 \quad C 7 \quad D 7 \quad E^o 7 \quad F_{MI} 7 \quad Bb 7 \quad E^b 6 \quad C_{MI} 7 \quad F_{MI} 7 \quad Bb 7$



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



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



# I Only Have Eyes For You 1

Harry Warren

(Ballad)

**A**  
4| A-7

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

| G<sub>Δ7</sub>

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

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

**B**

| A-7

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

| A<sub>ø7</sub>

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

**C**

| A-7

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

| G<sub>Δ7</sub>

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

| A-7

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

# It Had To Be You 1

(Medium Swing)

Isham Jones

A

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

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

B

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

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

A

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

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

C

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

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

# I Thought About You

for Josefina Mendez

Jimmy Van Heusen

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Just Friends

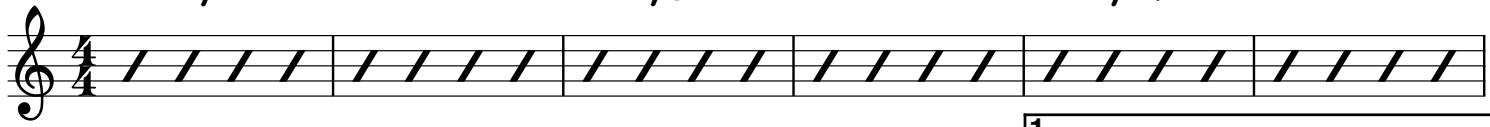
for Josefina Mendez

John Klenner

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

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

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



|1.

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

D<sub>M1</sub>7

G7

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



|2.

D7#11

D<sub>M1</sub>7 G7

G<sub>M1</sub>7 C7

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



D7

D<sub>M1</sub>7

G7

C<sub>MA</sub>7

G<sub>M1</sub>7 C7



(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. |  $C_6$  |  $A_7$  |  $D_{-7} D_{-7}^{\overline{|}} C$  |  $B_{\emptyset 7} E_{7b9} \left. \right\}$

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

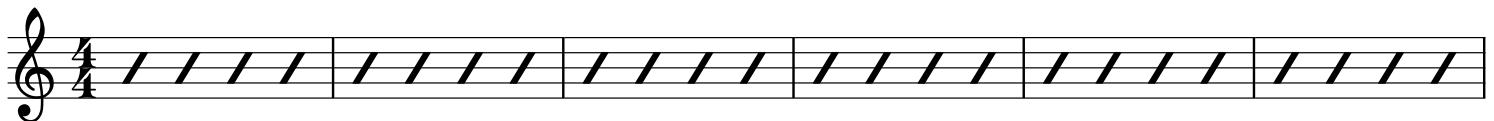
D<sub>MI</sub>7

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

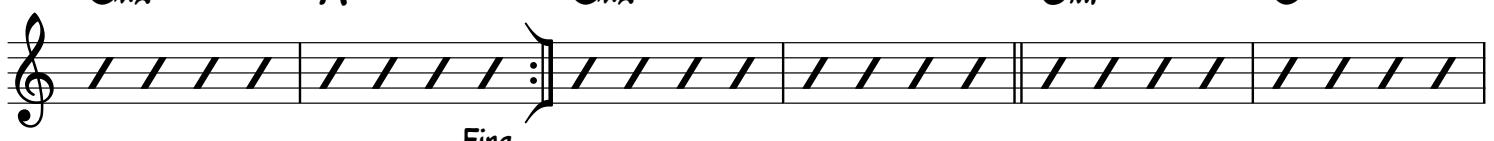
A<sup>7</sup><sub>b9</sub>

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' indicating common time. The music is divided into measures by vertical bar lines. Chords are written above the staff, and specific notes are indicated by dots. The score includes lyrics in parentheses above certain measures. The chords and lyrics are as follows:

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

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

(REPEAT LAST 22 BARS FOR SOLO)

## Like A Lover

(Bossa Nova)

Dori Caymmi-Nelson Motta

**A**

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

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

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

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

**B**

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

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

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

|  $F_{7sus}$  |

D.C. al Fine

(Bossa Nova)

## Little Boat (O Barquinho) 1

Roberto Menescal



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

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

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

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

# The Look of Love

For Josefina Méndez

Burt Bacharach

The musical score consists of five staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature varies throughout the piece.

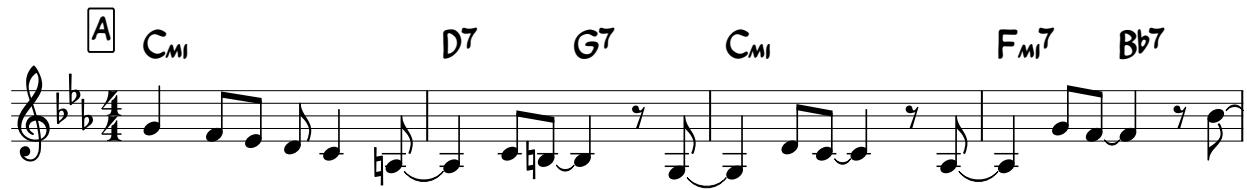
- Staff 1:** Contains three measures. The first measure has a C<sub>M1</sub> chord. The second measure has a G<sub>M1</sub>7 chord. The third measure has an A<sub>bM1</sub>7 chord.
- Staff 2:** Contains five measures. The first measure has a G<sup>7</sup><sub>sus</sub> chord. The second measure has a G<sup>7</sup> chord. The third measure has a C<sub>M1</sub> chord. The fourth measure has a C<sup>7</sup> chord. The fifth measure has an A<sub>bM1</sub>7 chord.
- Staff 3:** Contains five measures. The first measure has an A<sub>bM1</sub> chord. The second measure has an E<sub>bM1</sub>7 chord. The third measure has an E<sup>b</sup>7 chord. The fourth measure has an A<sub>bM1</sub>7 chord. The fifth measure has an A<sub>b</sub>6 chord.
- Staff 4:** Contains four measures. The first measure has a G<sup>7</sup><sub>sus</sub> chord. The second measure has a C<sub>M1</sub>7 F<sup>7</sup> chord. The third measure has an E<sub>b</sub>6 chord. The fourth measure has an F<sub>M1</sub>7 chord.
- Staff 5:** Contains four measures. The first measure has an E<sub>b</sub>6 chord. The second measure has an F<sub>M1</sub>7 chord. The third measure is a repeat of the first two measures of Staff 4, indicated by a bracket labeled "1.". The fourth measure has a C<sub>M1</sub> chord.
- Staff 6:** Contains four measures. The first measure has a C<sub>M1</sub> chord. The second measure has a C<sub>M1</sub> chord. The third measure has an F<sub>M1</sub> chord. The fourth measure has a C<sub>M1</sub> chord.

# Lullaby of Birdland

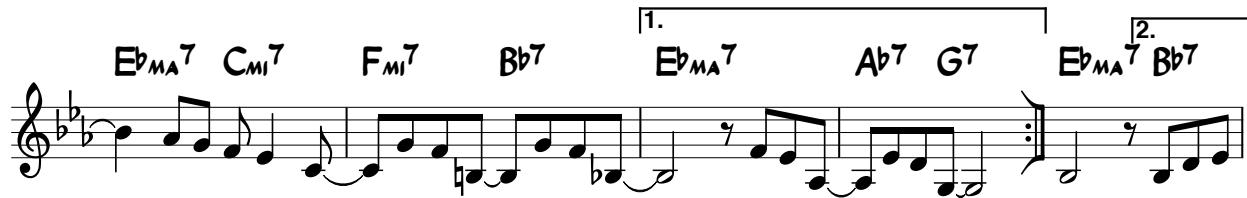
for Josefina Mendez

George Shearing

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



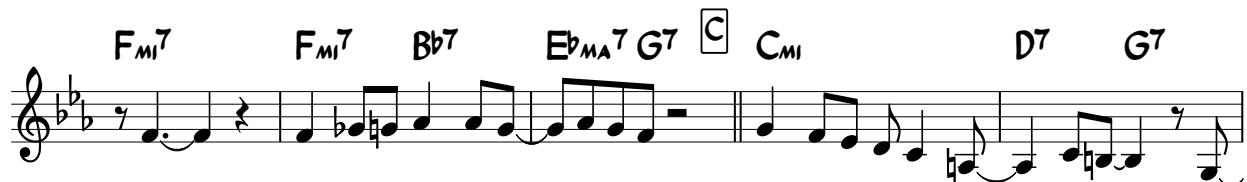
E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>



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



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



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



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

Luiz Bonfa

**A**

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

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

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

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

**B**

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

| 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. The first section consists of four measures of Eb<sub>MI</sub>7 followed by four measures of Ab7. This is followed by a repeat sign and another measure of Eb<sub>MI</sub>7.

Eb<sub>MI</sub>7

Ab<sub>MI</sub>7

D<sub>b</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

The second section consists of a repeating pattern of Eb<sub>MI</sub>7, Ab7, D<sub>b</sub>7, Eb<sub>MI</sub>7, Ab7, and Eb<sub>MI</sub>7 chords.

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

Eb<sub>MI</sub>7

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

D<sub>b</sub>7

Eb<sub>MI</sub>7

The third section consists of a repeating pattern of Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, D<sub>b</sub>7, and Eb<sub>MI</sub>7 chords.

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

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

B

Eb<sub>MI</sub>7

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

Eb<sub>MI</sub>7

The fourth section consists of a repeating pattern of Eb<sub>MI</sub>7, Ab7, Eb<sub>MI</sub>7, Bb7#9, Eb<sub>MI</sub>7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, and Eb<sub>MI</sub>7 chords.

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

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

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

Eb<sub>MI</sub>7

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

C

Ab<sub>MI</sub>7

The fifth section consists of a repeating pattern of Ab<sub>MI</sub>7, D<sub>b</sub>7, G<sub>b</sub><sub>MA</sub>7, B7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, Bb<sub>MI</sub>7<sup>b5</sup>, Eb7, C, and Ab<sub>MI</sub>7 chords.

D<sub>b</sub>7

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

B7

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

Bb7

Eb<sub>MI</sub>7

The sixth section consists of a repeating pattern of D<sub>b</sub>7, G<sub>b</sub><sub>MA</sub>7, B7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, Ab<sub>MI</sub>7, D<sub>b</sub>7, G<sub>b</sub><sub>MA</sub>7, and B7 chords.

Bb7#9

Eb<sub>MI</sub>7

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

Eb<sub>MI</sub>7

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

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

The seventh section consists of a repeating pattern of Bb7#9, Eb<sub>MI</sub>7, F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, Ab<sub>MI</sub>7, D<sub>b</sub>7, G<sub>b</sub><sub>MA</sub>7, and B7 chords.

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

Bb7

Eb<sub>MI</sub>7

Eb<sub>MI</sub>7

The eighth section consists of a repeating pattern of F<sub>MI</sub>7<sup>b5</sup>, Bb7, Eb<sub>MI</sub>7, and Eb<sub>MI</sub>7 chords.

Bossa Nova

# Meditation

For Josefina Mendez

Tom Jobim

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

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

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

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

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

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

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

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

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

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

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

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      E<sup>7</sup>      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      E<sub>M1</sub>7

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 -

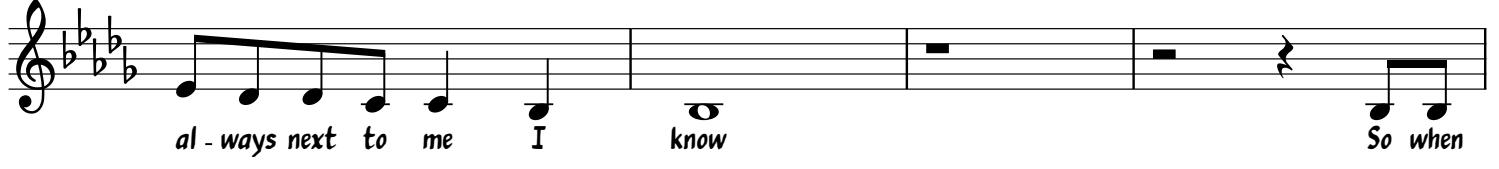
**Staff 3:** F7#9, B<sub>B<sub>MA</sub></sub>7  
ak - ened by a bright full moon and re - a - li - aing you're not there

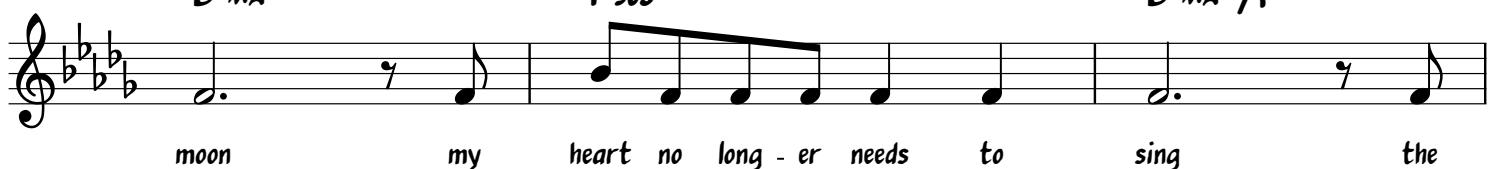
**Staff 4:** F<sub>M1</sub>9, B<sub>B<sub>M1</sub></sub>11, B<sub>B<sub>M1</sub></sub>/A<sub>B</sub>  
I won - der if you care to

**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

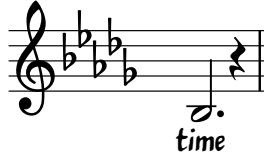
**Staff 7:** D<sub>B<sub>MA</sub></sub>7#11, C7#9, F<sub>M1</sub>7  
spi - rals in an - oth - er fear and won - der why it's so you're

**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**  


# More

for Josefina Mendez

E<sub>b</sub>MA<sup>7</sup>      C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      B<sub>b</sub><sup>9</sup>      E<sub>b</sub>MA<sup>7</sup>

C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      1. B<sub>b</sub><sup>9</sup>      2. D<sub>Mi</sub><sup>7</sup> G<sup>7b9</sup>      C<sub>Mi</sub>

C<sub>Mi</sub>(MA<sup>7</sup>)      C<sub>Mi</sub><sup>7</sup>      C<sub>Mi</sub><sup>6</sup>      F<sub>Mi</sub><sup>7</sup>      F<sup>9</sup>

F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>      B<sub>b</sub><sup>7b9</sup>      E<sub>b</sub>MA<sup>7</sup>      C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>

B<sub>b</sub><sup>9</sup>      E<sub>b</sub>MA<sup>7</sup>      C<sub>Mi</sub><sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

C<sub>Mi</sub>      C<sub>Mi</sub>(MA<sup>7</sup>)      C<sub>Mi</sub><sup>7</sup>      C<sub>Mi</sub><sup>6</sup>      F<sub>Mi</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>

E<sub>b</sub>MA<sup>7</sup>      F<sub>Mi</sub><sup>7</sup>      B<sub>b</sub><sup>7b9</sup>

## 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.

(Medium Swing)

**Nice 'n Easy**

Spence-Bergman-Keith

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

$A_+$

$C_\circ 7$

$F_{7\sharp 9}$

$A_6^\flat$

$B_{-7}^\flat$

$B_{-7}^\flat$

$A_7^\flat$

$E_7^\flat$

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

**B**  
 $F_{-7}$

$F_{-\Delta 7}$

$E$

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

**C**  
 $C_\circ 7$

$F_{7\sharp 9}$

$E_{7\sharp 11}$

$B_{-7}^\flat$

$E_7^\flat$

**A**  
 $A^\flat$

$A_+$

$A_6^\flat$

$A_7^\flat$

**D**  
 $D_{\Delta 7}^\flat$

$C_{7\flat 9}$

$F_{-7}$

$B_7^\flat$

$B_\circ 7$

**C**  
 $C_{-7} \ F_{-7} \ B_{-7}^\flat \ E_7^\flat \ A_6^\flat$

$B_{-7}^\flat \ E_7^\flat$

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

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

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

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

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

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

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

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



(Bossa Nova)

**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> |

# Pretty World

For Josefina Mendez

Intro Instrumental

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

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

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

$E_{MA}^b 7$    D.S.

Ballad

# 'Round About Midnight

for Josefina Mendez

T. Monk

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

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

**522**

**SABOR A MI**

Composer

**A**

**B**

**LUJON**

Henry Mancini 1960

**D-7**  
Bass Line

**A**

**D-9**

**G-9**

**B**

**D.S. al Fine**

# Se Todos Fossem Iguais a Voce

for Josefina Méndez

Jobim

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

- Staff 1:** Features chords E<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 shows a bass line with various rests and notes, and above it are labels for chords:  $A^{\flat}/G$ ,  $G/E^{\flat}$ ,  $G/F$ ,  $F/D^{\flat}$ ,  $E_{m1}7$ ,  $E^{\flat}o$ , and  $D_{m1}7$ . The middle staff shows a bass line with labels:  $A7^{b9}$ ,  $D_{m1}7$ ,  $F_{m1}7$ ,  $A^{\flat}o$ ,  $B^o$ , and  $B^{\flat}7^{\#11}$ . The bottom staff shows a bass line with labels:  $A7\text{alt}$ ,  $A^{\flat}7^{\#11}$ , and  $G_{sus}$ . The score concludes with a repeat sign and two endings.

# Softly, as in a Morning Sunrise

for Josefina Mendez

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

The first staff contains chords: G<sub>M1</sub>7, A<sub>M1</sub>7<sub>b5</sub>, D7<sup>#9</sup>, G<sub>M1</sub>7, A<sub>M1</sub>7<sub>b5</sub>, D7<sup>#9</sup>, G<sub>M1</sub>7.

The second staff begins with E<sub>b</sub>7<sup>\*11</sup>, D7<sup>#9</sup>, followed by a bracketed section labeled "1." containing G<sub>M1</sub>7 and A<sub>M1</sub>7<sub>b5</sub>, D7<sup>#9</sup>. This is followed by a bracketed section labeled "2." containing G<sub>M1</sub>7, C<sub>M1</sub>7, F7, and B<sub>b</sub><sub>MA</sub>.

The third staff contains B°.

The fourth staff contains C<sub>M1</sub>7, C<sub>M1</sub>7/B<sub>b</sub>, and A<sub>M1</sub>7<sub>b5</sub>.

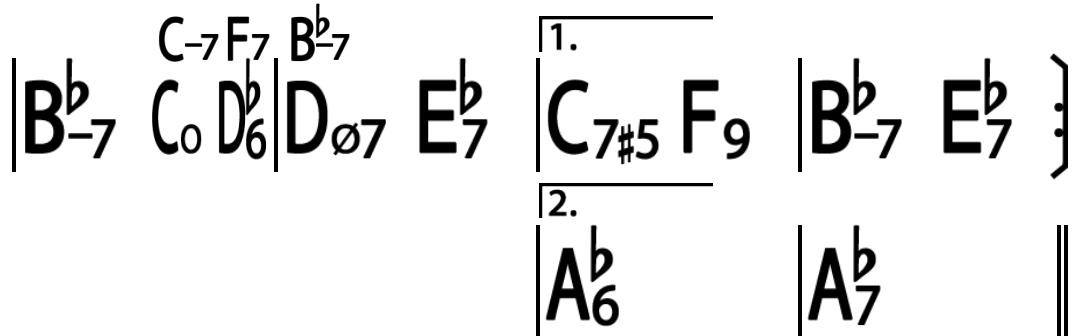
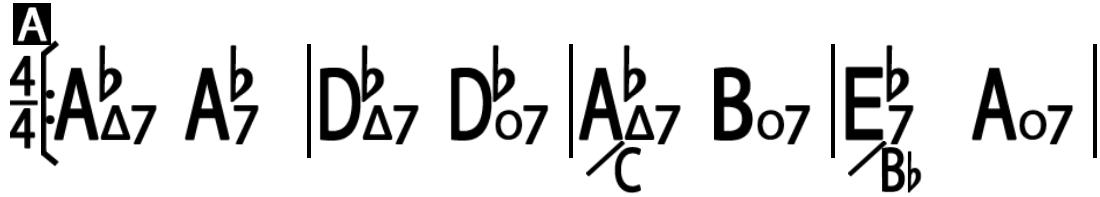
The fifth staff contains D7<sup>#9</sup>.

## Someone To Watch Over Me

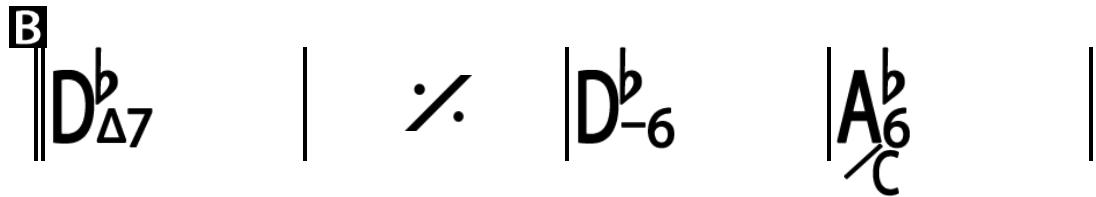
(Ballad)

George Gershwin

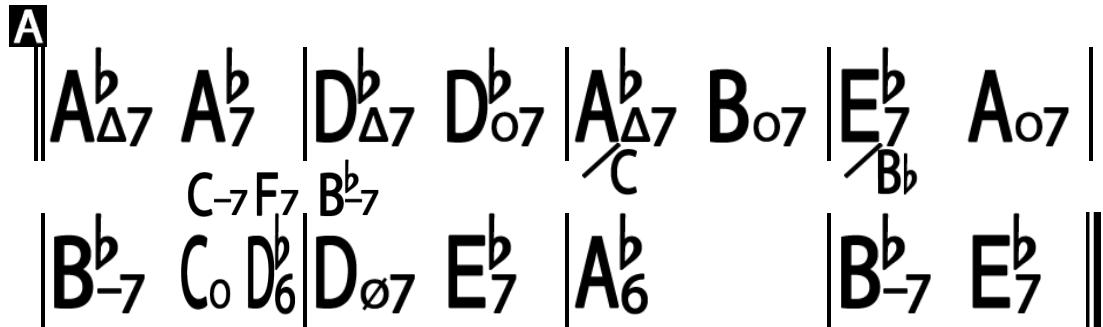
A



B



A



# Something

for Josefina Mendez

Lennon/McCartney

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

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

Double Tempo (♩=♩)

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

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

Temp 1 (♩=♩)

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

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

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

(Bossa Nova)

## So Nice (Summer Samba) 1

Marco Valles

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

(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 $_{\Delta 7}$	⋮	

## S' Wonderful

(Medium Up Swing)

George Gershwin

**A**

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

$C_7$  |  $F_7$  |  $B_6^b$   $G_{-7}$  |  $C_7$   $F_7$  |

$B_6^b$  |  $E_{-7}$   $A_{7b9}$  |

**B**

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

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

**A**

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

$C_7$  |  $F_7$  |  $B_6^b$   $G_{-7}$  |  $C_7$   $F_7$  |

(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>ø7</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>ø7</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>ø7</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**

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

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

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

**B**

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

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

**A**

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

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

## There Will Never Be Another You

(Medium Up Swing)

Harry Warren

**A**  
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 Maj<sup>7</sup> ∕ E Maj<sup>7</sup> ∕ A Maj<sup>13</sup>  
G Maj<sup>7</sup> ∕ ∕ Bm<sup>7</sup> ∕ E<sup>7b9</sup>  
Am<sup>7</sup> ∕ B<sup>7\#5</sup> ∕ Em<sup>7</sup> ∕ Em(<sup>△</sup>7) ∕ F<sup>\#7\#5</sup>  
BMaj<sup>7</sup> ∕ F<sup>\#13</sup> ∕ Bm<sup>7</sup> ∕ E<sup>9</sup> ∕ Am<sup>7</sup> ∕ D<sup>7\#5</sup>

B

G Maj<sup>7</sup> ∕ ∕ G m<sup>7</sup> ∕ C<sup>9</sup>  
G Maj<sup>7</sup> ∕ ∕ D m<sup>9</sup> ∕ G<sup>7</sup> 6 ∕ D<sup>b7</sup>  
CMaj<sup>7</sup> ∕ C m<sup>6</sup> ∕ Bm<sup>7</sup> ∕ B<sup>b7</sup>  
Am<sup>7</sup> ∕ D<sup>7b9</sup> ∕ G m<sup>7</sup> C<sup>7</sup> ∕ G m<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 common time (indicated by '4'). The music is divided into measures by vertical bar lines.

**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, E<sup>7</sup>, C<sub>MA</sub>7, F<sup>7#11</sup>, B<sub>MI</sub>7

**Staff 3:** E<sup>7</sup>, A<sup>7</sup>, 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:** E<sup>7</sup>, C<sub>MA</sub>7, F<sup>7#11</sup>, B<sub>MI</sub>7, E<sup>7</sup>, A<sup>7</sup>

**Staff 6:** D<sup>7</sup>, G<sub>MA</sub>7, E<sub>MI</sub>7, A<sup>7</sup>

(Bossa)

# Vivo sonhando

Tom Jobim

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

# Você E Eu

for Josefina Méndez

The sheet music consists of ten staves of musical notation, likely for piano, arranged vertically. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4 throughout.

- Staff 1:** Labeled **B<sup>b</sup>⁹**. The melody starts with eighth-note pairs followed by quarter notes.
- Staff 2:** Labeled **A<sup>7alt</sup>**. The melody continues with eighth-note pairs and quarter notes.
- Staff 3:** Labeled **B<sup>b</sup>⁹**, **dm⁷b⁵**, **G⁷alt**, and **C<sub>Mi</sub>¹¹**. The melody includes eighth-note pairs and quarter notes, with a fermata over the last note of the G⁷alt section.
- Staff 4:** Labeled **E<sup>b</sup><sub>Mi</sub>⁶**, **E<sup>b</sup><sub>Mi</sub>**, **B<sup>b</sup>⁹/D**, and **D<sup>b</sup>⁰**. The melody features eighth-note pairs and quarter notes.
- Staff 5:** Labeled **C<sub>Mi</sub>¹¹**, **F¹³**, and **B<sup>b</sup>⁹**. The melody includes eighth-note pairs and quarter notes.
- Staff 6:** Labeled **A<sup>7alt</sup>**, **B<sup>b</sup>⁹**, **D<sub>Mi</sub>⁷b⁵**, and **G⁷alt**. The melody features eighth-note pairs and quarter notes.
- Staff 7:** Labeled **D<sub>Mi</sub>¹¹**, **D<sub>Mi</sub>⁹**, **E<sup>b</sup><sub>Mi</sub>⁶**, and **E<sup>b</sup><sub>Mi</sub>**. The melody includes eighth-note pairs and quarter notes.
- Staff 8:** Labeled **B<sup>b</sup>⁹/D**, **G⁷b⁹**, **C¹³**, **D<sup>b</sup>⁰**, **D<sub>Mi</sub>⁷b⁵**, **G⁷b⁹**, **C⁹**, and **E<sup>b</sup>¹³**. The melody features eighth-note pairs and quarter notes.
- Staff 9:** Labeled **B<sup>b</sup>**. The melody concludes with eighth-note pairs.

# 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

**B**

A<sub>B</sub><sub>MA</sub>7 C<sub>M</sub>I11 D<sub>B</sub><sub>MA</sub>9 C<sub>M</sub>I7 B<sub>B</sub><sub>MI</sub>9 C<sub>M</sub>I7 D<sub>B</sub><sub>MI</sub>9

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

# The Way You Look Tonight

for Josefina Mendez

Jerome Kern

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

(Bossa Nova)

**Wave**

Antonio-Carlos Jobim

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

# You'd Be So Nice To Come Home To

for Josefina Mendez

Cole Porter

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

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

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

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

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

fine

Haven Gillespie

# You Go To My Head

for Josefina Mendez

Fred Coots

A

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



1.

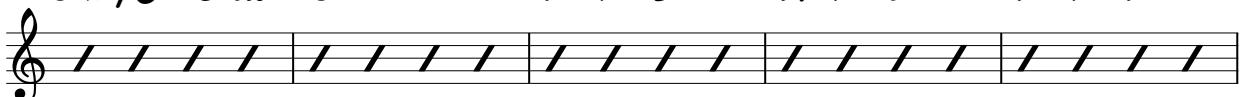
C<sub>MA</sub>7 A7<sub>#5#9</sub> D<sub>MI</sub>7 G7<sub>b9</sub> C<sub>MA</sub>7 G<sub>MI</sub>7 C7 F<sub>§</sub> F#<sup>o</sup>

2.



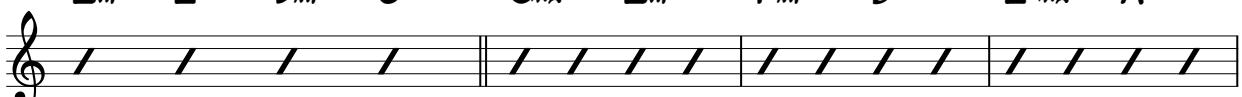
C<sub>MA</sub>7/G G<sup>9</sup><sub>sus</sub> C<sup>6</sup>

F#<sub>MI</sub>7 B<sup>9</sup> A<sub>b</sub><sub>MI</sub>7 D<sub>b</sub>7<sub>b9</sub> F#<sub>MI</sub>7 F7<sub>#11</sub>



C

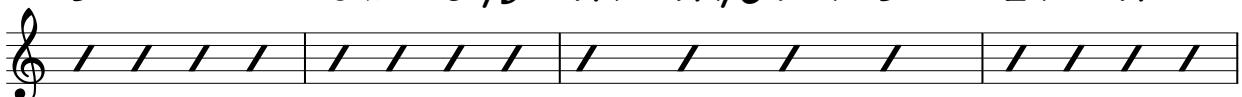
E<sub>MI</sub>7 E<sub>b</sub>9<sub>#11</sub> D<sub>MI</sub>7 G7<sub>b9</sub> C<sub>MA</sub>7 E<sub>MI</sub>7 F<sub>MI</sub>7 B<sub>b</sub>7<sub>b9</sub> E<sub>b</sub><sub>MA</sub>7 A<sub>b</sub>7<sub>#11</sub>



D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>MI</sub>9 A<sub>MI</sub>7<sub>b5</sub> D<sub>MI</sub>7<sub>b5</sub> G7<sub>b9</sub> C<sub>MA</sub>7 G<sub>MI</sub>7 C7<sub>b9</sub> F<sub>MA</sub>7



B<sub>b9</sub> C<sub>MA</sub>7 G<sup>6</sup>/B A<sub>MI</sub>7 A<sub>MI</sub>/G F#<sub>MI</sub>7<sub>b5</sub> B7<sub>b9</sub> E<sub>MI</sub>7 A7<sub>b9</sub>



D<sub>MI</sub>7

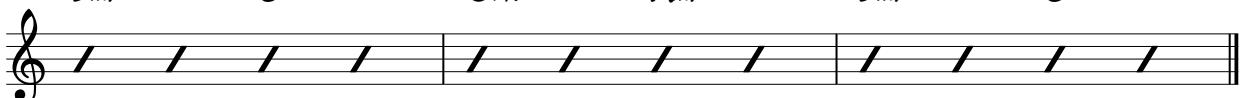
G7<sub>b9</sub>

C<sub>MA</sub>7

A<sub>MI</sub>7

D<sub>MI</sub>7

G7<sub>b9</sub>



# You Don't Know Me

for Josefina Mendez

Eddie Arnold

The music is arranged in six staves:

- Staff 1: Chords A, G, G<sup>7</sup>, C. Below the staff: 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 2: Chords <sup>2.</sup>A<sub>M1</sub>7, D<sup>7</sup>, G. Below the staff: C, G, G<sup>7</sup>, C.
- Staff 3: Chords A<sub>M1</sub>7, D<sup>7</sup>, G. Below the staff: E<sub>M1</sub>7, B<sub>M1</sub>7.
- Staff 4: Chords A<sup>7</sup>, D<sup>7</sup>. Below the staff: A<sup>7</sup>, D<sup>7</sup>.
- Staff 5: Chords A<sup>7</sup>, D<sup>7</sup>. Below the staff: A<sup>7</sup>, D<sup>7</sup>.
- Staff 6: Chords A<sup>7</sup>, D<sup>7</sup>. Below the staff: A<sup>7</sup>, D<sup>7</sup>.

R6C+R4 A1 + A2 + B

## You Don't Know Me

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

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

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

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

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