

# A correnteza

Antonio Carlos Jobim & Luiz Bonfá

arr. Paulo Jobim

*Moderato*

1 *mp* *mf*

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef. The left hand has a few chords and a short eighth-note pattern in the bass clef.

$D\flat 7(\sharp 11)$ <sub>9</sub>

$C\text{maj}7(\flat 9)$

$G7(\flat 13)/C$

$C\text{maj}7$

$A\text{m}(\text{maj}7)$   $A\text{m}7$

5 *mf*

A cor-ren-te-za do ri-o Vai le-van-do\_a-que-la flor O meu bem já\_es-tá dor-

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes chords and a bass line with some grace notes.

$D7(9)$

$G\frac{7}{4}(9)$

$C$

$G\frac{7}{4}(9)$

$C$

$G\frac{7}{4}(9)$

9

mino Zom-bando do meu a-mor Zom-bando do meu a-mor Na bar-ran-cei-ra do

The second line of the song continues the vocal melody and piano accompaniment. The piano part features chords and a bass line.

A correnteza

Cmaj7( $\frac{9}{6}$ )

G7( $\frac{13}{9}$ )/C

Cmaj7

Am(maj7) Am7

D7(9)

G $\frac{7}{4}$ (9)

ri - o O in - gá se de - bru - çou E\_a fru - ta que\_e - ra ma - du - ra A cor - ren - te - za le -

C

G $\frac{7}{4}$ (9)

C

G $\frac{7}{4}$ (9)

F#m7

F7(#11)

Em7(9)

*ritard.*

**meno mosso**

vou A cor - ren - te - za le - vou A cor - ren - te - za le - vou, ah E cho - veu u - ma se -

Fmaj7/E

Em7

A7(13)

Am7(#5)

Dm7(9)

Gm6

ma - na — E\_u não vi o meu a - mor O bar - ro fi - cou mar -

Dm7  
*ritard.*

G6

Gm6

Dm7  
*accel.*

G7(9)

Cmaj7(9)  
**Tempo 1<sup>o</sup>**

G $\frac{7}{4}$ (9)

Cmaj7( $\frac{9}{6}$ )

G7( $\frac{13}{9}$ )/C

ca - do A - on - de\_a boi - a - da — pas - sou

De - pois da chu - va pas - sa - da Céu a - zul se\_a - pre - sen -

A correnteza

Am 7(9) m(maj7) m7 D7(9) G $\frac{7}{4}$ (9) C G $\frac{7}{4}$ (9) C6 G $\frac{7}{4}$ (9)

tou Lá na bei-ra da es - tra-da Vem vindo— o meu a - mor Vem vindo— o meu a - mor Vem vindo Oh\_o Dan -

Cmaj7(9) G $\frac{7}{4}$ (9) Cmaj7(9) G $\frac{7}{4}$ (9) Cmaj7(9) G $\frac{7}{4}$ (9)

dá Oh\_o Dan - dá Oh\_o Dan - dá, Oh\_o Dan - dá, Oh\_o Dan - dá Oh\_o Dan -

Cmaj7(9) B7(13) B7(b13) Emaj7(9) B7(13) B7(b13) Emaj7(9) Am 6  
*meno mosso*

dá E cho - veu u - ma se - ma - na E eu não vi o meu a - mor O bar - ro fi - cou mar -

Em7 A7 Am 6 Em7 A7(b9) Dm7(9) Db7(#9) C Cmaj7

ca - do A - on - de\_a boi - a - da pas - sou A cor - ren - te - za do

A correnteza

C7 F Fm6 Em/G Gb7(#11) Em/G G7/4(9) *Tempo 1º*

ri - o Vai le - van-do\_a-que - la flor E\_u a - dor - me - ci sor - rin - do So - nhando com nos - so\_a -

41

C6/G G7/4(9) C6/G G7/4(9) Cmaj7(9) G7/4(9) Cmaj7(9) G7/4(9)

mor So - nhando com nos - so\_a - mor So - nhando Oh\_o Dan - dá Oh\_o Dan - dá Oh\_o Dan -

44

Cmaj7(9) G7/4(9) Cmaj7(6)

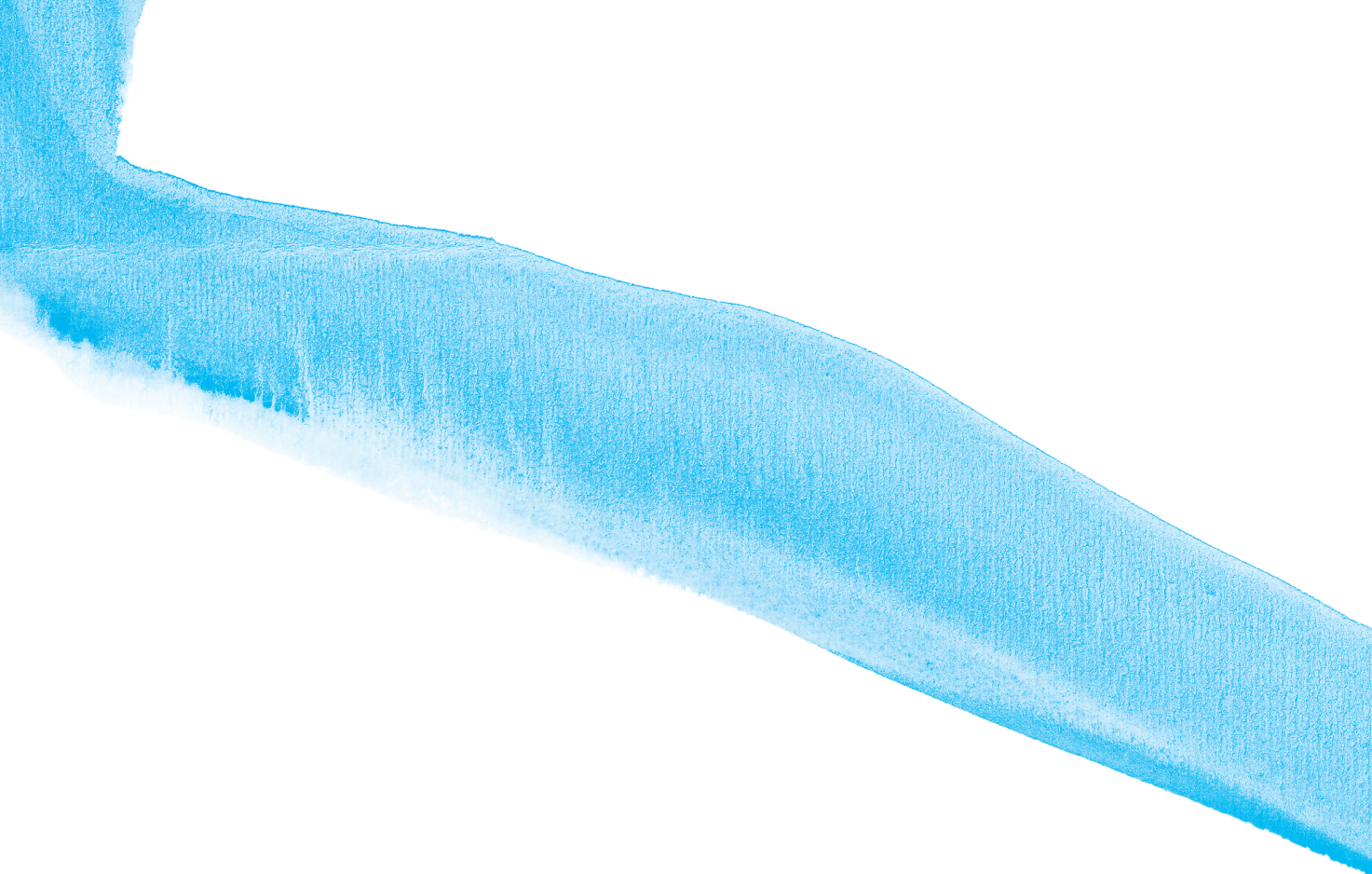
dá, Oh\_o Dan - dá, Oh\_o Dan - dá Oh\_o Dan - dá

48

Cmaj7 Fmaj7 Cmaj7(6)

51





# A felicidade

Antonio Carlos Jobim & Vinicius de Moraes

arr. Paulo Jobim

*Moderato*

C maj7(6)

Tris - te - - - - za não tem fim Fe - li -

*mp*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics 'Tris - te - - - - za não tem fim Fe - li -' are written below the vocal line.

E m                      B7(b9)                      Em7                      A7                      D m7(9)                      G7(13)

ci - da - - - - de sim

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'ci - da - - - - de sim'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics 'ci - da - - - - de sim' are written below the vocal line.

A felicidade

Cmaj7

C6

Bm7(b5)

E7

Am7

A fe - li - ci - da - de\_é co - mo\_a pluma Que\_o ven - to vai le - van -  
 A fe - li - ci - da - de\_é co - mo\_a gota De\_or - va - lho nu - ma pé -

Am7

A♭m7

Gm7

C7

F6

Dm7(9)

do pe - lo ar - Vo - a - tão le - ve - mas tem -  
 ta - la - de flor - Bri - lha - tran - qui - la - de - pois -

Am7

D7

Am7

D7

Dm7

Am7

- a vi - da bre - ve - Pre - ci - sa que\_ha - ja ven - to sem - pa - rar -  
 - de le - ve\_os - ci - la - E cai - co - mo\_u - ma lá - gri - ma - de\_a - mor -

D7

Dm7

C6

F7(9)

Cmaj7

A fe - li - ci - da - de do - po - bre - pa - re - ce -  
 A mi - nha fe - li - ci - da - de\_es - tá so - nhan - do -

A felicidade

C<sub>4</sub>(9) C<sub>4</sub>(9) C7 F6 Fmaj7 Fmaj7 F6 Dm7 G7(9) Dm7

A gran-de\_i - lu - são do car - na - val A gen - te tra - ba -  
 Nos o - lhos da mi - nha na - mo - rada É co - mo es - ta noi -

Dm 6 G7(9) Cmaj7(9) F#m7(b5) B7(b9)

lha o a - no in - teiro Por um mo - men - to de so - nho Pra fa -  
 te pas - san - do, pas - sando Em bus - ca da ma - dru - ga da Fa - lem

Em7 A7(b9) Dm7 G#dim7 Am Am/G D/F#

zer a fan - ta - si - a De rei ou de pi - ra - ta ou jar - di - nei - ra  
 bai - xo por fa - vor Pra que e - la a - cor - de a - le - gre co - mo o di - a

Dm/F E7 Am D7 Dm7 Am D7 Dm7 al Coda

E tu - do se a - ca - bar na quar - ta - feira Tris -  
 O - fe - re - cen - do bei - jos de a - mor al Coda

Cmaj7(9) C6

Cmaj7(9)

Cmaj7(9) C6

Cmaj7(9)

C6

Em7

te - - - - za não - tem fim - - - - Fe - li - - - ci -

This system contains the first five measures of the piece. The vocal line starts with a whole note 'te' followed by a quarter note 'za', then a half note 'não', and a quarter note 'tem'. The piano accompaniment features a steady bass line of quarter notes and a treble line with chords and moving lines. Measure numbers 49 and 50 are indicated.

B7(b9)

Em7

A7(b9)

Dm7(9)

G7(<sup>13</sup><sub>b9</sub>)

Dm7(9)

G7(<sup>13</sup><sub>b9</sub>)

da - - - de sim - - - Tris- (sim) -

1 2 *D.S. al Coda*

This system contains measures 51 through 56. It features a key signature change to one sharp (F#). The vocal line has a whole note 'da', a quarter note 'de', a half note 'sim', and a quarter note 'Tris-'. The piano accompaniment continues with chords and moving lines. Measure numbers 54 and 55 are indicated. A first ending bracket covers measures 55 and 56, leading to a second ending marked 'D.S. al Coda'.

Cmaj7(9) C6

Cmaj7(9)

Cmaj7(9) C6

Cmaj7(9) C6

Cmaj7(9)

te - - - - za não - tem fim - - - - Tris-

This system contains the final five measures of the piece. The vocal line has a whole note 'te', a quarter note 'za', a half note 'não', and a quarter note 'Tris-'. The piano accompaniment concludes with sustained chords. Measure numbers 58 and 59 are indicated.

# Água de beber Water to drink

Antonio Carlos Jobim & Vinicius de Moraes

vers. Norman Gimbel

arr. Paulo Jobim

**Moderato** *mf*

B m7 B m/A A bdim 7 G m6 B m7 B m/A A bdim 7 G m6

B m7 B m/A G G6 B m7 D7(13)/F# B m7

C#7/B B m6 E m7/B B m7 E7 E m7(9) A7(9)

1 2

Eu quis— a - mar—  
Your love— is rain—

1 2

— mas ti - ve me - do — E quis— sal - var — meu co - ra - ção —  
— my heart — the flow - er — I need— your love — or I — will die —

10

D maj7

C#7(9) C7(9)

Bm6 Bb6

D6/A

D7(#9)

Mas o a - mor sa - be um se - gre - do  
 My ver - y life is in your pow - er

16

C#7(#9)

C#7(b9)

F#7(9)

Bm7

B7

O me - do po - de ma - tar o seu co - ra - ção Á - gua de be - ber -  
 Will I with - er and fade or bloom to the sky A - gua de be - ber -

21

E7(13)

Em7

Bm7

B7

Á - gua de be - ber, ca - ma - rá Á - gua de be - ber -  
 Give the flow - er wa - ter to drink A - gua de be - ber -

26

E7(13)

Em7

Bm7

D7(13)/F#

Á - gua de be - ber, ca - ma - rá  
 Give the flow - er wa - ter to drink

30

Água de beber Water to drink

Bm7 Bm/A Abdim7 Gm6 Bm7 Bm/A Abdim7 Gm6 Bm7 Bm/A G G6

Bm7 C#7/B Bm6 Em7/B Bm7 E7

Eu nun - ca fiz — coi - sa — tão cer - ta — En-trei — pra\_es - co -  
 Eu sem - pre ti - ve\_u - ma — cer - te - za — Que só — me deu —  
 The rain — can fall — on dis - tant des - erts — The rain — can fall —

Em7(9) A7(9) Dmaj7 C#7(9) C7(9) Bm6 Bb6

la - do — per - dão — A mi - nha ca - sa vi - ve\_aber -  
 de - si - lu - são — É que\_o a - mor — é\_u - ma — tris - te -  
 up - on — the sea — The rain — can fall — up - on — the flow -

D6/A D7(#9) C#7(#9) C#7(b9) F#7(9) Bm7

ta — A - bri to - das as por - tas — do co - ra - ção —  
 za — Mui - ta má - goa de - mais pa - ra\_um co - ra - ção —  
 er — Since — the rain — has to fall let — it fall — on me —

B7

E7

Em7

Bm7

Á - gua de be - ber  
A - gua de be - ber

Á - gua de be - ber, ca - ma - rá  
A - gua de be - ber ca - ma - rá

B7

E7

Em7

Bm7

D7(13)/F#

Á - gua de be - ber  
A - gua de be - ber

Á - gua de be - ber, ca - ma - rá  
A - gua de be - ber ca - ma - rá

Bm7

Bm/A

Abdim7

Gm6

Bm7

Bm/A

Abdim7

Gm6

66

Bm7

Bm/A

G

G6

Bm7

Bm

70



# Águas de março Waters of March

Antonio Carlos Jobim

arr. Claus Ogerman

*Moderato* C/B $\flat$

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics 'A' and 'É' respectively. The bottom two staves are for piano accompaniment, starting with a *mf* dynamic. The key signature is C major with a B-flat in the bass clef (C/B $\flat$ ), and the time signature is common time (C).

C/B $\flat$

A m 6  
*rhythm*

F m 6/A $\flat$

The second system of the musical score consists of four staves. The top two staves are for vocal parts with lyrics: 'stick, a stone It's the end of the road ——— It's the rest of a stump ——— It's a lit - tle a - lone'. The bottom two staves are for piano accompaniment, with a *rhythm* marking. The key signature is C major with a B-flat in the bass clef (C/B $\flat$ ), and the time signature is common time (C). The system includes a key signature change to F major with a B-flat in the bass clef (F m 6/A $\flat$ ) and a *rhythm* marking.

C6/G

G $\flat$ 7(#11)

Fmaj7

Fm6

8

*It's a sli-ver of glass— It is life,— it's the sun— It is night,— it is death— It's a trap,— it's a gun*

8

*É um ca-co de vidro,— é a vida, é o sol— É a noite, é a morte,— é o laço, é o an-zol*

8

C $\frac{9}{8}$ /G

Gm7(9)/C

F#m7(b5)

Fm6

12

*The oak when it blooms— A fox in the brush— The knot in the wood— The song of a thrush*

12

*É pe-ro-ba do campo,— é o nó da ma-deira— Cain-gá, can-deia, é o ma-ti-ta pe-reira*

12

Águas de março Waters of March

C<sup>2</sup>/G

G m7(9)

C7

F#m7(b5)

Fm 6

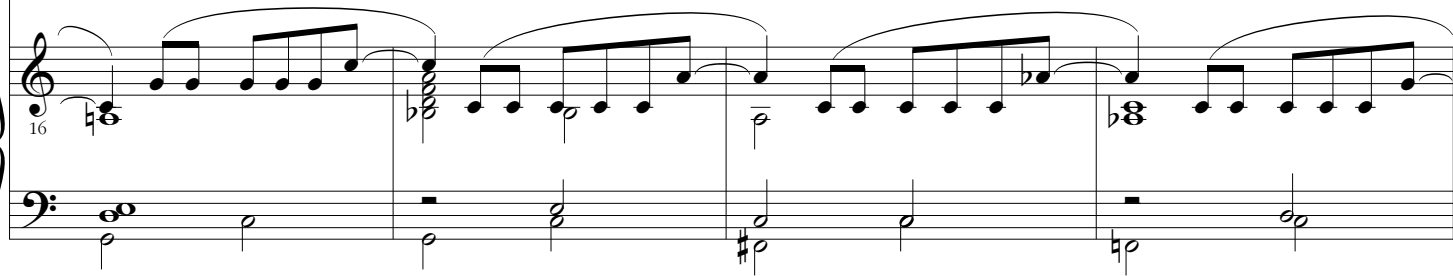
16 The wood of the wind — A cliff, a fall — A scratch, a lump — It is noth - ing at all



É ma - dei-ra de vento, — tom-bo da ri - ban - ceira — É\_o mis - té - rio pro - fundo, — é o queira ou não queira



16



C<sup>2</sup>/G

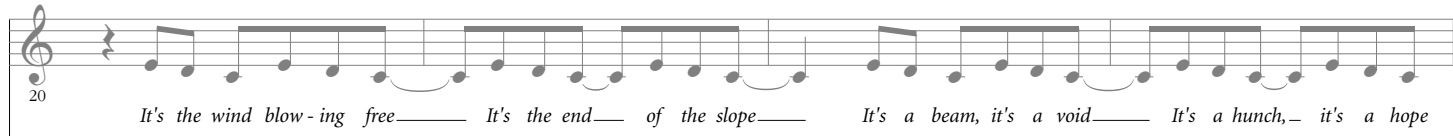
G m7

C7

F#m7(b5)

Fm 6

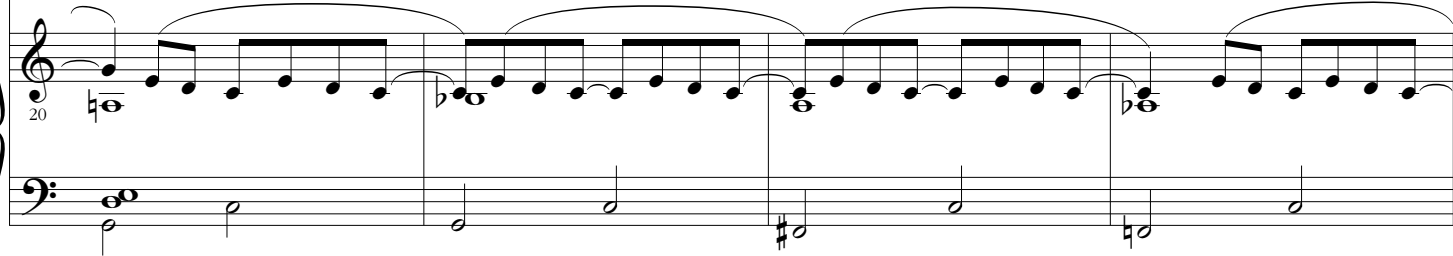
20 It's the wind blow - ing free — It's the end — of the slope — It's a beam, it's a void — It's a hunch, — it's a hope



É o ven - to ven - tando, — é o fim — da la - deira — É a viga, — é o vão, — fes - ta da cu - me - eira



20



C<sup>2</sup>/G

G m7

C7

F#m7(b5)

Fm 6

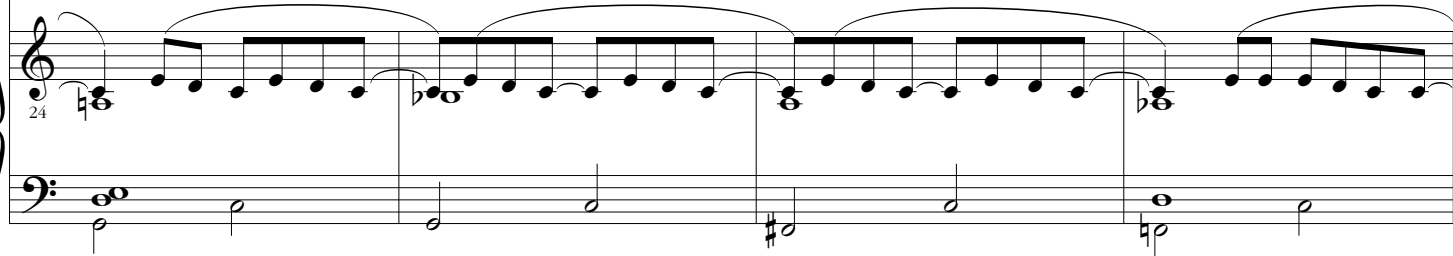
24 And the ri - ver bank talks Of the wa - ters of March — It's the end of the strain — It's the joy — in your heart



É a chu - va cho - vendo, — é con - ver - sa ri - bei - ra Das á - guas de março, — é o fim da can - seira



24



C<sup>9</sup><sub>6</sub>

C/B<sup>b</sup>

A m 6

F m 6/A<sup>b</sup>

28

The foot, the ground The flesh and the bone — The beat of the road — A sling - shot stone

É\_o pé, é\_o chão, é a mar-cha\_es-tra-deira — Pas-sa - ri-nho na mão, — pe - dra de\_a - ti - ra-deira

C<sup>9</sup><sub>6</sub>

G m7(9)/C

F#m7(b5)

F m 6

32

A fish, a flash — A sil - ve - ry glow — A fight, — a bet The range of a bow

U - ma a - ve no céu, — u - ma a - ve no chão — É um re - gato, é u - ma fonte, — é um pe - da - ço de pão

C<sup>9</sup><sub>6</sub>

C<sup>7</sup><sub>4</sub>

C7

F#m7(b5)

F m 6

36

The bed of the well — The end of the line — The dis - may — in the face — It's a loss, it's a find

É o fun-do do poço, — é o fim do ca - mi - nho No ros - to\_o des-gosto, — é um pou-co so-zinho

Águas de março Waters of March

C<sup>9</sup>/G

C/B $\flat$

A m 6

F m 6/A $\flat$

40

A spear, a spike A point, a nail A drip, a drop The end of the tale

É um es-trepe, é um prego É u-ma ponta, é um ponto — É um pin-go pin-gando — É u-ma conta, — é um conto

40

Detailed description: This system contains the first 40 measures of the piece. It features a vocal line with lyrics in English and Portuguese, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (Bb). The tempo is marked with a '7' (7/8 time). The lyrics are: 'A spear, a spike A point, a nail A drip, a drop The end of the tale' and 'É um es-trepe, é um prego É u-ma ponta, é um ponto — É um pin-go pin-gando — É u-ma conta, — é um conto'.

Cmaj7/G

G m 7(9)/C

F#m7(b5)

F m 6

44

A truck load of bricks — In the soft — morn-ing light — The shot of a gun — In the dead — of the night

É um peixe, é um gesto — É u-ma pra-ta bri-lhando — É a luz da ma-nhã, — é o ti-jo-lo che-gando

44

Detailed description: This system contains measures 44 to 52. The lyrics are: 'A truck load of bricks — In the soft — morn-ing light — The shot of a gun — In the dead — of the night' and 'É um peixe, é um gesto — É u-ma pra-ta bri-lhando — É a luz da ma-nhã, — é o ti-jo-lo che-gando'.

Cmaj7/G

Cmaj7

C/B $\flat$

A m 6

F m 6/A $\flat$

48

A mile, — a must — A thrust, — a bump — It's a girl, it's a rhyme — It's a cold, — it's the mumps

É a lenha, — é o dia, — é o fim da pi-cada — É a gar-ra-fa de cana, — o es-ti-lha-ço na es-trada

48

Detailed description: This system contains measures 48 to 56. The lyrics are: 'A mile, — a must — A thrust, — a bump — It's a girl, it's a rhyme — It's a cold, — it's the mumps' and 'É a lenha, — é o dia, — é o fim da pi-cada — É a gar-ra-fa de cana, — o es-ti-lha-ço na es-trada'.

C<sup>9</sup>/G

G m7

C7(9)

D/C

Fm/C

52

The plan of the house — The bod - y in bed — And the car that got stuck — It's the mud, — it's the mud

É\_o pro - je - to da casa, — é o cor - po na cama — É o car-ro\_en-gui-çado, — é a lama, — é a lama

C6/G

C<sup>7</sup>/<sub>4</sub>

C7/G

Am6/C

Fm6(9)/C

56

A float, a drift A flight, a wing A hawk, — a quail The prom - ise of spring

É um passo, é\_u - ma ponte É um sapo, é\_u - ma rã — É um res - to de ma - to na luz — da ma - nhã

Cmaj7

C7/G

F#m7(b5)

Fm(maj7)

Fm6/C

60

And the riv - er bank talks Of the wa - ters of March — It's the prom - ise of life — It's the joy — in your heart

São as á - guas de mar - ço fe - chan - do\_o ve - rão — É\_a pro - mes - sa de vi - da no teu — co - ra - ção

Águas de março Waters of March

65

F#/E Eb/D**b** C/B**b** Am 6 Fm 6/A**b** Cmaj7/G

72

G**b**7(#11) Fmaj7 Fm 6 C6 C/B**b** Am 6 Fm 6/A**b**

79

C<sup>9</sup>/<sub>6</sub> Gm7(9)/C F#m7(b5) Fm 6

A snake, — a stick It is John, it is Joe — It's a thorn in your hand — And a cut — in your toe

É\_u - ma cobra, é um pau — É Jo - ão, é Jo - sé — É um es - pi - nho na mão — É um cor - te no pé

83

C<sup>9</sup>/<sub>6</sub> C/B**b** Am 6 Fm 6/A**b**

A point, a grain, a bee, a bite — A blink, — a buz-zard — A sud-den stroke of

São as á - guas de mar - ço fe - chan - do\_o ve-rão — É\_a pro - mes - sa de vi - da no teu — co - ra - ção

C<sup>9</sup>/G

C/B $\flat$

Am 6

Fm 6/A $\flat$

87

night A pin, a nee - dle A sting, a pain A snail, a rid - dle A wasp, — a stain

É pau, é pedra, é\_o fim do ca - minho — É\_um res - to de toco, — é\_um pou - co so - zinho

Cmaj7/G

Cm7

D/C

Fm 6/C

91

A pass in the moun - tains A horse and a mule — In the dis - tance the shelves — Rode three shad - ows of blue

É um passo, é\_u - ma ponte — É um sapo, é uma rã — É um belo ho - ri - zonte, — é\_u - ma fe - bre ter - ça

C

Cm7

D/C

D $\flat$ /C

95

And the riv - er bank talks Of the wa - ters of March It's the prom - ise of life — In your heart, — in your heart

São as á - guas de mar - ço fe - chan - do\_o ve - rão É\_a pro - mes - sa de vi - da no teu — co - ra - ção



Águas de março Waters of March

C/G

C/B $\flat$

A m 6

F m 6/A $\flat$

99 A stick, a stone The end of the load The rest of a stump A lone - some road

É pau, é pedra, é o fim do ca - minho É um res - to de toco, é um pou - co so - zinho

99

This system contains the first three measures of the piece. It features a vocal line with lyrics in English and Portuguese, a piano accompaniment with chords, and a bass line. The chords are C/G, C/B $\flat$ , A m 6, and F m 6/A $\flat$ .

C $\flat$ /G

G m 7

C 7

F $\sharp$ m 7(b 5)

F m 6

103 A sli - ver of glass A life, the sun A night, a death The end of the run

É um ca - co de vidro, é a vida, é o sol É a noite, é a morte, é o laço, é o an - zol

103

This system contains measures 103 to 106. It continues the vocal and piano parts from the previous system. The chords are C $\flat$ /G, G m 7, C 7, F $\sharp$ m 7(b 5), and F m 6.

Cmaj 7/G

G m 7

C 7

F $\sharp$ m 7(b 5)

F m 6

C (add 9)

107 And the riv - er bank talks Of the wa - ters of March It's the end of all strain It's the joy in your heart

São as á - guas de mar - ço fe - chan - do o ve - rão É a pro - mes - sa de vi - da no teu co - ra - ção

107

This system contains measures 107 to 110. It features triplets in the vocal line. The chords are Cmaj 7/G, G m 7, C 7, F $\sharp$ m 7(b 5), F m 6, and C (add 9).

112

Gm7/C D/C Fm 6/C Cmaj7

3 3 3 3 3 3 3 3

116

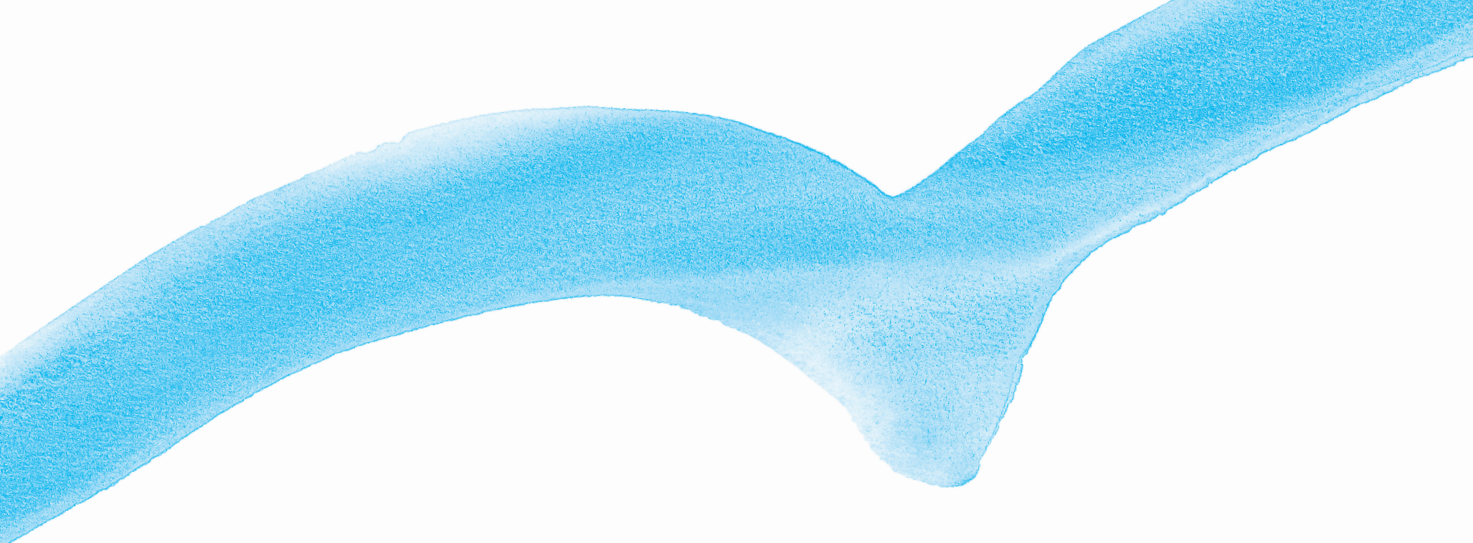
Gm 7(9) D/C Fm 6/C Cmaj7

3 3 3 3 3 3 3 3

120

Cm7 D/C Db/C C 8<sup>va</sup>

3 3 3 3 3 3



# Anos dourados Looks like December

Antonio Carlos Jobim & Chico Buarque

vers. Antonio Carlos Jobim

arr. Paulo Jobim

**Moderato**

*mp*

Gmaj7(9) Em7(11) Am7 D7(#11) Gmaj7(9) Em7(11)

Am7 D7(#11) Gmaj7(9) Em7(11) A7(13) (b13) D7(9) (b9) Gmaj7(9) Em7(11)

Am7 D7(#11) Gmaj7(9) Em7(11) Am7 D7 G7(9)

Pa - re - ce que di - zes Te a - mo Ma - ri - a  
 It looks like I'm say - ing I love you Ma - ri - a

Na fo - to - gra - fi - a Es - ta - mos Fe - li - zes  
 In the pho - to - graph here We're look - ing so hap - py

G7(<sup>13</sup><sub>9</sub>)

Cmaj7

C#m7(b5)

F#7(b13)

Bm7(9)

Te li - go\_a - fo - ba - da \_\_\_\_\_ E dei - xo con - fis - sões No gra - va - dor \_\_\_\_\_  
 I call you I'm lo - co \_\_\_\_\_ And I con - fess my love to the ma - chine \_\_\_\_\_

3

3

12

C#m7

F#7(b13)

Bm7(9)

Bm/A

C#7/G#

G7(13)

F#7(<sup>9</sup><sub>5</sub>)

B7(13)

E7(#9)

Vai ser en - gra - ça - do \_\_\_\_\_ Se tens um no - vo\_a - mor \_\_\_\_\_  
 How fun - ny if there is \_\_\_\_\_ a new love in the scene \_\_\_\_\_

3

3

16

A7(13)

D7(b9)

Gmaj7

Em7(9)

A7(13) (b13) D<sup>7</sup><sub>4</sub>(9) (b9)

Gmaj7(9)

Em7(<sup>11</sup><sub>9</sub>)

Me ve-jo\_a teu la - do \_\_\_\_\_ Te a - mo? \_\_\_\_\_ Não lem - bro \_\_\_\_\_  
 I see you be - side me \_\_\_\_\_ I love you \_\_\_\_\_ re - mem - ber \_\_\_\_\_

3

3

3

20

Am7 D7(<sup>13</sup><sub>9</sub>)

Gmaj7

Em7(9)

Am7

D7

G<sup>7</sup><sub>4</sub>(9)

Pa - re - ce de - zem - bro \_\_\_\_\_ De um a - no \_\_\_\_\_ Dou - ra - do \_\_\_\_\_  
 It looks like De - cem - ber \_\_\_\_\_ A long gold - - - en lost year \_\_\_\_\_

3

3

24

6

Anos dourados Looks like December

G7(<sup>13</sup><sub>9</sub>) Cmaj7 B<sup>7</sup><sub>4</sub>(9) B7(♭9) E m (maj7) E m

Pa - re - ce bo - le - ro Te que - ro Te que - ro  
 It's like a bo - le - ro Te que - ro Te que - ro

28

Cm6 G maj7 E m7(9) A7(13) (♭13) D<sup>7</sup><sub>4</sub>(9) 7(♭9) B7(13) E7(♭9)

Di - zer que não que - ro Teus bei - jos nun - ca mais Teus  
 To say that I long for Your kiss - es nev - er more Tus

32

A7(13) (♭13) D<sup>7</sup><sub>4</sub>(9) 7(♭9) F m7(9) B♭<sup>7</sup><sub>4</sub>(<sup>13</sup><sub>9</sub>) E♭maj7 Cm7(9)

bei - jos nun - ca mais  
 be - sos nun - ca más

36

F7(13) B♭<sup>7</sup><sub>4</sub>(9) E♭maj7(#5) Cm7(9) F m7 B♭7(9) E♭maj7 Cm7 F m7 B♭7 E♭<sup>7</sup><sub>4</sub>(9)

40

D $\frac{7}{4}$ (9)

Gmaj7(9)

Em7( $\frac{11}{9}$ )

A7(13)

D $\frac{7}{4}$ (9)

Gmaj7(9)

Em7( $\frac{11}{9}$ )

Não sei se eu a - in - da - Te es - que - ço - De fa - to -  
 For - get you - Ma - ri - a -

Am7 D7( $\frac{13}{\flat 9}$ )

Gmaj7(9)

Em7( $\frac{11}{9}$ )

Am7

D7

G $\frac{7}{4}$ (9)

No nos-so re - tra - to Pa - re - ço - tão lin - da -  
 In this pho-to - graph here I love you for - ev - er

G7( $\frac{13}{\flat 9}$ )

Cmaj7

C $\sharp$ m7( $\flat 5$ )

F $\sharp$ 7( $\flat 13$ )

Bm7(9)

Te li - go\_o - fe - gan - te E di - go con - fu - sões No gra - va - dor -  
 I call you I'm breath - less I leave all my con - fusion in the ma - chine -

C $\sharp$ m7

F $\sharp$ 7( $\flat 13$ )

Bm7(9)

Bm/A

C $\sharp$ 7/G $\sharp$

G7(13)

F $\sharp$ 7( $\frac{9}{\sharp 5}$ )

F7

E7

E $\flat$

D

É des - con - cer - tan - te Re - ver o gran - de\_a - mor  
 Oh how dis - con - cert - ing would be To see my love a - gain

Anos dourados Looks like December

$D_4^7(9)$        $G\text{maj}7$        $E\text{m}7(9)$        $A7(13)$        $D_4^7(9)$        $G\text{maj}7(9)$        $E\text{m}7(\overset{11}{9})$

Meus o - lhos mo - lha - dos      In - sa - nos      De - zem - bros  
*I see you through wet eyes      In - sane eyes      De - cem - ber*

$A\text{m}7$   $D7(\overset{13}{\#11})$        $G\text{maj}7$        $E\text{m}7(9)$        $A\text{m}7$        $D7$        $G_4^7(9)$

Mas quan - do me lem - bro      São a - nos      Dou - ra - dos  
*But when I re - mem - ber      The long gold - - - en lost year*

$G7(\overset{13}{\flat 9})$        $C\text{maj}7$        $B_4^7(9)$        $B7(\flat 9)$        $E\text{m}(\text{maj}7)$   $E\text{m}7$

A - in - da te que - ro      Bo - le - ro, nos - sos ver - sos      São ba - nais  
*I still say te quie - ro      Bo - le - ro our rhymes are so ba - nal*

$C\text{m}6/\text{Eb}$        $G\text{maj}7$        $E\text{m}7(9)$        $A7(13)$   $(\flat 13)$   $D_4^7(9)$   $7(\flat 9)$        $B7(13)$        $E7(\flat 9)$

Mas co - mo eu es - pe - ro      Teus bei - jos nun - ca mais      Teus  
*Oh how I still long for      Tus be - sos nev - er more      Tus*

A7(13) (b13) D7(9) 7(b9) Fm7(9) Bb7(13) Ebmaj7(9) Abmaj7 D7(13) D7(b13)(omit3)

First system of the musical score, showing a vocal line on a single staff. The melody consists of a sequence of quarter notes: G4, A4, B4, C5, followed by a whole note G4. The key signature is one sharp (F#).

bei - jos nun - ca mais  
be - sos nun - ca más

Piano accompaniment for the first system, spanning two staves. The right hand features a complex chordal texture with various voicings, including some with grace notes and slurs. The left hand provides a steady bass line with quarter notes and rests. Measure numbers 78 and 79 are indicated.

Second system of the piano accompaniment, starting at measure 82. It features a melodic line in the right hand with triplets and slurs, and a bass line in the left hand. Chord markings include G9/D, a 'tacet' instruction, and G(add9). Measure numbers 82 and 83 are indicated.



# Bonita

Antonio Carlos Jobim, Gene Lees & Ray Gilbert

arr. Paulo Jobim

*Moderato*

A m 7 (9) Ebmaj7(#11) A m 7 (9)

What can I say to you, Bo - ni - ta

A m 7 (9) A m A m (maj7) A m 7 A m 6 A m 7

What ma - gic words would cap - ture you Like a soft e - va - sive

13

Detailed description: This is a musical score for the song 'Bonita'. It features a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) and includes chord symbols above the notes. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score is divided into systems. The first system shows the piano introduction with chords A m 7 (9), Ebmaj7(#11), and A m 7 (9). The second system shows the vocal entry with the lyrics 'What can I say to you, Bo - ni - ta' and chords Ebmaj7(#11), A m, A m (maj7), A m 7, A m 6, and A m 7. The third system continues the vocal line with lyrics 'What ma - gic words would cap - ture you Like a soft e - va - sive' and chords A m (maj7), A m 7, A m 6, A m (b6), and A m 7. The piano accompaniment continues throughout, with a measure number '13' indicated at the start of the third system.

Bonita

Am (maj7) Am7 Am6 Am7 Am (maj7) Am7 Am6 Am(#5)

mist you are, Bo-ni - ta You'll fly a - way when love is

17

Am7 D7(b9) Gm Gm(maj7) Gm7 Gm6 Gm7

new What do you ask of me, Bo - ni - ta

23

Gm(maj7) Gm7 Gm6 Gm(b6) Gm7 A7(p13) Dm Dm(maj7)

What part do you want me to play Shall I be the clown for you,

29

Dm7 Dm6 Dm7 Dm(maj7) Dm7 Dm6 Dm(b6) Dm7 Emaj7(#5) 7

- Bo - ni - ta I will be a - ny - thing you say Bo - ni -

35

Bonita

Cmaj7(9)

Am7(9)

D7(#11)<sub>9</sub>

41

ta ————— Don't run a - way, Bo - ni - ta —————

3

This system contains the first two staves of music. The vocal line (top staff) begins with a half note 'ta' followed by a quarter rest, then a quarter note 'Don't', an eighth note 'run', a quarter note 'a', an eighth note 'way', a quarter note 'Bo', an eighth note 'ni', a quarter note 'ta', and a final quarter rest. The piano accompaniment (bottom two staves) starts with a C major 7(9) chord, followed by an A minor 7(9) chord, and then a D7(#11) chord with a triplet of eighth notes in the right hand.

D7(#11)<sub>9</sub>

Dm7(9)

Bbm6

47

Bo - ni - ta ————— Don't be — a - fraid ————— to fall —

This system contains the next two staves of music. The vocal line continues with a half note 'Bo', an eighth note 'ni', a quarter note 'ta', a quarter rest, a quarter note 'Don't', an eighth note 'be', a quarter note 'a', an eighth note 'fraid', a quarter rest, and a quarter note 'to fall'. The piano accompaniment features a D7(#11) chord, a Dm7(9) chord, and a Bb minor 6 chord.

D7(9)

Dm7(9)

G7(#11)<sub>9</sub>

C<sub>4</sub>7(9)

53

- in love ————— with me ————— I love you ————— I

This system contains the next two staves of music. The vocal line continues with a half note 'in love', a quarter rest, a quarter note 'with me', a quarter rest, a quarter note 'I', a half note 'love you', a quarter rest, and a quarter note 'I'. The piano accompaniment features a D7(9) chord, a Dm7(9) chord, a G7(#11) chord, and a C7(9) chord.

C<sub>4</sub>7(9)

Gbmaj7

Fmaj7

Fm6

Bb7(9)

59

tell you, — I love you, — I love you ————— Bo - ni - ta ————— If

This system contains the final two staves of music. The vocal line continues with a half note 'tell you', a quarter rest, a quarter note 'I', a half note 'love you', a quarter rest, a quarter note 'I', a half note 'love you', a quarter rest, a quarter note 'Bo', an eighth note 'ni', a quarter note 'ta', a quarter rest, and a quarter note 'If'. The piano accompaniment features a C7(9) chord, a Gb major 7 chord, an F major 7 chord, an F minor 6 chord, and a Bb7(9) chord.

Cmaj7

Am7

D7(#11)

D♭7(#11)

Cdim (maj7)

you love me life would be beau-ti-ful Bo - ni - - - -

65

C<sup>9</sup><sub>6</sub>

Cdim 7

C<sup>9</sup><sub>6</sub>

ta

71

# Boto

Antonio Carlos Jobim & Jararaca

arr. Paulo Jobim

*Moderato*

1 *f* *mf* *mf*

The first system of musical notation for 'Boto' is in 4/4 time and E major. It begins with a treble clef and a bass clef. The treble staff starts with a first finger (1) on the E5 note, followed by a triplet of eighth notes (F#5, G#5, A5) and a half note (B5). The bass staff has a whole rest in the first measure, followed by a half note (E4) and a quarter note (F#4) in the second measure, and a half note (G#4) and a quarter note (A4) in the third measure. Dynamics include *f* (forte) and *mf* (mezzo-forte).

E maj7(<sup>#11</sup><sub>9</sub>)

7

Na prai - a de den - tro tem — a - rei - a —

The second system of musical notation continues the piece. It features a treble staff with a whole rest in the first measure, followed by a half note (E5) and a quarter note (F#5) in the second measure, and a half note (G#5) and a quarter note (A5) in the third measure. The bass staff has a half note (E4) and a quarter note (F#4) in the second measure, and a half note (G#4) and a quarter note (A4) in the third measure. The lyrics 'Na prai - a de den - tro tem — a - rei - a —' are written below the treble staff.

A7

A7(13)

12

Na prai - a de fo - ra tem — o mar —

The third system of musical notation continues the piece. It features a treble staff with a whole rest in the first measure, followed by a half note (E5) and a quarter note (F#5) in the second measure, and a half note (G#5) and a quarter note (A5) in the third measure. The bass staff has a half note (E4) and a quarter note (F#4) in the second measure, and a half note (G#4) and a quarter note (A4) in the third measure. The lyrics 'Na prai - a de fo - ra tem — o mar —' are written below the treble staff.

Am7(11)

Am7

D7/A

Am7(9)

Am6

Am7 D6

Um bô - to ca - sa - do com se - rei - - a

C7

Am6/E

Emaj7(#11)

Na - ve - ga num ri - o pe - lo mar

E6(#11)

D#7

O cor - po de um bi - cho deu na prai - a

C#m7(9)

E a al - ma per - di - da quer vol - tar

Boto

Ca - ran - gue - jo con - ver - sa com ar - rai - a

33

D#m7(11)

Mar - can-do\_a vi - a-gem pe - lo ar Ain - da

37

C#7

on - tem vim de lá do Pi - lar Ain - da on - tem vim de lá do Pi - lar Já tó

43

C#m7

C#7(#11#9)

C#7(#11#9<sup>13</sup>)

com von - ta - de de ir por a - í

47

C#<sup>7</sup><sub>4</sub>

On - tem vim — de lá — do Pi - lar      On - tem vim — de lá — do Pi - lar

51

C#<sup>7</sup>(9)      C7(#5)      Bmaj7(#11)      Bb7(#11)      Amaj7(#11)

Com von - ta - de de ir — por a - í —

55

60

G#<sup>7</sup><sub>4</sub>(9)

Na i - lha de - ser - ta\_o sol — des - mai - - - a —

65

E maj7(#11)<sub>9</sub>



Boto

A7

A7(13)

Am7(11)

Do al - to do mor - ro vê - se\_o mar — Pa - pa - gai - o dis -

Am7 D7/A

Am7(9) Am6

Am7 D6

C7

Am6/E

cu - te com — jan - dai - a — Se\_o ho - mem foi fei - to pra — vo - ar -

Emaj7(9)

A(♯11)

(ar) — Cris - ti - na, — Cris - ti - na — Des -

F#m

B

A/B

C#m/B

B

A/B

G#m/B

Dm(9maj7)

per - ta, — des - per - ta, — Cris - ti - na, — Cris - ti - na — Vem cá —

C#m aj7(#11)

91

A - ah

97

tacet

Cm 7(9)

105

G dim 7

G m 7(b5)

111

Bm (maj7)

tacet

Fm aj7(#11)

117

I - nham - bu can - tou lá na flo - res - ta

123

E\_o ve - lho je - re - ba fez - se\_ao ar\_\_\_\_\_

Bbm 7(11)

Bbm 7 Eb7/Bb

Bbm 7(9) Bbm 6

Bbm 7 Eb6

127

Sa - po que - ren - do\_en - trar\_\_\_\_\_ na fes - - - ta\_\_\_\_\_

Db7

Bbm 6/F

Fmaj7(9)

131

Vi - o - la pe - sa - da pra\_\_\_\_\_ vo - ar\_\_\_\_\_ Ain-da

Fm/Bb

Db7

137

on - tem vim\_\_\_\_\_ de lá\_\_\_\_\_ do Pi - lar Ain - da on - tem vim\_\_\_\_\_ de lá\_\_\_\_\_ do Pi - lar Já tô

F m/B $\flat$ B $\flat$ 7(9)G $\frac{7}{4}$ (9)

com von - ta - de de ir — por a - í —

141

B $\flat$  $\frac{7}{4}$ (9)B $\flat$ 7(9)B $\flat$  $\frac{7}{4}$ (9)B $\flat$ 7(9)

On - tem vim — de lá — do Pi - lar On - tem vim — de lá — do Pi - lar

145

B $\flat$  $\frac{7}{4}$ (9)B $\flat$ 7(9)

A7(#5)

A $\flat$ maj7

G7(#5)

G $\flat$ maj7(#11)

Com von - ta - de de ir — por a - í — De ir por a - í, de ir por a - í —

149

F m7(9)

154

Boto

Emaj7(#11)<sub>9</sub>

159

Ca - mi - ran - ga\_u - ru - bu mes - tre do ven - - - - to

A7

A7(13)

163

U - ru - bu ca - ça - dor mes - tre do ar -

Am7(11)

Am7

D7/A

Am7(9)

Am6

Am7 D6

167

U - ru - tau can - tan - do num la - men - - - to

C7

Am6/E

Emaj7(#11)<sub>9</sub>

171

Pra lu - a re - don - da na - ve - gar

D#m/G#

175

Ain - da on - tem vim — de lá — do Pi - lar Ain - da

D#m (maj7)/G#

D#m7/G#

D#m6/G#

D#m (b6)/G#

G#7(9)

179

on - tem vim — de lá — do Pi - lar Já tô com von - ta - de de ir por a - í

G#7(#11)  
b9G#7(#11)  
#9

D#m/G#

183

On - tem vim — de lá — do Pi - lar

187

On - tem vim — de lá — do Pi - lar Com von - ta - de de ir — por a - í —

Boto

F m

Musical score for measures 191-195. The system includes a vocal line, a piano accompaniment, and lyrics. The key signature is three sharps (F#, C#, G#). The vocal line starts with a whole rest, followed by a long note with the lyric "Ah". The piano accompaniment features a bass line with eighth notes and chords in the right hand.

Bb/F

Musical score for measures 196-200. The system includes a vocal line, a piano accompaniment, and lyrics. The key signature is three sharps (F#, C#, G#). The vocal line has a long note with the lyric "a - ah". The piano accompaniment features a bass line with eighth notes and chords in the right hand, including a measure with a whole note chord marked with an '8'.

E maj7

Musical score for measures 201-204. The system includes a vocal line, a piano accompaniment, and lyrics. The key signature is three sharps (F#, C#, G#). The vocal line has the lyrics "Na\_en - se - a - da ne - gra vis - ta\_em so - nho". The piano accompaniment features a bass line with eighth notes and chords in the right hand.

E maj7

A7

A7(13)

Musical score for measures 205-208. The system includes a vocal line, a piano accompaniment, and lyrics. The key signature is three sharps (F#, C#, G#). The vocal line has the lyrics "Dor - me\_um ve - lei - ro so - bre\_o mar". The piano accompaniment features a bass line with eighth notes and chords in the right hand.

Am7(11)

Am7

D7/A

Am7(9)

Am6

Am7 D6

209

No\_es - pe - lho das á - guas re - fle - ti - - - do

C7

Am6/E

E maj7(#11)

213

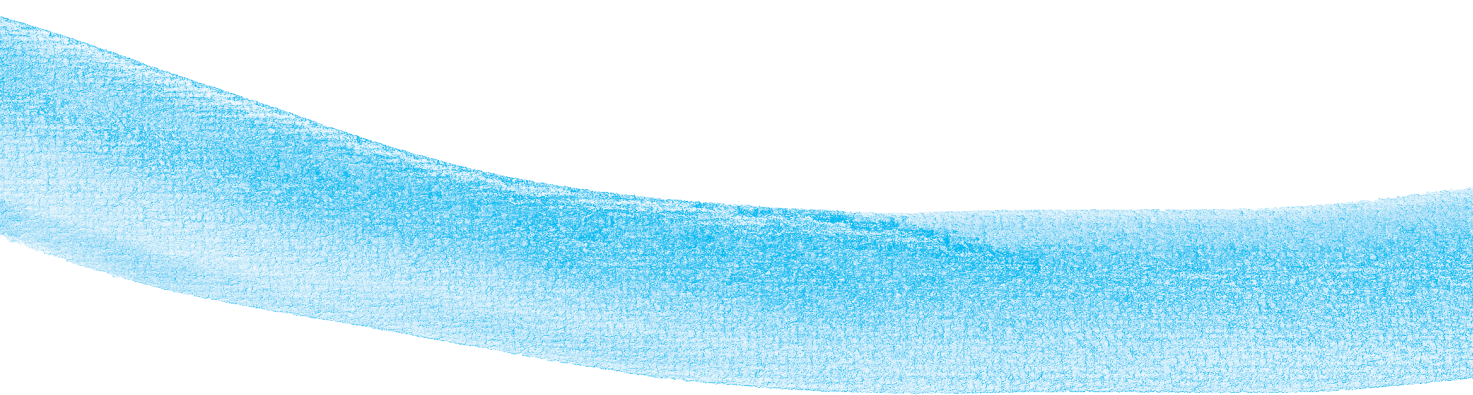
Na - ve - ga\_um ve - lei - ro pe - lo ar

E maj7(#11)

217

Sub...





Antonio Carlos Jobim & Vinicius de Moraes

# Canta, canta mais

arr. Paulo Jobim

*Moderato*

1

com 8ª bassa

D m D m/C B dim 7 B♭m 6 D m D m/C B dim 7 B♭6 B♭m 6

Can - ta, can - ta, sen - te\_a be - le - za Can - ta, can - ta, es - que - ce\_a tris - te - za

4

D m D m/C B dim 7 B♭m 6 D 7 G 7

Tan - ta, tan - ta, tan - ta tris - te - za Can - ta Ah...

8

Canta, canta mais

C7(9)

Fmaj7

B♭maj7

Em7(b5)

A7

The first system of the piano accompaniment consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in 4/4 time and features a steady eighth-note bass line in the left hand and chords with moving eighth-note lines in the right hand. The system concludes with a fermata over the final chord.

Dm

Am/C

G/B

B♭m6

Dm

Am/C

G/B

B♭m6

Dm

Dm/C

The second system features a vocal line on a single treble clef staff and piano accompaniment on a grand staff. The vocal line includes the lyrics "Can - ta, quem can - ta\_o mal es - pan - ta Vai sem - pre can - tan - do Mais, mais" and contains a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern, also featuring a triplet in the right hand.

Bdim7

B♭6

B♭m6

D7

G7

G6

G7

C7(9)

Fmaj7

F6

Fmaj7

The third system continues the vocal line with the lyrics "Can - ta pra não cho - rar Ah...". The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains the eighth-note bass line. The system ends with a fermata over the final chord.

B♭maj7

Em7(b5)

A7(b9)

Dm

Dm/C

Bdim7

B♭m6

Dm

Dm/C

The fourth system features the vocal line with the lyrics "Can - ta, can - ta, can - ta Vai, vai". The piano accompaniment continues with the established eighth-note bass line and active right-hand accompaniment, concluding with a fermata over the final chord.

Bdim7 Bb6 Bbm6 Dm Dm/C Bdim7 *rit.* Ebmaj7 Dm

Se - gue can - tan - do\_em paz Can - ta, can - ta, can - ta mais

D/F# Dmaj7/F# Dm7/F Dm6/F C7/E Bb7/D A/C# Amaj7/C# A7/C# Bb7/D

A/C# C#m A7/C# Bb7 A7 Dm Ab7 G7 Cm

Gb7 F7 Bbm A(omit3) A7(b9) Fmaj7

Canta, canta mais

F dim (maj7)  
F m

Fmaj7

F dim (maj7)  
F m

G m7

G b7

Fmaj7

E7

E b maj7

A 7(b9)

A(#5)

D m

D m/C

B dim 7

B b m 6

D m

D m/C

B dim 7

B b 6

B b m 6

Can - ta, can - ta, sen - te\_a be - le - za Can - ta, can - ta, es - que - ce\_a tris - te - za

D m

D m/C

B dim 7

B b m 6

D 7(b9)

G

G maj7

G 7

C 7(b9) (13)

(b13)

Tan - ta, tan - ta, tan - ta tris - te - za Can - ta

Canta, canta mais

F Fmaj7 F7 Bbmaj7 Em7(b5) A7(b13/9)

70

D m D m/C B dim 7 Bbm 6 D m D m/C B dim 7 Bb6 Bbm 6 D m D m/C

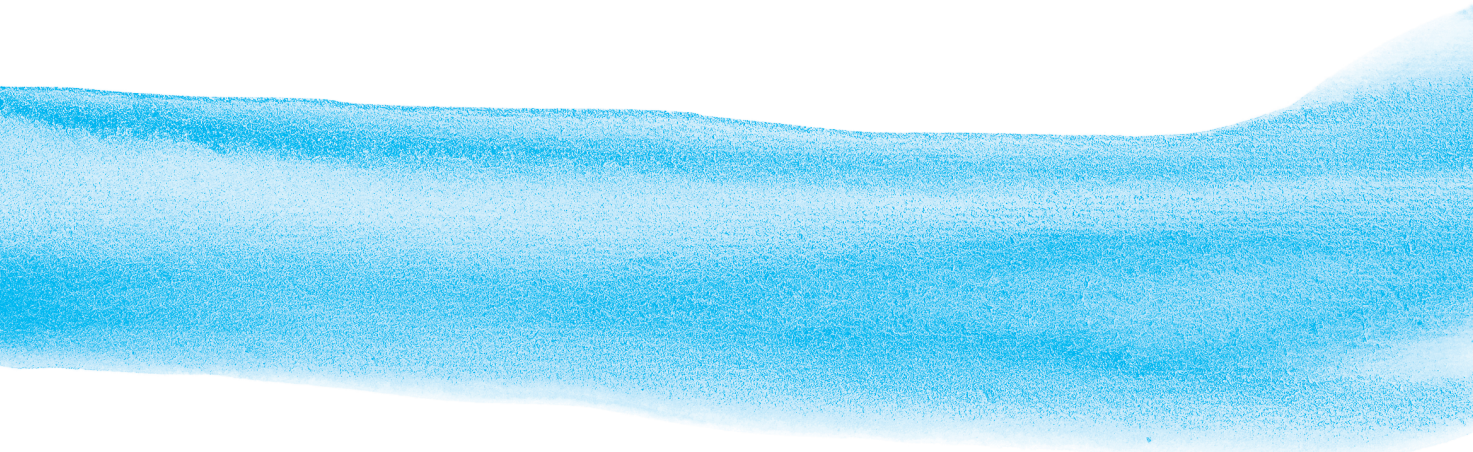
74

Can - ta, can - ta, can - ta Vai, vai Se - gue can-tan - do\_em paz Can - ta,

B dim 7 Ebmaj7 D m D maj7(9)

79

can - ta, can - ta mais Can - ta mais



Antonio Carlos Jobim & Vinicius de Moraes

# Chega de saudade

arr. Paulo Jobim

*Moderato* G m7 A7 D m (add9)

D m/C B dim 7 E♭maj7 A7 D m

E♭7(#11) D m D m/C E 7/B

Vai, mi - - - nha tris - te - - - za\_E

The musical score is written for piano and voice. It consists of three systems of staves. The first system (measures 1-3) features a piano accompaniment with a melody in the right hand and chords in the left hand. The second system (measures 4-7) continues the piano accompaniment. The third system (measures 8-11) includes a vocal melody line with lyrics and a piano accompaniment. The tempo is marked 'Moderato' and the dynamics include 'mf' and '8'.

# Chega de saudade

B♭m 6

A 7

D m

E♭7(#11)

Musical score for the first system of "Chega de saudade". It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "diz a e - la que sem e - la não po - de ser Diz -". The piano accompaniment includes a treble clef with a piano number 12 and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4.

D m

E 7

A m

A m 7

B♭maj 7

B♭6

Musical score for the second system of "Chega de saudade". The vocal line continues with "lhe nu - ma pre - ce Que e - la re - gres - se". The piano accompaniment includes a treble clef with a piano number 17 and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4.

B♭6

A 7/4

A 7(b9)

D m

Musical score for the third system of "Chega de saudade". The vocal line continues with "Por-que eu não pos - so mais so - frer Che - ga de sau - da -". The piano accompaniment includes a treble clef with a piano number 22 and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4.

E 7/B

B♭m 6

A 7

D maj 7(9)

Musical score for the fourth system of "Chega de saudade". The vocal line continues with "de A rea - li - da - de é que sem e - la Não há paz,". The piano accompaniment includes a treble clef with a piano number 27 and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4.



Chega de saudade

D7(b9)

G m 7

A7(b9)  
*\*) variante*

D m

A m/C

- não há — be - le - za É — só — tris - te - za\_e\_a me - lan - co - li - a Que — não sai —

B dim 7

Bbm 6

A7(#5)

D m

Em 7(9)

A7(<sup>13</sup><sub>9</sub>)

D maj7(6)

- de mim — Não sai — de mim — Não sai — Mas —

B7(b9)

E7(13)

Em7

A<sub>4</sub>7(9)

A7(b9)

A7(b9)

- se\_e-la — vol - tar, — se\_e-la — vol - tar — Que coi - sa lin - da — Que coi - sa lou -

D dim 7

Dmaj7

Dmaj7

D dim 7

Em 7(9)

ca Pois há — me-nos — pei - xi - nhos a — na - dar — no mar —



Chega de saudade

E7

G m 6/A

A7(b9)

Do que os - bei - ji - nhos que eu da - rei - na su - a bo - - - ca - Den -

52

Detailed description: This system contains the first two staves of music. The vocal line (top staff) features a melody with eighth and quarter notes, including a chromatic descent in the second measure. The piano accompaniment (bottom two staves) consists of chords and moving lines in the right and left hands. The key signature has two sharps (F# and C#).

D maj7

D6

E7

F#7

tro - dos - meus bra - ços, - os - a - bra - ços -

57

Detailed description: This system contains the second two staves of music. The vocal line continues with a similar melodic pattern. The piano accompaniment features more complex chordal textures. The key signature remains two sharps.

B m7

Bb m7

A m7

D7(b9)

G maj7

Hão - de ser - mi - lhões - de a - bra - ços A - per - ta - do as - sim - Co - la -

62

Detailed description: This system contains the third two staves of music. The vocal line has a more active melody with eighth notes. The piano accompaniment includes some chromatic movement in the bass line. The key signature remains two sharps.

G m7

F#m7

F#m7(9)/B

B7(b9)

E7(9)

A7(9)

- do as - sim - Ca - la - do as - sim - A - bra - ços e - bei - ji - nhos e - ca - ri - nhos sem - ter fim -

66

Detailed description: This system contains the final two staves of music. The vocal line concludes with a descending melodic phrase. The piano accompaniment features sustained chords and moving lines. The key signature remains two sharps.

F#7(13) F#7(b13) B7(b13) B7( $\flat$ 13) E7 A $\frac{7}{4}$ (9)

Que\_é pra\_a-ca - bar com\_es-se — ne - gó - cio De vo - cê — vi - ver — sem mim —

D6 C7(9) B7 B7(b9) E7 A $\frac{7}{4}$ (9)

- Não que - ro — mais — es - se — ne - gó - cio De vo - cê — lon - ge — de mim —

D6 C7(9) B7 B7(b9) E7 Em7 A $\frac{7}{4}$ (9) D6 D $\frac{9}{6}$

- Va - mos — dei - xar — des - se — ne - gó - cio De vo - cê — vi - ver — sem mim —

A7(b9)

Dm

Dm/C

\*) *variante*

tris - te - za\_e\_a me - lan - co - li - a Que — não sai

Esta é a melodia original, mais tarde modificada para a que aparece na partitura.  
This is the original melody, later modified for the melody written in the arrangement.

Antonio Carlos Jobim

# Chovendo na roseira Double rainbow

vers. Gene Lees

arr. Eumir Deodato

*Moderato*

1 *mf*

7

13

19

$A\flat 7(13)$   $E\flat m 7$   $A\flat 6^9$   $E\flat m 7$   $A\flat 6^9$   $E\flat m 7$

$A\flat 6^9$   $A\flat 7_4(9)$   $A\flat 6^9$   $A\flat 7_4(9)$

Chovendo na roseira Double rainbow

Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9) Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9) Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9)

O - - lha, es - tá cho - ven - do na ro - sei - - - ra  
 Lis - - ten The rain is fall - ing on the ro - - - ses

23

Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9) Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9) Ab<sup>9</sup>/<sub>6</sub> Ab<sup>m</sup>7(9)

Que só da ro - sa mas não chei - ra Na fres - cu - ra das go -  
 The fra-grance drifts a-cross the gar - den Like the scent of some for -

29

Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9) Ab<sup>9</sup>/<sub>6</sub> Ab<sup>7</sup>/<sub>4</sub>(9) Ab<sup>9</sup>/<sub>6</sub>

tas ú - mi - das Que é de Lu - iza, Be - th\_e Pau - linho Que é de Jo - ão  
 gotten mel - o - dy This mel - o - dy be - longs to you, be - longs to me,

35

Ab<sup>7</sup>/<sub>4</sub>(9) F<sup>7</sup>/<sub>4</sub> F<sup>4</sup>(b9) F<sup>7</sup>/<sub>4</sub> F<sup>4</sup>(b9)

Que é de nin - guém  
 be - longs to no one

40

**2<sup>a</sup> instrumental**

Ebm 7(9)

Ebm 7(9) Ab7(<sup>13</sup><sub>9</sub>) Dbmaj7

Ab<sup>7</sup><sub>4</sub>(9)

Dbmaj7

Ab<sup>7</sup><sub>4</sub>(9)

Pé - ta - las de ro - sa es - pa - lha - das pe - lo ven - to  
See the way the crim - son pet - als scat - ter when the wind blows

Dbm 7

Dbm 7(9) Gb7(<sup>13</sup><sub>9</sub>) Cbmaj7

Gb<sup>7</sup><sub>4</sub>(9)

Cbmaj7

Gb<sup>7</sup><sub>4</sub>(9)

Um a - mor tão pu - ro car - re - gou meu pen - sa - men - to  
Ah! The se - cret sigh of love that sud - den - ly the heart knows

Bb4(b9)

Bb7

Bbm 7

F m/Bb

F dim/Bb

Bb7(omit 3)

O - - lha, um ti - co - ti - co mo - ra ao la - - - do  
See how a rob - in's there a - mong the pud - - - dles

Bbm (maj7)

F dim/Bb

Bb6

Ebm 7(9)/Bb

Bb4(b9)

Cb/Bb

E pas - se - an - do no mo - lha - - - do A - di - vi - nhou a pri - ma -  
And hop - ping through the mist - y rain He's come to tell us it is

Chovendo na roseira Double rainbow

Cb/Eb Db/Eb Cb/Eb Db/Eb Eb7(b9)

*al Coda*  $\text{Ab}^9_6$   $\text{Ab}^7_4(9)$   $\text{Ab}^9_6$

ve - - - - - ra  
spring Look at the dou-ble rain - - - - - O - - - - - lha, que chu-va  
The rain is

$\text{Ab}^m7(9)$   $\text{Ab}^9_6$   $\text{Ab}^7_4(9)$   $\text{Ab}^9_6$   $\text{Ab}^7_4(9)$   $\text{Ab}^9_6$

bo - a pra-zen - tei - - - - - ra  
sil - ver in the sun - - - - - light Que vem mo - lhar mi - nha ro - sei - - - - -  
A fleet-ing fox is in the gar - - - - -

$\text{Ab}^7_4(9)$   $\text{Ab}^9_6$   $\text{Ab}^m7(9)$   $\text{Ab}^9_6$   $\text{Ab}^7_4(9)$   $\text{Ab}^9_6$

ra - - - - - Chu - va bo - a cri - a - dei - ra  
den - Rain sweet lov - in' moth - er - rain - - - - - Que mo - lha\_a terra Que en - che\_o  
That soaks the earth That swells the

$\text{Ab}^7_4(9)$   $\text{Ab}^9_6$   $\text{Ab}^7_4(9)$   $\text{F}^7_4$   $\text{F}4(\text{b}9)$   $\text{F}^7_4$   $\text{F}4(\text{b}9)$  *D.S. al Coda*

rio Que lim - pa\_o céu  
streams That cleans the sky Que traz o\_a - zul  
And brings the blue

$Ab_6^9$        $Ab_4^7(9)$        $Ab_6^9$        $Abm_7(9)$        $Ab_6^9$        $Ab_4^7(9)$

O - - - lha, o jas - mi - nei - ro es - tá flo - ri - - - do  
 See how the jas - mine tree is all in flow - - - er!

97

$Ab_6^9$        $Ab_4^7(9)$        $Ab_6^9$        $Ab_4^7(9)$        $Ab_6^9$        $Ab_4^7(9)$

E\_o ri - a - chi - nho de á - gua es - per - - - ta      Se lan - ça em - - - vas - to ri -  
 The lit - tle brook of clev - er wa - - - ters      flows in -

103

$Ab_6^9$        $Abm_7(9)$        $Ab_6^9$        $Ab_4^7(9)$        $Ab_6^9$        $Ab_4^7(9)$

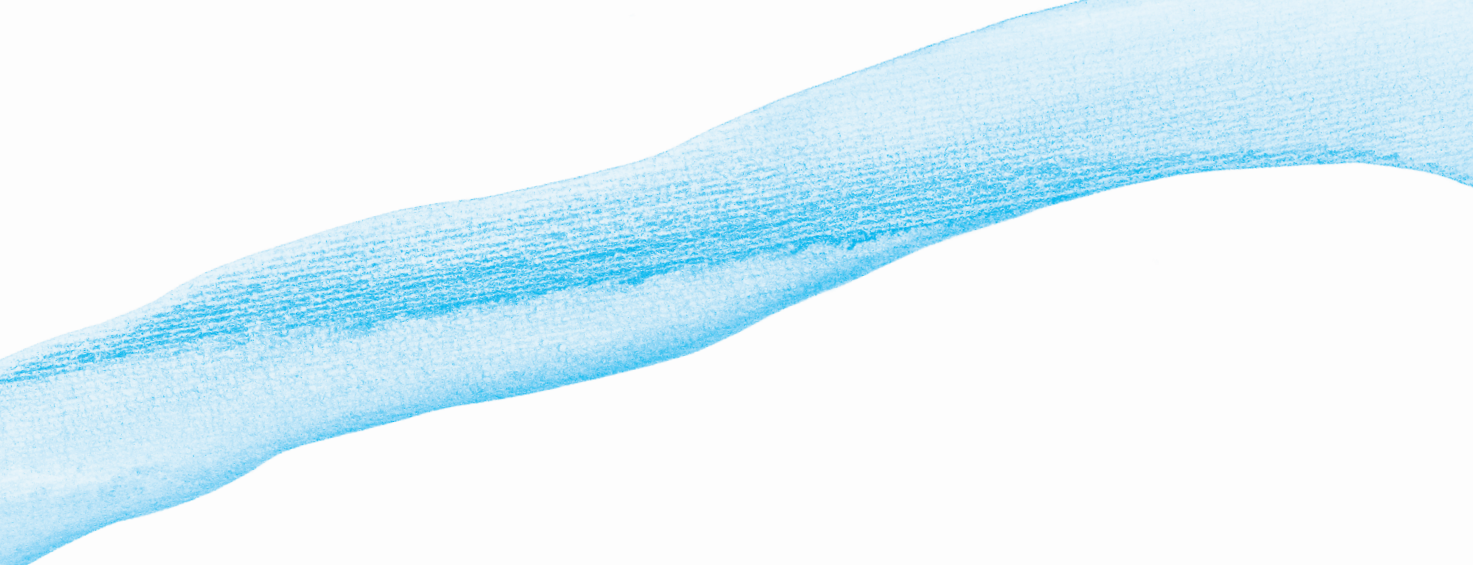
o de á - guas - - - cal - mas      Ah, - - -  
 to a vast - - - ri - ver      Ah!

109

$Ab_6^9$        $Abm_7(9)$        $Ab_6^9$        $Ab_4^7(9)$        $Ab_6^9$        $Abm_7(9)$

vo - cê é - - - de nin - guém - - -  
 you be - long to no - - - one - - -

115



# Corcovado Quiet nights

Antonio Carlos Jobim

vers. Gene Lees

arr. Paulo Jobim

*Moderato*

1 *mp* Am6 G#dim7(b13) Gm7 C7(9)

7 Fmaj7 Fm6 Em7 Am7 D7/A G#dim7

Am6 G#dim7(b13)

Um can - ti - nho, um vi - o - lão — Es - te a - mor, u - ma can - ção —  
Qui - et nights of qui - et stars — Qui - et chords from my gui - tar —



G m 7

C<sub>7</sub>(9)

Gb7(9)

F 6

F m (maj7)

F m (maj7)

F m 7

3

Pra fa - zer fe - liz a quem — se a - - - ma Mui - ta cal - ma pra pen - sar —  
*Float - ing in the si - lence that — sur - rounds us Qui - et thoughts and qui - et dreams —*

17

E7(<sup>13</sup><sub>9</sub>)

E7(♭13)

A7(9)

A7(♭9)

D7(<sup>13</sup><sub>9</sub>)

D7(9)

G<sub>7</sub>(9)

3

E ter tem - po pra so - nar — Da ja - ne - la vê - se o Cor - co - va - do O Re - den -  
*Qui - et walks by qui - et streams — And the win - dow look - ing on the moun - tains And the*

23

G<sub>7</sub>(♭9)

A m 6

G#dim 7(♭13)

3

tor, que lin - do! Que - ro a vi - da sem - pre as - sim — Com vo - cê per - to de mim — A -  
*sea, how love - ly This is where I want to be — Here with you so close to me — Un -*

28

G m 7(<sup>11</sup><sub>9</sub>)

C<sub>7</sub>(9)

Gb7(9)

F 6

F m 6

3

té o a - pa - gar da ve - lha cha - - - ma E eu que e - ra tris - te  
*til the fi - nal flick - er of — life's em - - - ber I who was lost and lone - ly*

33

Corcovado Quiet nights

Em7 Am7 Dm7(9) G7(♭9) Fdim E7(<sup>13</sup><sub>9</sub>) E7(♭13)

Des - cren - te des - se mun - do Ao en - con - trar vo - cê Eu co - nhe - ci  
Be - lie - ving life was on - ly A bit - ter tra - gic joke Have found with you

39

3

3

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The piano part features chords and arpeggiated patterns. There are three triplet markings in the piano part.

A7(9) A7(♭9) Dm7 G7(9) G7(♭9) Cm6/F

O que é fe - li - ci - da - de, Meu a - mor  
The mean - ing of ex - is - tence Oh, my love

44

3

3

3

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The piano part features chords and arpeggiated patterns. There are three triplet markings in the piano part.

Bdim7(♭13) B♭m7 E♭7(9) A♭dim A♭6

49

3

3

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the piano accompaniment, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The piano part features chords and arpeggiated patterns. There are three triplet markings in the piano part.

A♭m7(9) D♭7(<sup>13</sup><sub>#11</sub>) D7(<sup>13</sup><sub>9</sub>) D♭7(#9)

55

3

3

3

3

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the piano accompaniment, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The piano part features chords and arpeggiated patterns. There are four triplet markings in the piano part.

D♭7(♭9) Gm7(9) C7(#5) G♭7 F6

60

3

Detailed description: This system contains the ninth and tenth staves of music. The top staff is the piano accompaniment, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The piano part features chords and arpeggiated patterns. There is one triplet marking in the piano part.

F m 6

E m 7

A m 7

E eu que e - ra tris - te  
I who was lost and lone - ly

Des - cren - te des - se mun - do  
Be - lie - ving life was on - ly

65

D m 7(9)

G $\frac{7}{4}$ (b9)

F dim

E 7(13)

E 7(b13)

A $\frac{7}{4}$ (9)

A 7(b9)

Ao en - con - trar vo - cê Eu co - nhe - ci  
A bit - ter tra - gic joke Have found with you

69

D m 7

G $\frac{7}{4}$ (9) G 7(b9)

D 7(9)

D b 7(9)

O que é fe - li - ci - da - de, Meu a - mor  
The mea - ning of ex - is - tence Oh, my love

73

# Desafinado Off key

Antonio Carlos Jobim & Newton Mendonça

vers. Gene Lees

arr. Antonio Carlos Jobim

*Moderato rubato*

Fmaj7   Abdim7   Gm7   C<sup>7</sup><sub>4</sub>(b9) C7   Fmaj7/A   Abdim7   Gm7   Gb7(#11)

Quan-do\_eu vou can - tar vo - cê não dei - xa  
When I try to sing you say I'm off — key

Fmaj7/A   Abdim7   Eb6/G   B7/F#   D/F#   F#dim   Gm7   A7(b9)

E sem - pre vem a mes - ma quei - xa Diz que\_eu de - sa - fi - no, que\_eu não sei can - tar —  
Why can't you see how much this hurts — me? With your per - fect beau - ty and your per - fect pitch —

D m7

E7

A maj7

A $\flat$ 7(#5)

G7(13)

G $\flat$ 7(#11)

Vo - cê tão bo - ni - ta Mas su - a be - le - za Tam - bém po - de se en - ga - nar  
 You're a per - fect ter - ror When I come a - round — Must you al - ways put me down

9

Fmaj7  
*a tempo*

G7(#11)

Se vo - cê dis - ser — que eu de - sa - fi - no, a - mor —  
 If you say my sing - ing is — off key — my love —

12

G m7

C7

A m7( $\flat$ 5)D7( $\flat$ 9)

Sai - ba que is - so em mim — pro - vo - ca i - men - sa dor — Só pri -  
 You will hurt my feel - ings, don't — you see, — my love — I wish —

16

3

G m7

G m6/A

A7( $\flat$ 9)

D maj7

D7( $\flat$ 9)

vi - le - gi - a - dos têm — ou - vi - do i - gual — ao seu —  
 — I had an ear — like yours — A voice — that would — be - have —

20

8

Desafinado Off key

G 7

Gbmaj7

Gbmaj7

Gb7(#11)

Eu pos - su - o\_a - pe - nas o — que Deus — me deu —  
 All I have is feel - ing and — the voice — God gave —

F maj7

G 7(#11)

Se vo - cê in - sis - te em — clas - si - fi - car —  
 You in - sist my mu - sic goes — a - gainst — the rules —

G m 7

C 7

A m 7(b5)

D 7(b9)

Meu com - por - ta - men - to de\_an - ti - mu - si - cal — Eu —  
 Yes, but rules were nev - er made — for love - sick fools — I wrote —

G m 7

A 7(b13)

D m 7

E maj 7(#9)

E 7(#9)

— mes - mo men - tin - do de - vo\_ar - gu - men - tar —  
 — this lit - tle song — for you, — but you — don't care —

A maj7

A $\flat$ 7(#5)

G 7(13)

Que is - to é bos - sa - no - va Que is - to é mui - to na - tu - ral  
 It's a crook - ed song, ah but, all my heart is there

G $\flat$ 7

A maj7

A $\sharp$ dim7

B m7

- O que vo - cê não sa - be nem se - quer pres - sen - te  
 - The thing that you would see if you would play your part

E 7(13)

A maj7

A m7

B m7( $\flat$ 5)

- É que os de - sa - fi - na - dos tam - bém têm co - ra - ção  
 - Is e - ven if I'm out of tune I have a gen - tle heart

B $\flat$ 7(#11)

C maj7

C $\sharp$ dim7

D m7

- Fo - to - gra - fei - vo - cê na mi - nha Rol - ley - flex  
 - I took your pic - ture with my trust - y Rol - ley - flex

Desafinado Off key

G7(13)

G m7

Ebm 6

G m7

C7(9) Gb7

Re - ve - lou-se\_a sua e - nor - me\_in-gra - ti - dão  
 And now all I have de - vel - oped is a com - plex

F maj7

G7(#11)

Só não po - de - rá fa - lar as - sim do meu a - mor  
 Pos - si - bly in vain, I hope you weak - en oh my love

G m7

C7

Am7(b5)

D7(b13)

Que\_es-te\_é o mai - or que vo - cê po - - - de en - con - trar, viu? Vo -  
 And for - get those ri - gid rules That un - - - der-mine my dream of A

Bbmaj7

Bbm 6

Am7

Abdim

cê com\_a su - a mú - si - ca\_es - que - ceu o prin - ci - pal Que no  
 life of love and mu - sic With some - one who'll un - der - stand That e - ven



G7

G♭maj7

pe - to dos de - sa - fi - nados — No fun - do do peito — bate ca - la - do Que no  
 though I may be out of tune — When I at - tempt to — say how much I love — you All that

72

G7

G m7

C7

F6

C7(♭9)

F6

pe - to dos de - sa - fi - na - dos Tam - bém ba - te um co - ra - ção  
 mat - ters is the mes - sage that I bring Which is — my dear — one I love you

76

F6

Cm7(9)

F6

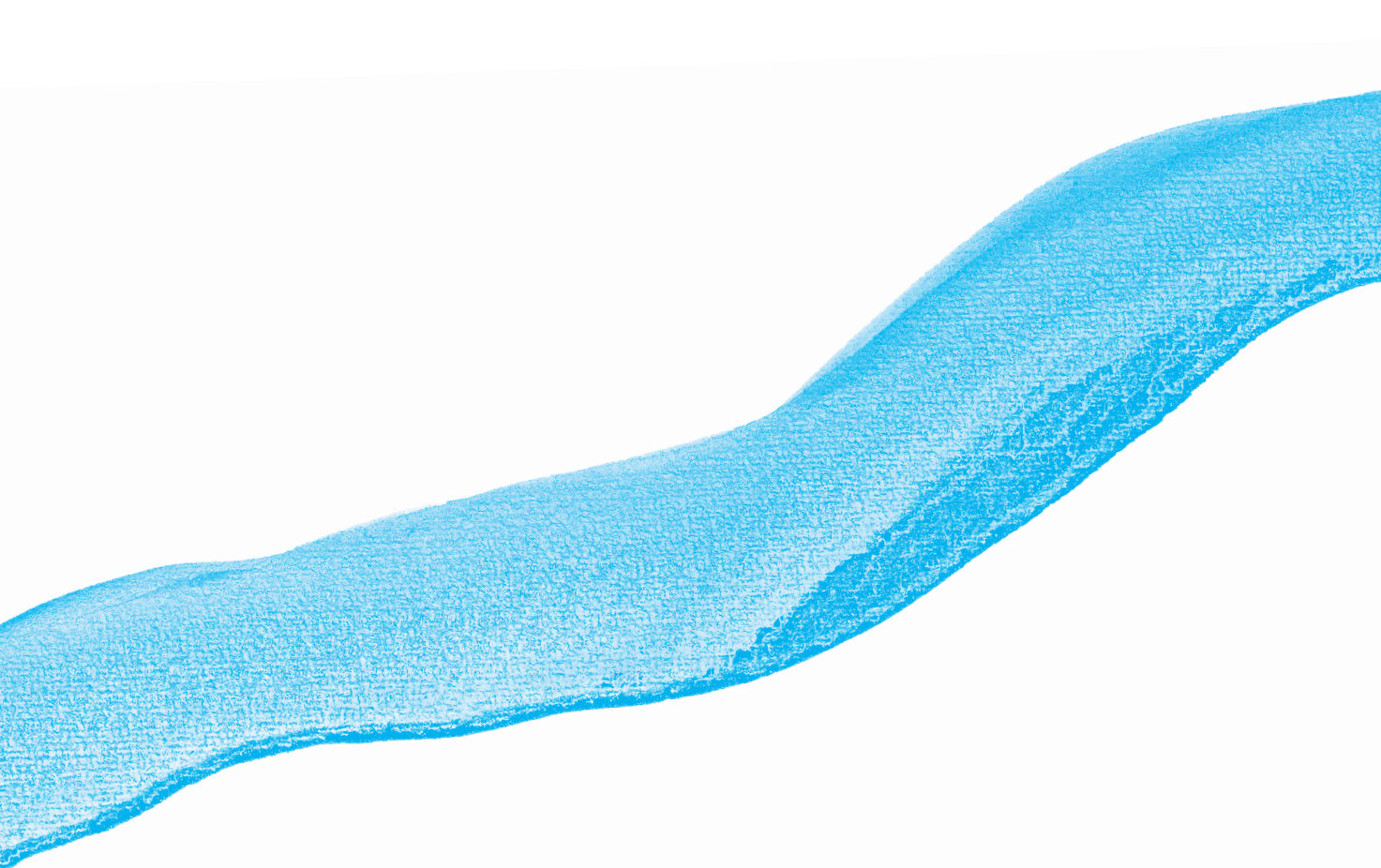
Cm7(9)

F6

Cm7(9) Fmaj7

C7(13) F<sub>6</sub><sup>9</sup>Fmaj7(<sup>#11</sup><sub>9</sub>)

79



Antonio Carlos Jobim & Aloysio de Oliveira

Dindi

vers. Ray Gilbert

arr. Paulo Jobim

*Moderato* Cmaj7(9) Bbmaj7/C Cmaj7(9) Bbmaj7/C

Céu tão gran - de\_é o céu E ban - dos de nu - vens Que pas - sam li - geiras Pra  
Sky so vast is the sky With far a - way clouds Just wan - der - ing by

Amaj7 F#m7(11) B7(13) B7(b13) E<sub>7</sub>(9) E7(b9) Cmaj7(9)

on - de\_e - las vão Ah, eu não sei, não sei E\_o vento que fa - la nas  
Where do they go Oh, I don't know, don't know Wind that speaks to the

Dindi

B♭maj7/C

Cmaj7(9)

B♭maj7/C

A<sup>+</sup>maj7

F♯m7(11)

folhas Con - tan - do\_as es - tó - rias Que são de nin - guém  
 leaves Tell - ing sto - ries that no one be - lieves

Mas que são minhas e de vo -  
 Sto - ries of love Be - longed to

B7(13) B7(♭13)

E<sup>7</sup><sub>4</sub>(9) E7(♭9)

Cmaj7(9)

B♭maj7/C

Cmaj7(9)

cê tam - bém Ah, Din - di Se sou - bes - ses o bem que eu te  
 you and me Oh, Din - di If I on - ly had words I would

C7(♭9) C<sup>7</sup><sub>4</sub>(9)

Fmaj7

Fm(<sup>11</sup><sub>maj7</sub>)

Cmaj7

C<sup>7</sup><sub>4</sub>(9)

que - ro O mun - do se - ri - a Din - di Tu - do, Din - di lin - do, Din - di  
 say All the beau - ti - ful things that I see When you're with me Oh, my Din - di

Cmaj7(9)

B♭maj7/C

Cmaj7(9)

C7(♭9)

C<sup>7</sup><sub>4</sub>(9)

Fmaj7

Ah, Din - di Se um di - a vo - cê for em - bo - ra Me le - va con - ti - go, Din - di  
 Oh, Din - di Like the song of the wind in the trees That's how my heart is sing - ing, Din - di

Fm (11maj7) Cmaj7 F#m7(b5) B7 Em Cm 6

3 3 3

Fi - ca, Din - di O - lha, Din - di E - as á - guas des - te rio Aon - de  
 Hap - py, Din - di When you're with me I love you more each day Yes I

30

Em Cm 6 Em A7 Dm Bbm 6 Dm Bbm 6 Dm G7(b9)

3 3 3 3 3

vão eu não sei A mi - nha vi - da in - teira Es - pe - rei, es - pe - rei Por vo -  
 do, yes I do I'd let you go a - way If you'd take me with you Don't you

35

Cmaj7(9) Bbmaj7/C Cmaj7(9) C7(b9) C7(9) Fmaj7

3 3 3 3 3 3 3

cê, Din - di Que é a coi - sa mais lin - da que e - xis - te Vo - cê não e - xis - te, Din - di  
 know, Din - di I'd be run - ning and search - ing for you Like a riv - er that can't find the sea

41

Fm (maj7) D7(#11) Dbmaj7(#11) C9 Cmaj7(#11) B7/C Cmaj7(9)

3 3 3 3 3

Dei - xa, Din - di Que eu te a - do - re, Din - di Dei - xa, Din - di Din - di  
 That would be me With - out you, Din - di Oh, my Din - di, Din - di

46

# Estrada do sol

Antonio Carlos Jobim & Dolores Duran

arr. Paulo Jobim

*Moderato*

1

The piano introduction consists of six measures in 2/4 time. The right hand features a melodic line with eighth-note triplets and slurs, while the left hand provides a simple bass line with quarter notes.

Dm7

G 7(13)

D m 7

G 7(13)

D m 7(9)

8

É de ma - nhã Vem o sol, mas os pin - gos da chu - va Que on - tem ca - iu

The first system of the vocal and piano accompaniment covers five measures. The vocal line features eighth-note triplets and slurs. The piano accompaniment includes chords and eighth-note triplets in the right hand, and quarter notes in the left hand.

G 7(13)

D m 7(9)

G 7(13)

Cmaj7(9)

13

Ain - da\_es - tão a bri - lhar Ain - da\_es - tão a dan - çar

The second system of the vocal and piano accompaniment covers four measures. The vocal line continues with eighth-note triplets and slurs. The piano accompaniment includes chords and eighth-note triplets in the right hand, and quarter notes in the left hand.

Dm7 Em7 Dm7 Cmaj7(6) Cm7(9)

- Ao ven - to\_a - le - gre que me traz es - sa can - ção

Fm7 Bb6 Em7 A6 Ebm7 Ab6 Dm7(9) G7(13)

Que - ro que vo - cê me dê a mão Va - mos sa - ir por a - í Sem pen -

Dm7(9) G7(13) Dm7(9) G7(13) Dm7(9) G7(13) Cmaj7(9)

sar No que foi que so - nhei Que cho-rei, que so - fri Pois a nos-sa ma - nhã Já me fez es-que - cer

Dm7 Em7 Dm7 Cm7(9) Cm6(9)

Me dê a mão Va - mos sa - ir pra ver o sol

Estrada do sol

Musical notation system 1 (measures 41-47). Chords: Dm7(9), G7(13), Dm7(9), G7(13), Dm7(9), G7(13), Dm7(9). Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. Measure numbers 41 and 48 are indicated.

Musical notation system 2 (measures 48-54). Chords: G7(13), Em7(9), A7(13), Em7(9), A7(13), Em7(9), A7(13). Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment.

Musical notation system 3 (measures 55-61). Chords: Em7(9), F#4(add9). Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment.

Musical notation system 4 (measures 62-66). Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment.

Musical notation system 5 (measures 67-72). Chords: Dm7, G7(13), Dm7, G7(13), Dm7(9). Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. Lyrics: É de ma - nhã Vem o sol, mas os pin - gos da chu - va Que on - tem ca - iu

G7(13)

Dm7(9)

G7(13)

Cmaj7(9)

Dm7

Em7

Dm7

Ain-da\_es-tão a bri - lhar Ain-da\_es-tão a dan - çar Me dê a mão Va-mos sa - ir pra ver o

Em7

Dm7

Cmaj7(9)

Ebmaj7(9)

Cmaj7(9)

sol Me dê a mão pra ver o sol

Ebmaj7(9)

C6

Gb(#5)/E

O sol

8<sup>va</sup>



Antonio Carlos Jobim & Vinicius de Moraes

# Eu sei que vou te amar

arr. Paulo Jobim

*Moderato*

Cmaj7

Ebdim7

Dm7

Eu sei que vou te\_a - mar \_\_\_\_\_ Por to - da\_a mi - nha vi - da\_eu vou te\_a - mar \_\_\_\_\_

*mp*

Chords: Cmaj7, Ebdim7, Dm7

D#dim7

Em7

E7

Fmaj7

Fm (<sup>11</sup> maj7)

- E\_em ca - da des - pe - di - da\_eu vou te\_a - mar \_\_\_\_\_ De - ses - pe - ra - da - men - te\_eu sei que vou te\_a - mar E

Chords: D#dim7, Em7, E7, Fmaj7, Fm (<sup>11</sup> maj7)

Eu sei que vou te amar

Em7

B/D#

Dm7

G7(<sup>9</sup>#5)

E7(13) E7(b13)

A7(9)

A7(b9)

ca - da ver - so meu se - rá pra te di - zer Que eu

D7

G7(<sup>b9</sup>#5)

Cmaj7

Ebdim7

sei que vou te a - mar Por to - da a mi - nha vida Eu sei que vou cho - rar A ca - da au - sên - cia

Dm7

D#dim7

Gm7

C7(#5)

tu - a eu vou cho - rar Mas ca - da vol - ta tu - a há de a - pa - gar O que es - sa au - sên - cia

Fmaj7

Fm(<sup>11</sup>maj7)

Cmaj7/E

D#dim7

Em7(b5)

tu - a me cau - sou Eu sei que vou so - frer A e - ter - na des - ven - tu - ra de vi - ver

Eu sei que vou te amar

A7(b9)

D7

G $\frac{7}{4}$ (9)

G $\frac{7}{4}$ (b9)

D7/F#

Fm6

C/E

Cm/Eb

À\_es-pe-ra de vi - ver ao la - do teu

Por to-da\_a mi - nha vi - da

28

Dm

G7(13)

G7( $\frac{9}{5}$ omit3)

C $\frac{9}{6}$

33

# Falando de amor

Antonio Carlos Jobim

arr. Paulo Jobim

*Moderato*

Cm C#dim7 Gm/D C#dim Cdim Bdim Cm C#dim Gm/D

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a melodic line with triplets in the bass clef. The chords are Cm, C#dim7, Gm/D, C#dim, Cdim, Bdim, Cm, C#dim, and Gm/D. The left hand features a series of eighth-note triplets.

Gdim F#dim Bb6 Ebmaj7(9) Gm7(11/9)

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The chords are F#dim7, Gm, Bb6, Ebmaj7(9), and Gm7(11/9). The right hand features a melodic line with a trill and a grace note marked '8va'.

Se\_eu pu -

F#dim7 Gm F#dim7 Dm/F E7

The piano accompaniment for the second vocal line consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The chords are F#dim7, Gm, F#dim7, Dm/F, and E7. The right hand features a melodic line with a trill and a grace note marked '3'.

des - se, — por um di - a — Es - se\_a - mor, es - sa\_a - le - gri - a Eu te

Falando de amor

E♭maj7 D7 G m G m/F E dim 7 C m/E♭ D7

ju - ro, — te da - ri - a — Se pu - des - se\_es-se\_a - mor to - do di - a — Che - ga

F♯dim7 G m F♯dim7 D m/F E7

per - to, — vem sem me - do — Che - ga mais meu co - ra - ção Vem ou -

E♭maj7 D7 G m G m/F E dim C m 6/E♭ D7 D♭7(♯11)

vir es - se se - gre - do — Es - con - di - do num cho - ro - can - ção Se sou -

Cm7 F7(♯5) B♭maj7(9) Cm7 B7(9) B7(9) B♭maj7(9) A7(13) A7(♭13) Dm Dm/C

bes - ses — co - mo\_eu gos - to — Do teu chei - ro, teu jei - to de flor Não ne - ga - vas — um bei - ji - nho — A quem

Falando de amor

Bm7(b5) Bbm6 A7 D7(#5)/F# F#dim7 Gm F#dim7 Dm/F E7

an-da per-di-do de\_a - mor Cho-ra flau - ta, cho - ra pi - nho Cho - ro eu o teu can - tor Cho-ra

34

Detailed description: This system contains the first 34 measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and arpeggiated chords. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Ebmaj7 D7 Gm Gm/F E dim Cm 6/Eb D7 Dbdim

man - so, bem bai - xi - nho Nes - se cho - ro fa - lan - do de\_a - mor

40

Detailed description: This system contains measures 35 to 40. The vocal line continues with the lyrics. The piano accompaniment features more complex chordal textures and triplets. The key signature remains Bb and Eb.

C#dim Dm C#dim Am/C B7 Bbmaj7 A7 Dm Dm/C

44

Detailed description: This system contains measures 41 to 44. The piano accompaniment is more active, with frequent triplets and arpeggios. The vocal line is not present in this system.

Bdim Gm 6/Bb A7 G7(9) G7(b9) Cm7 F7(#5) Bbmaj7(9) Cm7 Bb7(9) B7(9)

Quan-do pas - sas, tão bo - ni - ta Nes - sa ru - a ba - nha - da de

50

Detailed description: This system contains measures 45 to 50. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and arpeggiated chords. The key signature remains Bb and Eb.

B♭maj7(9) A7(<sup>13</sup><sub>9</sub>) A7(b13) Dm Dm/C Bm7(b5) Gm/B♭ A7 D7(♯5)/F♯

sol Mi-nha al - ma — se-gue\_a - fli - ta — E\_u me\_es - que-ço\_a - té do fu - te - bol Vem de -

A♭maj7 E♭/G F♯dim7 Dm/F E7 E♭maj7 D7 Gm Gm/F

pres - sa, — vem sem me - do — Foi pra ti meu co - ra - ção Que\_eu guar - dei es - se se - gre - do — Es-con-

E dim Cm 6/E♭ D7 D♭dim Cm7 D7 E♭ Cm7 G maj7(9) F♯7 G maj7(9)

di - do num cho - ro - can - ção Lá no fun-do do meu co - ra - ção

# Fotografia Photograph

Antonio Carlos Jobim

vers. Ray Gilbert

arr. Paulo Jobim

*Moderato*

Cmaj7(9)

Cm7(9)

Cm7(9)/F

Eu, vo - cê, nós dois — A - qui nes - te ter - ra - ço\_à bei - ra - mar — O sol já vai ca -  
Eu, vo - cê, nós dois — So - zi - nhos nes - te bar, à me - ia - luz — E u - ma gran - de  
You and I, we two — A - lone here in this ter - race by the sea — The sun is go - ing  
You and I, we two — A - lone here in this bar With dim - ming lights — A full and ri - sing

Cmaj7(9)

Em7(b5)

A7(b9)

in - do\_e\_o seu o - lhar — Pa - re - ce\_a - com - pa - nhar a cor — do mar — Vo - cê tem de ir em -  
lua sa - iu do mar — Pa - re - ce que\_es - te bar já vai — fe - char — E\_há sem - pre\_u - ma can -  
down and in your eyes — I see the chang - ing col - ors of — the sea — It's time for you to  
moon Comes from the sea — And soon the bar will close For you — and me — But there will al - ways



D m7(9)

Bm7(b5) E7(b13)

A m7

D7(#11)

bo - ra\_a tar - de cai — Em co - res se des - faz, es - cu - re - ceu — O sol ca - iu no  
 ção pa - ra con - tar — A - que - la ve - lha\_es - tó - ria de\_um de - sejo — Que to - das as can -  
 go The day is done — And shad - ows stretch their arms To bring the night — The sun falls in the  
 be A song to tell — A sto - ry you and I can - not dis - miss — The same old sim - ple

D m7(9)

G<sup>7</sup>(b9)

Cmaj7(9)

F7(13) F7(#11)

mar E\_a - que - la luz — lá\_em bai - xo se\_a - cen - deu — Vo - cê e eu  
 ções têm pra con - tar — E ve - io\_a - que - le  
 sea And down be - low — A win - dow light we see — Just you and me  
 sto - ry of de - sire — And sud - den - ly that

Cmaj7(9)

F7(13)

Cmaj7(9)

F7(13)

Cmaj7(9)

bei - jo — a - que - le bei - jo  
 kiss, — that — kiss —



# Gabriela

Antonio Carlos Jobim

arr. Paulo Jobim

*Lento* *rubato*

F#dim 7 Bm 7 E<sup>7</sup><sub>4</sub> E7 A maj7(9)

Vim do Nor - te — vim de lon - ge — De um lu - gar que — já não há —

*mp*

C#m 7 F#7 F#7(b9) Bm7(9) E<sup>7</sup><sub>4</sub> E7(9)

Vim dor - min - do — pe - la es - tra - da — Vim pa - rar nes - te lu -

Amaj7 F#m Bm7 E7/4 Amaj7 F#m Bm7 E7/4

**Moderato**

gar Meu chei-ro é de cra-vo Minha cor de ca-ne-la A mi-nha ban-dei-ra é ver-de\_a-ma-

15 *mf*

Amaj7 F#m Bm7 E7/4 Amaj7 F#m Bm7 E7

*ritard.*

re-la Pi-men-ta de chei-ro ce-bo-la\_em ro-de-la Um bei-jo na bo-ca Fei-jão na pa-

19

Amaj7 Dmaj7(9) Amaj7 Dmaj7(9) Amaj7 F#m Bm7 E7/4

**meno mosso**

**a tempo**

ne-la Ga-bri-e-la Sem-pre Ga-bri-e-la

23

Amaj7 F#m Bm7 E7 Amaj7 F#m Bm7 E7 Amaj7 F#m Bm7 E A

*ritard.*

29



a tempo

Cdim7

Bm7

E7

Se\_a - in - da so - bras - se\_um di - nhei - ro Po - di - a com - prar - te\_um ves - ti -

Amaj7

F#m7

Bm7

E<sup>7</sup><sub>4</sub>

do E mais um vi - dri - nho de chei - ro Con - tar - te\_um se - gre - do no\_ou - vi -

Amaj7

Cdim7

Bm7

E<sup>7</sup><sub>4</sub>

do Te trou - xe\_um a - nel ver - da - dei - ro So - nhei que\_e - ra teu pre - fe - ri -

Amaj7

Cdim7

Bm7

E<sup>7</sup><sub>4</sub>(9)

Bb<sup>7</sup><sub>4</sub>(9)

Amaj7

A<sup>9</sup><sub>6</sub>

*ritard.* -----

do Pen - sei, re - pen - sei tan - ta coi - sa Ah, me dei - xa ser teu ma - ri - do

Gabriela

**a tempo** C dim 7 B m 7 E<sup>7</sup><sub>4</sub>(9) B<sup>7</sup><sub>4</sub>(9) A dim 7 A<sup>9</sup>  
*ritard.*-----, 3

Pen - sei, re - pen - sei tan - ta coi - sa Que - ri - a ca - sar - me con - ti - go

**più mosso** C7(13) B m 7 E7(13) E7(<sup>9</sup><sub>5</sub>) (omit 3) A<sup>9</sup>  
*ritard.*-----, 3

Ga - bri - e - la Ga - bri - e - la To - dos

**Lento** G#dim 7 A m (add9)/C B m 7(b5) E 7 G m 6/Bb A 7(b9)

di - as es - ta sau - da - de Fe - li - ci - da - de, ca - dê vo - cê Já não con -  
 sa - do mui - to na vi - da Vol - ta ban - di - da ma - ta es - ta dor Vol - ta pra

D m 7(9) G#dim 7 A m A m/G F#m 7(b5) B 7 E m aj7(#5) E7(#5)

si - go vi - ver sem e - la Eu vim a ci - da - de pra ver Ga - bri - e - la Te - nho pen -  
 ca - sa, fi - ca con-

A m F Fmaj7 F7 Bb Bbmaj7 Bb7 E Emaj7 E7 A m G $\frac{7}{4}$ (9) G7(b9)

**più mosso**

mi - go Eu te per - dô - o com rai - va e\_a - mor Che - ga mais per - to mo - ço bo -  
bo - ca na mi - nha

92 *f*

Cmaj7 Ebdim7 Dm7 G $\frac{7}{4}$ (9) Dbmaj7(9) Cmaj7(9) B7(b9)

ni - to Che - ga mais per - to meu rai - o de sol A mi - nha ca - sa\_um es - cu - ro de -  
bo - ca A tu - a bo - ca\_é meu do - ce\_é meu sal Mas quem sou eu nes - ta vi - da tão

96 *mf*

E m A m 7 B7(b9) D m 7(9) Bb7(9)

ser - to Mas com vo - cê e - la\_é chei - a de sol Mo - lha tua val Ca - sa de  
lou - ca Mais um pa - lha - ço no teu car - na -

100 *f* **meno mosso** *mp*

Bb7(9) A m (add9)/C B m 7(b5) E7 G m 6/Bb A7 D m 7(9) G#dim7

som - bra Vi - da de mon - ge Quan - ta ca - cha - ça Na mi - nha dor Vol - ta pra ca - sa, fi - ca co -

104

Gabriela

Am F Fmaj7 F7 Bb Bbmaj7 Bb7 E Emaj7 E7 A B/F# Am7

mi - go Vem que\_eu te\_es - pe - ro Tre - men - do de\_a mor

A maj7(#11) A7(9) A7(13)

Em noi - te sem lu - a Pu - lei a can - ce - la Ca - í do ca - va - lo Per -

A/G F#m7 B7(9)

di Ga - bri - e - la Oh, lu - a de cê - ra Oh, lu - a sin - ge - la Lu - a fei - ti -

B6 B/A ritard..... G#m C#7(9)

cei - ra Ca - dê Ga - bri - e - la



Bb7(9)

**Allegro**

130 *f subito*

On-tem vim de lá do Pi-lar In-da on-tem vim de lá do Pi-lar Já tô

Bbm7 Fm/Bb Bb7(b9) Bb7(b9)

134

com von-ta-de de ir por a-i

Db7(9)

138

On-tem vim do la-do de lá In-da on-tem vim do la-do de lá Já tô

Bb7(9)

G7(13)

142

com von-ta-de de ir por a-i

Gabriela

E $\flat$  D $\flat$ /E $\flat$  E $\flat$ /F E $\flat$  F/E $\flat$  E $\flat$ /F E $\flat$  D $\flat$ /E $\flat$  E $\flat$ /F E $\flat$  G $\flat$ /E $\flat$  A/E $\flat$  G $\flat$ /A $\flat$

147 *f*

A $\flat$ 7 $_4$ (9) A $\flat$ 7(9) A $\flat$ 7 $_4$ (9) A $\flat$ 7(9)

151 *mf* 8

É na cor - da da vi - o - la to - do mun - do sam - bar É na cor - da da vi - o - la to - do mun - do sam -

A $\flat$ m7(9) A $\flat$ 7(9)(omit3) A $\flat$ 7 $_4$ ( $\flat$ 9)

155 *mf* 8

bar To - do mun - do sam - bar To - do mun - do sam - bar

E D/E E/F $\sharp$  E F $\sharp$ /E E/F $\sharp$  E D/E E/F $\sharp$  E G/E B $\flat$ /E G/A

159 *f*

A7 $_4$ (9) A7(9) A7( $\sharp$ 11 $_9$ ) A7 $_4$ (9) A7(9) A $\flat$ m7(9)

163 *mf* 8

A7(b9)

D6

Am7

Dmaj7

D6

D7

E7

Emaj7 Ebmaj7

A7

D

C/D D/E

D

E/D D/E

D

C/D

D/E

D

F/D

G#/D

F/E

D

C/D

D/E

D

E/D

D/E

D

C/D

D/E

D

F/D

Bb/D

F/E

D

C/D

D/E

D

E/D

D/E

D

C/D

D/E

D

F/D

Ab/D

F/E

Ab

Dbmaj7

tacet

Ab/D

D(omit3)

Que - bra pe - dra

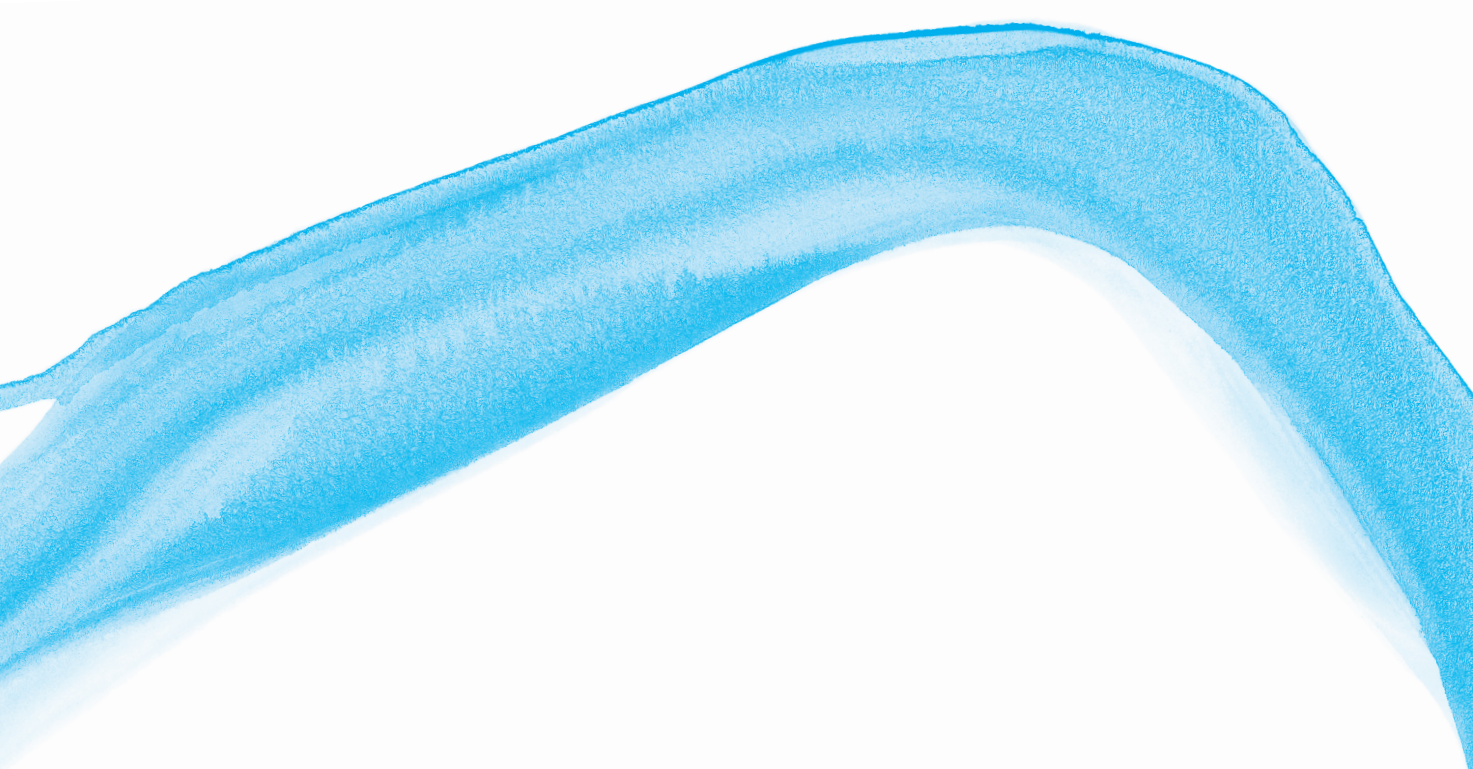
ritard.

subito

ff

8va

8vb



# Garota de Ipanema

Antonio Carlos Jobim & Vinicius de Moraes

arr. Paulo Jobim

*Moderato*  $F^9_6$   $Gm7(\flat 5)$   $Gm7(\flat 5)/C$

$Fmaj7(9)$   $Fmaj7(\flat 9)$   $Gm7(\flat 5)$   $Gm7(\flat 5)/C$

$Fmaj7$   $G7(13)$

O - lha que coi - sa mais lin - da Mais chei - a de gra - ça É e - la me - ni - na Que vem e que pas -  
Mo - ça do cor - po dou - ra - do Do sol de I - pa - ne - ma O seu ba - lan - ça - do É mais que um po - e -

Garota de Ipanema

G m 7(9)

Gb7(9)

Fmaj7(9)

Gb7(<sup>#11</sup>/<sub>9</sub>)

sa Num do - ce ba - lan - ço Ca - mi - nho do mar  
 ma É\_a coi - sa mais lin - da Que\_eu já vi pas - sar

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords and arpeggios in the right hand and a bass line in the left hand. A first ending bracket is present at the end of the system.

Fmaj7(9)

Gbmaj7

Gbmaj7

Gb6

B7(9)

Ah, ————— por que\_es-tou tão so - zi - nho ————— Ah,—

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with complex chordal textures and arpeggios. A second ending bracket is present at the end of the system.

F#m 7

D7(9)

(ah,) ————— por que tu - do\_é tão tris - te ————— Ah,—

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features arpeggiated chords and a steady bass line.

G m 7

Eb7(9)

(ah,) ————— a be - le - za que\_e - xis - te ————— A be -

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part concludes with sustained chords and arpeggios.

Garota de Ipanema

A m7 D7(b9) G m7 C7(b9)

le - za que não é só mi - nha Que tam - bém pas - sa so - zi - nha

30 31 32 33

Fmaj7 G7(13) G7(#11) G7(13) G7(#11)

Ah, se e - la sou - bes - se Que quan - do\_e - la pas - sa O mun - do\_in - tei - ri - nho se en - che de gra -

34 35 36 37 38 39 40 41

G m7 Gb7(9) Fmaj7 Gb7(#11)

ça E fi - ca mais lin - do Por cau - sa do\_a - mor Por cau - sa do\_a -

42 43 44 45 46 47 48 49 50

Fmaj7 Gb7(#11) Fmaj7(#11) Fmaj7(9)

mor Por cau - sa do\_a - mor

51 52 53 54 55 56 57 58 59 60



G 6

Cmaj7(9)

Fez \_\_\_\_\_ cho - rar \_\_\_\_\_ de dor \_\_\_\_\_ O seu \_\_\_\_\_ a - mor \_\_\_\_\_  
 How \_\_\_\_\_ un - moved \_\_\_\_\_ and cold \_\_\_\_\_ I must \_\_\_\_\_ have seemed \_\_\_\_\_

17

C#m7(b5)

F#7(b13)

Bm7(9)

Um a - mor tão de - li - ca - - - do \_\_\_\_\_  
 When she told me so sin - cere - - - ly \_\_\_\_\_

21

D7/A

G#dim7

Em7(11/9)

F#7(b9)

Ah, \_\_\_\_\_ por que vo - cê \_\_\_\_\_ Foi fra - co as - sim As - sim tão de - sal -  
 Why \_\_\_\_\_ she must have asked \_\_\_\_\_ Did I just turn and stare in ic - y

25

Bm

Bm7

D7/A

C#7/G#

ma - do \_\_\_\_\_ Ah, \_\_\_\_\_ meu co - ra - ção \_\_\_\_\_  
 si - lence \_\_\_\_\_ What \_\_\_\_\_ was I to say \_\_\_\_\_

31



**Insensatez** How insensitive

Em 6/G

F#7(b9)

G maj7

Em 7

3 3

Quem nun - ca\_a - mou Não me - re - ce ser a - ma - - - do  
 What can you say When a love af - fair is o - - - ver

36 3

B m

A#dim 7

Vai, meu co - ra - ção Ou - ve\_a ra - zão  
 Now she's gone a - way And I'm a - lone

41

Am 6

D 7

E7/G#

3

U - sa só sin - ce - ri - da - - - de  
 With a mem - ory of her last look

45 3

G 6

Cmaj7(9)

C#m7(b5)

3

Quem se - mei - a vento Diz a ra - zão Co - lhe  
 Vague and drawn and sad I see it still All her

49 3

F#7(b13)

Bm7(9)

D7/A

sem - pre tem - pes - ta - - de Vai, meu co - ra -  
 heart - break in her last look How she must have

54

G#dim7

Em7(11)

Em

F#7(b9)

Bm

Bm7

ção Pe - de per - dão Per - dão a - pai - xo - na - do  
 asked Could I just turn and stare In ic - y si - lence

59

D7/A

C#7/G#

Em6

F#7(b9)

Vai, por - que quem não Pe - de per - dão Não é nun - ca per - do - a -  
 What was I to do What can one do When a love af - fair is o -

65

Gmaj7

Em7

Bm7(11)

(a) - - - do  
 (o) - - - ver

71

# Ligia

Antonio Carlos Jobim

arr. Paulo Jobim

*Moderato*

Chord markings: Dm7(9), A7(#5), Dm7(9), G7(13), Dm7(9), G7(#5), Em7(9), Ebdim7, Dm7(9/5), G7(9)

Lyrics:  
Eu nun - ca So - nhei com vo - cê Nun - ca fui ao ci - ne - ma Não gos - to de  
nun - ca Quis te - la ao meu lado Num fim de se - ma - na Um cho - pe ge -  
sam - ba Não vou a I - pa - ne - ma Não gos - to de chu - va Nem gos - to de  
la - do Em Co - pa - ca - ba - na An - dar pe - la prai - a A - té o Le -

E $\frac{7}{4}$ (9) E7( $\frac{b9}{5}$ ) Fmaj7 F#dim7

sol  
blon

E quan - do eu lhe te - le - fo - nei Des - li - guei foi en -  
E quan - do eu me a - pai - xo - nei Não pas - sou de i - lu -

E m/G Am7(9) F#m7(b5)

ga - no O seu no me não sei Es - que - ci no pi - a - no As bo - ba - gens de a -  
são O seu no - me ras - guei Fiz um sam - ba can - ção Das men - ti - ras de a -

B7(b13) Emaj7(9) 7 A7( $\frac{9}{5}$ ) Dm7(9)

mor Que eu i - ri - a di - zer Não,  
mor Que a - pren - di com vo - cê É,

Li - gi - a

Db $\frac{7}{4}$ (9) Db $\frac{7}{4}$ (9) Db6 Dm7(9) G7( $\frac{9}{5}$ )

Li - gi - a Eu Li - gia, Li - gia

Ligia

Dm7(9) G $\frac{7}{4}$ (9) Cmaj7/E E $\flat$ dim

Dm7( $\flat$ 5) G $\frac{7}{4}$ (9) E $\frac{7}{4}$ (9) E7( $\flat$ 9) E

Fmaj7 F $\sharp$ dim7 Em/G

quan - do vo - cê me\_en-vol - ver - - - Nos seus bra - ços se - re - - - nos Eu vou me ren -

Am7(9) F $\sharp$ m7( $\flat$ 5) B7( $\flat$ 13)

der Mas seus o - lhos mo - re - - - nos Me me - tem mais me - - - do Que um rai - o de

Emaj7(9) 7    A7( $\frac{9}{5}$ )    Dm7(9)    Db $\frac{7}{4}$ (9)

sol    Li - gi - a,    Li - gi - a

39    42

Db $\frac{7}{4}$ ( $\frac{13}{9}$ )

Detailed description: This musical score is for the piece 'Ligia'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics 'sol Li-gi-a, Li-gi-a'. The piano accompaniment is written in two staves (treble and bass clef). The score is divided into two systems. The first system starts at measure 39 and ends at measure 41. The second system starts at measure 42 and ends at measure 44. Chord symbols are placed above the vocal line: Emaj7(9) 7, A7(9/5), Dm7(9), and Db7/4(9). Measure numbers 39 and 42 are placed at the beginning of their respective systems. The piano accompaniment includes various chord voicings and melodic lines, with some measures featuring triplets. The final measure of the second system (measure 44) has a chord symbol Db7/4(13/9).

# Luiza

Antonio Carlos Jobim

arr. Paulo Jobim

*Moderato*

1 *p*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, and the left hand provides a simple harmonic accompaniment. A fermata is placed over the first two measures of the right hand.

Cm (<sup>9</sup>maj7) Cm7 F7(13) Fm G7(b9) Cm7(9)

Rua, es - pa - da nua Bói - a no céu i - men - sa\_e a - ma - re - la Tão re - don - da\_a lua Co - mo flu -

5 *mp*

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

F7(13) Fm C7/D<sup>b</sup> C7 Fm (maj7) Fm7

tua Vem na - ve - gan - do\_O\_a - zul do fir - ma - men - to\_E no si - lèn - cio lento Um tro - va -

10

The second system of the vocal and piano accompaniment. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The piano part maintains the eighth-note accompaniment and chordal support.

Bb7(9) Ebmaj7 Dm7(b5) G7(b9)

dor, chei - o de\_es - tre - las \_\_\_\_\_ Es - cu - ta\_a - go - ra a can - ção que\_eu fiz Pra te\_es - que - cer, Lu -

14

Cmaj7(9) *tacet* Fm(maj7) Fm7 Bb7(9) Ebmaj7(6)

iza Eu sou a - pe - nas um po - bre\_a - ma - dor A - pai - xo - nado Um a - pren - diz do teu a -

19

Cm7(9) D7(b9) Dm7(9)

mor A - cor - da\_a - mor Que\_eu sei que\_em - bai - xo des - ta ne - ve Mora um co - ra -

24



Luiza

$D\flat 7(\sharp 9)$  *tacet*  $Cm(\text{maj}7)$   $Cm7$   $F7(13)$   $Fm$

ção Vem cá, Lu - iza Me dá tua mão O teu de - se - jo\_é sem - pre\_o meu de -

$G7(\flat 9)$   $Cm7(9)$   $F7(13)$   $Fm$   $C7/D\flat$   $C7$

se - jo Vem, me e - xor - cisa Dá - me tua bo - ca E\_a ro - sa lou - ca Vem me dar um bei - jo E\_um rai - o de

$Fm(\text{maj}7)$   $Fm7$   $B\flat 7(9)$   $E\flat 7_4(9)$   $E\flat 7_4(9)$   $E\flat 7(\flat 9)$

sol Nos teus ca - belos Co - mo\_um bri - lhan - te que par - tin - do\_a luz Ex - plo - de\_em se - te

$A\flat(\sharp 5)$   $Fm$   $Cm/E\flat$   $D7(\flat 9)$   $G7(\flat 9)$

co - res Re - ve - lan - do\_en - tão os se - te mil a - mo - res Que\_eu guar - dei so - men - te Pra te dar, Lu -

A $\flat$ maj7 Fm7

i - za Lu - i - za

45

Gm7 Em/G ritard. D $\flat$ 7(9) a tempo C C(add9)

Lu - i - - - - - za

50

C6 Cmaj7

Lu - i - za

55

# Matita Perê

Antonio Carlos Jobim & Paulo Cesar Pinheiro

arr. Paulo Jobim

*Moderato*

The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction in 2/4 time, marked *f*. The main piece starts in common time (C), marked *mp*. The piano accompaniment consists of a steady bass line and chords in the right hand. The vocal line features triplets and rests. The lyrics are: "No jar - dim das ro - sas de so - nho\_e me - do Pe - los can - tei - ros de\_es - pi - nho\_e flo - res Lá - que - ro ver vo - cê O - le - rê o - la - rá".

1

*f* *mp*

Em 7 E 4(add9) Em 7 E 4(add9)

G#m 7 G#4(add9) G#m 7 G#4(add9)

3 3 3 3

No jar - dim das ro - sas de so - nho\_e me - do Pe - los can - tei - ros de\_es - pi - nho\_e flo -

4 *mp*

3 3 3 3

6

G#m 7 G#4(add9) G#m 7 G#4(add9)

res Lá - que - ro ver vo - cê O - le - rê o - la - rá

G#m7

G#4(add9)

E(add9)

Vo - cê me pe - gar

8

3

3

3

G#m7

G#4(add9)

G#m7

G#4(add9)

10

G m7

G 4(add9)

G m7

G 4(add9)

Ma - dru - ga - da fri - a de\_es - tra - nho so - nho\_A - cor - dou Jo - ão, ca - chor - ro la - tia

12

*simile*

G m7

G 4(add9)

G m7

G 4(add9)

- João a - briu a por - ta O so - nho\_e - xis - tia

14

Matita Perê

F#m7 F#4(add9) F#m7 F#4(add9)

Que Jo - ão fu - gis - se Que Jo - ão par - tis - se Que Jo - ão su - mis - se do mundo

16

F#m7 F#4(add9) F#m7 F#4(add9)

De nem Deus a - char, le - rê

18

F m7 F 4(add9) F m7 F 4(add9)

Ma - nhã noi - tei - ra de for - ça vi - a - gem Le - va em di - an - tei - ra um di - a de van - ta -

20

F m7 F 4(add9) F m7 F 4(add9)

gem Fo - lha de pal - mei - ra a - pa - ga pas - sa - gem O chão na pal - ma da

22

F m7 F4(add9) E7(<sup>13</sup>/<sub>9</sub>)

mão O chão, — o chão E ma-nhã re - don - da de pe - dras al -

3 3

tas Cru - zou fron - tei - ra da ser - vi - - -

Bbm7(b5) F m7(11)

ção O - le - rê, que - ro

rit. Bbm7 Bb4(add9) D m7 *meno mosso* D4(add9)

ver O - le - - - rê

Matita Perê

D m 7

D 4(add9)

D m 7

D 4(add9)

D m 7

D 4(add9)

D m 7

D 4(add9)

D m 7

D 4(add9)

C#m 7

C#4(add9)

C#4(add9)

C#m 7

C#4(add9)

C#m 7

C#4(add9)

C#m 7

C#4(add9)

C#m 7

C#4(add9)

C#m 7

C#4(add9)

C#m 7

C#4(add9)

C#m 7

C#4(add9)

Cm 7

C4(add9)

Cm 7

C4(add9)

C m 7

C 4(add9)

C m 7

C 4(add9)

C m 7

Bbm7                      Bb4(add9)                      Bbm7                      Bb4(add9)

E por mais ca - mi - nhos de to - da sor - te Bus - can - do\_a vi - da en - con - tran - do\_a

Bbm7                      Bb4(add9)                      Bbm7                      Bb4(add9)

mor - te Pe - la mei - a ro - sa do qua - dran - te nor - te Jo - ão — Jo - ão —

Bbm7                      Bb4(add9)                      Bbm7

G#m7                      G#4(add9)                      G#m7                      G#4(add9)

Um tal de Chi - co cha - ma - do\_An - to - nio Num ca - va - lo bai - o que\_e - ra\_um bur - ro ve -



Matita Perê

G#m7 G#4(add9) G#m7 G#4(add9)

lho Que na bar - ra fri - a já cru - za - do\_o ri - o Lá vi - nha Ma - ti - as cu - jo\_o no - me\_é

58

G#m7 G#4(add9) G#m7 G#4(add9)

Pe - dro\_A - li - ás Ho - rá - cio, vul - go Si - mão lá um — cha - ma - do Ti - ão —

60

G#dim Gm7 G 4(add9) Gm7 G 4(add9)

— cha - ma - do Jo - ão —

62

F 7(9) Em7 E 4(add9) Em7 E 4(add9)

65

*alla breve*

Em7 E7<sub>4</sub> Ebm7 Eb7<sub>4</sub>

Re - ce - ben - do\_a - vi - so\_en - tor - tou ca - - - mi - nho De Nor - nor - des - te pra Nor - te

Ebm7 Eb7<sub>4</sub> Ebm7 Eb7<sub>4</sub> Ebm7 Eb4(add9)

Nor - te Na mei - a vi - da de\_a - di - a - das mor - tes Um\_es - tranho cha - ma - do Jo - ão

Gm7 G4(add9) Gm7 G4(add9)

No cla - rão das á - guas no de - ser - to ne - gro\_A per - der mais na - da co - ra - jo - so me -

Gm7 G4(add9) Gm7 G4(add9)

do Lá, que - ro ver vo - cê

Matita Perê

F#m7 F#4(add9) F#m7 F#4(add9)

Por se - te ca - mi - nhos de se - ten - ta sor - tes Se - te - cen - tas vi - das e se - te mil mor -

F#m7 F#4(add9) F#m7 F#4(add9)

tes Es - se um Jo - ão, Jo - ão

D7(<sup>13</sup><sub>9</sub>)  
Tempo 1°

E deu di - a cla - ro\_e deu noi - te\_es - cu - ra\_e deu mei - a noi - te

3 G#m7(b5) 3

no co - ra - ção O - le -

D#m7(11)                      G#m7                      G#4(add9)                      Cm7                      C4(add9)

rê, que-ro ver O - le - rê

84

G#m7                      G#4(add9)                      G#m7                      G#4(add9)                      Am7                      A4(add9)

*più mosso*

87

Am7                      A4(add9)                      Am7                      A4(add9)                      Am7                      A4(add9)

90

Am7                      A4(add9)                      Am7                      A4(add9)                      Am7                      A4(add9)

93

Am7                      A4(add9)                      Am7                      A4(add9)

Pas - sa se - te ser - ras Pas - sa ca - na bra - va No bre - jo das al - mas Tu - do ter - mi - na -

96

Matita Perê

A m7 A 4(add9) A m7 A 4(add9)

va No ca - mi - nho ve - lho\_on - de\_a la - ma tra - va Lá no to - do fim é bom

98

A m7 A 4(add9) F (add9) *Lento* A m7 A 4(add9)

U - ma vez Jo - ão

100

A m7 A 4(add9) G#m7 G#4(add9) G#m7 G#4(add9)

15<sup>ma</sup> m.s. 15<sup>ma</sup> m.s. 15<sup>ma</sup> m.s.

103

G#m7 G#4(add9) G#m7 G#4(add9)

No jar - dim das ro - sas de so - nho\_e me - do No cla - rão das á - guas no de - ser - to ne -

106

G#m7 G#4(add9) G#m7 G#4(add9)

gro Lá que - ro ver vo - cê Le - rê la - rá

108

G#m7 G#4(add9) E(add9) G#m7 *Tempo 1°* G#4(add9)

Vo - cê me pe - gar

110

G#m7 G#4(add9) Em7 E4(add9)

113

# Meditação Meditation

Antonio Carlos Jobim & Newton Mendonça

vers. Norman Gimbel

arr. Antonio Carlos Jobim

**Moderato** C#m7(b5) F#7 B m7(b5) E7 Am 7(b5) D7 D7

*mp*

G maj7 D7(9) G 6 F#7 F#7

7

G 6 B m 7 E7(13)

13

Quem a - cre - di - tou No a - mor.  
 In my lone - li - ness When you're gone-

- no sor - ri - so\_e na flor En - tão so - nhou, so - nhou  
 - And I'm all by my - self And I need your ca - ress

Am7 Cm7 Cm6

E per - deu a paz O a - mor,  
I just think of you And the thought-

Bm7 E7( $\flat_{13}^9$ ) Am7 D7( $\sharp_5^9$ )

- o sor - ri - so\_e a flor Se trans - for - mam de - pres - sa de - mais  
of hold - ing you near Makes my lone - li - ness soon dis - ap - pear

G6 F# $\frac{7}{4}$  F#7

Quem no co - ra - ção A - bri - gou  
Though you're far a - way I have on -

G6 Bm7 E7( $\flat_{13}^9$ )

- a tris - te - za de ver - Tu - do is - so se - per - der  
ly to close my eyes And you are back to stay



Meditação Meditation

Am7 Cm7 Cm6

E na so - li - dão Pro - cu - rou  
 I just close my eyes And the sad -

33

Bm7 E7(<sup>b</sup>13) Am7 D7(<sup>9</sup>5)

- um ca - mi - nho\_e se - guiu Já des - cren - te de um di - a fe - liz  
 ness that miss - ing you brings Soon is gone and this heart of mine sings

37

Cmaj7(9) Cm6 Cm7 Cm6

Quem cho - rou, cho - rou E tan -  
 Yes I love you so And that -

41

G/B Bbdim7 Am7 D7(<sup>9</sup>5)

to que seu pran - to já se - cou  
 - for me is all I need to know

45

# Modinha

Antonio Carlos Jobim & Vinicius de Moraes

arr. Paulo Jobim

*Moderato* Ebm 6 Gm7(9) A(♯5) Dm7(omit3)

Dm Dm7(9) Eb Ebmaj7 Edim

Não Não po-de mais meu co-ra-ção Vi-ver as-sim di-la-ce-ra-do

Gm7(9) Gb7(♯9) Fmaj7 A7/E Eb7(♯11)

Es-cra-vi-za-do\_a\_u-ma\_i-lu-são Que é só de-si-lu-são

Dm Dm7(9) Eb Ebmaj7 Edim

Ah, não se-ja\_a vi-da sem-pre\_as - sim Co-mo\_um lu-ar de-ses-pe - ra - do

Gm7(9) Gb7(#9) Fmaj7 F#dim7

A der - ra - mar me - lan - co - li - a\_em mim Poe - si - a\_em mim

Bbmaj7(9) Bm7(b5) F/C C#(#5) Dm Dm/C# Dm/C Dm/B Bbm 6

Vai, tris-te can - ção, sai do meu pei-to\_E se-mei-a\_e-mo - ção Que cho-ra den-tro do meu co - - -

Gm7(9) Dm Bbm 6 Gm7(9) Dm7 Dmaj7(9)

ra - - - ção Co - - - ra - - - ção

# Passarim

Antonio Carlos Jobim

vers. Antonio Carlos Jobim & Paulo Jobim

arr. Paulo Jobim

*Moderato*

Ab<sup>7</sup>(9) G<sup>7</sup>(9)

G m (maj7)

G m 7

Pas - sa - rim quis pou - sar, não deu, — vo - ou — Por-que\_o ti - ro par - tiu mas não — pe - gou —  
 Pas - sa - rim quis pou - sar, não deu, — vo - ou — Por-que\_o ti - ro fe - riu mas não — ma - tou —  
 Lit - tle bird on a tree you bet - ter fly — If you stay on that tree you're gon - na die —  
 Lit - tle bird on a tree you bet - ter fly — If you stay on that tree you're gon - na die —

G<sup>b</sup>maj7(#5)

F maj7

F<sup>b</sup>maj7

E<sup>b</sup>maj7(9)

E<sup>b</sup>maj7

D<sup>7</sup>(<sup>b</sup>9)

— Pas - sa - ri - nho me con - ta\_en - tão — me diz Por que que\_eu tam - bém não fui — fe - liz —  
 — Pas - sa - ri - nho me con - ta\_en - tão — me diz Por que que\_eu tam - bém não fui — fe - liz —  
 — Lit - tle bird of the for - est say — to me Why hap - pi - ness just can nev - er be —  
 — Lit - tle bird get a - way take to — the skies Go find the love that nev - er dies —



Passarim

G m7 C m7 G m7(9) C<sub>4</sub>(9) C7(b9)

3 3  
 ção Que me mal - tra - ta\_o co - ra - ção E\_o ma - to que\_é bom, o fogo\_ quei - mou\_  
 ção Que\_i - lu - mi - na - va\_a\_es - cu - ri - ão Ca - dê meu ca - mi - nho,\_a água\_ le - vou\_  
 heart And haunt my dreams and breaks my heart The for - est I love, went up\_ in flames\_  
 heart That used to light up all the dark - ness Where is my path, was washed\_ a - way\_

F maj7 F6 F m7 B $\flat$ 7(13) E $\flat$  maj7 D7(13) D7(b13) G m (9<sub>maj7</sub>)

Ca - dê o fo - go,\_a á - gua\_a pa - gou E ca - dê a á - gua,\_o boi\_ be - beu\_  
 Ca - dê meu ras - tro,\_a chu - va\_a pa - gou E\_a mi - nha ca - sa,\_o ri - o car - re - gou\_  
 And now the fire has gone\_ to rain And now the rain has gone\_ to stream\_  
 Where are my tracks, e - rased\_ by rain Where is my house, the riv - er claimed\_

G m7 A<sub>4</sub>(b9) A7(13) D maj7(9) Em7 A7(b9) D maj7(9 $\sharp$ 5)

Ca - dê o\_a - mor, ga - to co - meu E\_a cin - za se\_es - pa - lhou\_  
 E\_o meu a - mor me\_a - ban - do - nou\_ Vo - ou, vo - ou, vo - ou\_  
 Where is my love my long - lost dream\_ The ash - es flew\_ a - way\_  
 Where is my love, my sole re - frain\_ My love has gone\_ a - way\_

D maj7 G m7 C7(b9) Fmaj7(9 $\sharp$ 5) F7 B $\flat$  maj7 G m7

3 3 3 3  
 E\_a chu - va car - re - gou\_ Ca - dê meu a - mor que o ven - to le -  
 Vo - ou, vo - ou, vo - ou\_ E pas - sou o tem - po\_e o ven - to le -  
 And scat - tered far\_ a - way\_ And where is my love lit - tle bird did - n't  
 And flew, and flew\_ a - stray\_ And where is my love that the wind took a -

D (omit3) Eb Em7(b5) A7(b13)

vou  
say

33

D Dm Eb<sup>7</sup>/<sub>4</sub>(9) D<sup>7</sup>/<sub>4</sub>(9)

(Pas - sa - rim quis pou - sar, não deu, — vo - ou)  
(Lit - tle bird on a tree you bet - ter fly)

38

Ab<sup>7</sup>/<sub>4</sub>(9) G<sup>7</sup>/<sub>4</sub>(9) G m (maj7) G m 7

vou Pas - sa - rim quis pou - sar, não deu, — vo - ou — Por-que\_o ti - ro fe - riu mas não — ma - tou —  
way Sud - den bird came to rest, but high — it flew — Sud - den bird fled the shot and winged — the blue —

42

Gbmaj7(#5) Fmaj7 Fbmaj7 Ebmaj7(9) Ebmaj7 D<sup>7</sup>/<sub>4</sub>(9)

— Pas - sa - ri - nho me con - ta\_en - tão — me diz — Por que que\_eu tam - bém não fui — fe - liz —  
— Sud - den bird of the for - est say — to me — Why hap - pi - ness just can ne - ver be —

46





Passarim

D m7

B m7/E

E7

A maj7(9)

B m7

E7(b9)

A maj7(#5)

E de re - pen - te es - cu - re - ceu E\_a lu - a\_en - tão bri - lhou  
 And sud - den night was back a - gain The moon a - cross the sky

A maj7

D m7

G7(b9)

Cmaj7(#5)

C7

F maj7

D m7

De - pois su - miu no breu E fi - cou tão fri - o que a - ma - nhe -  
 Grew dim and hid a - way And it was so cold when the star brought the

A (omit3)

E $\flat$  $\frac{7}{4}$ (9) D $\frac{7}{4}$ (9)

A $\flat$  $\frac{7}{4}$ (9) G $\frac{7}{4}$ (9)

ceu (Pas - sa - rim quis pou - sar, não deu, vo - ou,) Pas - sa - rim quis pou - sar, não deu, vo - ou,  
 day (Lit - tle bird of the sky you bet - ter fly) Lit - tle bird of the sky you bet - ter fly

G 6

A $\frac{9}{6}$ /B

B 6

F#maj7(9)

F#7/D

F#

Vo - ou, vo - ou, vo - ou, vo - ou  
 you fly, fly, fly, fly



Piano na Mangueira

F7 Dm7(b5) G7(<sup>b</sup>13/<sub>b</sub>9)

ra O mor - ro vei - o me — cha - mar — De —

12

Cm7 Ebm6 Bb/D Em7 A7(b9) Dmaj7

- ter - no bran - co\_e cha - péu de pa - lha Vou me\_a - pre - sen - tar À mi - nha no - va — par - cei -  
(2ª vez) À ma - ges - to - sa

17

A7(b9) Dmaj7 Cm6 A7(b9)

ra — Man - dei — su - bir — o pi - a - no pra — Man - guei - - - - ra

22

Dm7 G<sup>7</sup>/<sub>4</sub> G7 Cm7

A mi - nha mú - si - ca — não é — de le - van - tar — po - ei - - - -

27

F 7

D7(<sup>13</sup><sub>9</sub>) D7(<sup>b13</sup><sub>9</sub>) G<sub>4</sub>7(<sup>13</sup><sub>9</sub>) G7(<sup>b13</sup><sub>9</sub>)

ra Mas po-de\_en - trar no bar - ra - ção On -

32

C m 7

E<sup>b</sup>m 6

B<sup>b</sup>maj 7/D

C7(<sup>#11</sup><sub>9</sub>)

C m 7(9)

de\_a ca-bro-cha pen - du - ra\_a sai - a No a-ma-nhe - cer da quar - ta - fei - ra Man-guei -

37

F7(9)

B<sup>b</sup>

B<sup>b</sup>(<sup>#5</sup>)

B<sup>b</sup>6

B<sup>b</sup>(<sup>b6</sup>)

B<sup>b</sup>

B<sup>b</sup>6

B<sup>b</sup>(<sup>b6</sup>)

B<sup>b</sup>

B<sup>b</sup>(<sup>#5</sup>)

ra, Es - ta - ção Pri - mei - ra de Man - guei - ra Pe - la vi - da in - tei -

42

B<sup>b</sup>6 B<sup>b</sup>(<sup>b6</sup>)

B<sup>b</sup>

B<sup>b</sup>(<sup>#5</sup>)

B<sup>b</sup>6

B<sup>b</sup>(<sup>b6</sup>)

B<sup>b</sup>

B<sup>b</sup>(<sup>#5</sup>)

B<sup>b</sup>6

B<sup>b</sup>(<sup>b6</sup>)

ra Man - guei - ra Man - guei - ra Man - guei - ra Man - guei - ra Man - guei -

47

Antonio Carlos Jobim & Dolores Duran

# Por causa de você Don't ever go away

vers. Ray Gilbert

arr. Paulo Jobim

*Moderato*

Piano introduction in A major, 4/4 time. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and a bass line. The tempo is marked 'Moderato' and the dynamics are 'mp'.

A maj7(9) A6 A maj7(9) A7(9) D6/A D6 Fdim7

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in A major, 4/4 time. The piano accompaniment features chords and a bass line. The lyrics are: "Ah, vo - cê es - tá ven - do só Do je - to que eu fi - quei E que tu - do fi - cou". The English translation is: "Ah, take a look and you'll see The way I have be - come And the way things be - came".

Bm Em7(b5) Bm7 E7 A maj7(9) Em6/G F#7<sub>4</sub> F#7

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in A major, 4/4 time. The piano accompaniment features chords and a bass line. The lyrics are: "U - ma tris - te - za tão gran - de Nas coi - sas mais sim - ples Que vo - cê to - cou". The English translation is: "Sad - ness and sor - row are here In all lit - tle things You touched with your hands".

Por causa de você Don't ever go away

D maj7 D6 D#m7(b5) G#7(b13) C#m7 G#7(b13) C#m7(b5) F#7(b13)

3 3 3

A nos - sa ca - sa, que - ri - da Já es - ta - va a - cos - tu - ma - da Guar - dan - do vo - cê As flo - res na ja -  
 This lov - ing home was a home — So hap - py to pro - tect you and keep you with care The flow - ers in the

B m7 E m7(b5) B m7 E7 A maj7(9) E m7 F#7(b13)

3 3

ne - la Sor - ri - am, can - ta - vam Por cau - sa de vo - cê  
 win - dow were smil - ing were glow - ing Just know - ing you were there

B m B m7 E7 C#m7/E E m6 F#7 F#7

3 3

O - lhe, meu bem, nun - ca mais Nos dei - xe, por fa - vor —  
 Lis - ten my love nev - er more Don't ev - er go a - way —

B m7 E m7(b5) B m7 E7 A7(9) A7(#11)

3 3

So - mos a vi - da e o so - nho Nós so - mos o a - mor  
 We are your life and your dream — And we want you to stay

D maj7      D6      D#m7 D#m6      B dim/D      A      G7(#11)

En - tre, meu bem, por fa - vor      Não dei - xe\_o mun - do      mau      Le - vá - la\_ou - tra  
 Come in my love come to me      Don't let this heart - less world      Bring a n - oth - er good -

28

F#7(b13)      B m 7(9)      F dim 7

vez Me\_a - bra - ce sim - ples - men - te      Não fa - le, não      lem - bre      Não cho - re, meu  
 bye Em - brace me in a simple way      Don't speak, don't re - mem - ber      And dar - ling don't

31

Fmaj7      Dm      Amaj7      Dmaj7/A      Amaj7(9)

bem  
cry.

34

Antonio Carlos Jobim

# Querida

arr. Paulo Jobim

*Moderato*

G maj7 G6 Am7 D7 G maj7 G6 Am7 D7

The piano introduction consists of two staves. The right hand plays a series of chords: Gmaj7, G6, Am7, D7, Gmaj7, G6, Am7, D7. The left hand plays a simple bass line with eighth notes.

G maj7 C7(9) G maj7 C7(9) Fmaj7 Bb7(9) Fmaj7 Bb7(9)

The first system shows the vocal melody and piano accompaniment for the first verse. The lyrics are: Lon-ga\_é a tar - de Lon-ga\_é a vi - da De tris - tes flo - res Lon-ga\_a fe - ri - da Bre-ve\_é o di - a Bre-ve\_é a vi - da De bre - ves flo - res Na des - pe - di - da. The piano accompaniment features a complex harmonic texture with many chords.

Ebmaj7 Abmaj7(9) Ebmaj7 Abmaj7(9) G maj7 G6 Am7 D7(9) E7(b9)

The second system shows the vocal melody and piano accompaniment for the second verse. The lyrics are: Lon-ga\_é a dor do pe - ca - dor, que - ri - da. The piano accompaniment includes a double bar line with first and second endings. The second ending features a descending melodic line in the right hand.



Querida

E♭maj7      A♭maj7(9)      E♭maj7      A♭maj7(9)      G maj7      G6      Am7      D7(9)

Bre - ve\_é a dor — do tro - va - dor, — que - ri - da —

G maj7      C7(9)      G maj7      C7(9)      F maj7      B♭7(9)      F maj7      B♭7(9)

Lon - ga\_é a prai - a Lon - ga res - tin - ga Da Ma - ram - bai - a à Jo - a - tin - ga

E♭maj7      A♭maj7(9)      E♭maj7      A♭maj7(9)      G maj7      G6      E7

Gran - de\_é a fé do pes - ca - dor, — que - ri - da —

E♭maj7      A♭maj7(9)      E♭maj7      A♭maj7(9)      G maj7      G6      Am7      D7(9)

E\_a lon - ga\_es - pera — do ca - ça - dor, — per - di - da —

G m (maj7) C7(9) G m (maj7) C7(9) F m (maj7) Bb7(9) F m (maj7) Bb7(9)

O di - a pas - sa E\_u nes - sa li - da Lon - ga\_é a ar - te Tão bre - ve\_a vi - da

Ebm (maj7) Ab7(9) Ebm (maj7) Ab7(9) G m (maj7) G m7 C7(9) Cm7(9)

Lou - co\_é\_o de - se - jo do a - ma - dor, que - ri - da Que - ri -

G maj7 G6 E7(b9) Ebmaj7 Abmaj7(9) Ebmaj7 Abmaj7(9) G maj7 G6

da Lon - go\_é o bei - jo do a - ma - dor, ban - di - da

E7 Ebmaj7 Abmaj7(9) Ebmaj7 Abmaj7(9) G maj7 G6 E7

Be - lo\_é o jo - vem mer - gu - lha - dor, na i - da

Querida

Ebm (maj7) Ab7(9) Ebm (maj7) Ab7(9) Gm (maj7) Gm7 C7(9) Cm7(9) Gmaj7 G6 Am7 D7(9)

Vas-to\_é o mar, es - pe - lho do céu, que - ri - da Que - ri - da

The first system of music features a vocal line in G major with lyrics 'Vas-to\_é o mar, es - pe - lho do céu, que - ri - da' and a piano accompaniment. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. Measure numbers 48 and 49 are indicated.

Gmaj7 C7(9) Gmaj7 C7(9) Fmaj7 Bb7(9) Fmaj7 Bb7(9) Ebmaj7 Ab7(9)

The second system of music is a piano accompaniment for measures 50-54. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand contains a complex melodic line with many triplets, while the left hand provides a steady bass line. Measure number 54 is indicated.

Ebmaj7 Ab7(9) Gmaj7(9) G<sup>9</sup> Am7 D7(9) Gmaj7 G6 Am7 D7(9)

Que - ri - da

The third system of music features a vocal line with lyrics 'Que - ri - da' and a piano accompaniment. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. Measure numbers 59 and 60 are indicated.

Gm (<sup>9</sup>maj7) C7(9) Gm (<sup>9</sup>maj7) C7(9) Fm (<sup>9</sup>maj7) Bb7(9) Fm (<sup>9</sup>maj7) Bb7(9)

The fourth system of music is a piano accompaniment for measures 61-64. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand contains a complex melodic line with many triplets, while the left hand provides a steady bass line. Measure number 64 is indicated.

Ebm (<sup>9</sup>maj7) Ab7(9) Ebm (<sup>9</sup>maj7) Ab7(9) Gmaj7(9) G<sup>9</sup> Am7 D7(9)

The fifth system of music is a piano accompaniment for measures 65-68. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand contains a complex melodic line with many triplets, while the left hand provides a steady bass line. Measure number 68 is indicated.

G maj7 C7(9) G maj7 C7(9) F maj7 Bb7(9) F maj7 Bb7(9)

Vo - cê tão lin - da Nes - se ves - ti - do Vo - cê pro - vo - ca mi - nha li - bi - do

Ebm (maj7) Ab7(9) Ebm (maj7) Ab7(9) Gm (maj7) Gm7 C7(9) Cm7(9)

Che - ga mais per - to, meu a - mor — Ban - di - do — Ban - di -

G maj7 G6 Am7 D7(9) G maj7 G6 Am7 D7(9) G maj7 G6 Am7 D7(9)

da — Fin - gi - do — Fin - gi - da —  
da — Que - ri - do — Que - ri - da —

# Retrato em branco e preto

Antonio Carlos Jobim & Chico Buarque

arr. Paulo Jobim

*Moderato* Em B/D# Dm Db Cmaj7 C6 C(#5) C

Já co-nhe-ço os pas-sos des-sa es-tra-da Sei que não vai dar em na-da Seus se-gre-dos sei de cor

Am7 B7(#9) G F#7(13) F#7(b13)

Já co-nhe-ço as pe-dras do ca-mi-nho E sei tam-bém que a-li so-zi-nho Eu vou fi-car tan-to pi-

Bmaj7(9) F7(#11) Em B/D#

or O que que\_eu pos - so con-tra\_o\_en - can - to Des - te\_a - mor que\_eu ne - go tan - to\_E - vi - to tan - to\_E que no\_en -

Dm Db Cmaj7 C7 C6 Am A#dim

tan - to Vol - ta sem - pre\_a\_en - fei - ti - çar Com seus mes - mos tris - tes, ve - lhos

G/B G(#5)/B Cmaj7 Am(maj7) Am7(b5) Cm7 B7 Em B

fa - tos Que num ál - bum de re - tra - tos Eu tei - mo\_em co - le - cio - nar

Em B/D# Dm Db Cmaj7 C6 C(#5) C

Lá vou eu de no - vo co - mo\_um to - lo Pro - cu - rar o des - con - so - lo Que can - sei de co - nhe - cer

Retrato em preto e branco

A m7 B7(#9) G F#7(13) F#7(b13) Bmaj7(9) F7(#11)

No-vos di-as tris-tes, noi-tes cla-ras Ver-sos, car-tas, mi-nha ca-ra\_A - in-da vol-to\_a lhe\_es-cre ver Pra lhe di-zer que\_is-to\_é pe-

E m D#dim7 D m Db Cmaj7 C7 C6

ca-do\_Eu tra-go\_o pei-to tão mar - ca-do De lem-bran-ças do pas - sa-do E vo-cê sa-be\_a ra - zão

A m A#dim G/B G(#5)/B Cmaj7 Am(maj7) A m7(b5) C m7 B7 E m Bmaj7(#5) 7

Vou co - le - cio - nar mais um so - ne-to\_Ou-tro re-tra-to\_em bran-co\_e pre-to\_A mal-tra-tar meu co-ra - ção

G m F#dim F m E7 Ebmaj7 Eb7 Eb6

Vou co - le - cio - nar mais um so - ne-to\_Ou-tro re-tra-to\_em bran-co\_e pre-to\_A mal-tra-tar meu co-ra - ção

Cm C#dim Bb/D Bb(#5)/D Ebmaj7 Cm(maj7) Cm7(b5) Ebm7(<sup>11</sup>/<sub>9</sub>) D7 Gmaj7 Db7(<sup>#11</sup>/<sub>9</sub>)

Vou co - le - cio - nar mais um so - ne - to\_ Ou - tro re - tra - to\_ em bran - co\_ e pre - to\_ A mal - tra - tar meu co - ra - ção

Cm C#dim Bb/D Bb(#5)/D Ebmaj7 Cm(maj7) Cm7(b5) Ebm7(<sup>11</sup>/<sub>9</sub>) D7

Vou co - le - cio - nar mais um so - ne - to\_ Ou - tro re - tra - to\_ em bran - co\_ e pre - to\_ A mal - tra - tar meu co - ra -

Gm Dmaj7(<sup>#9</sup>/<sub>5</sub>) Gm Dmaj7(<sup>#9</sup>/<sub>5</sub>) Gm Dmaj7(<sup>#9</sup>/<sub>5</sub>) D7(b9) Gm Gm7(<sup>11</sup>/<sub>9</sub>)

ção



Antonio Carlos Jobim & Chico Buarque

Sabiá Song of the Sabia

vers. Norman Gimbel

arr. Eumir Deodato

*Moderato*

1

$Bb7(\#11)$   $F\#7$

$D\#m\ 6/F\#$   $D\#m\ 6/F\#$   $D\ 6/F\#$   $D\ maj7/F\#$

5

$F\ dim\ 7(b13)$   $Em7$   $A7(b9)$   $D\ maj7/F\#$

9

You vol - tar  
I'll go back

Sei que a - in - da  
I know now that

Sabiá Song of the Sabia

F dim 7(♭13)

E m

F#7

B m7(9)

13

Vou vol - tar  
I'll go back

Pa - ra\_o meu lu - gar  
That my place is there

G m (maj7)/B♭

A 6

A♭maj7(#5)

G maj7

F#m 7

E m

17

Foi lá e é a - in - da lá  
And there it will al - ways be

F#7(♭13)

B m7

D7/A

A♭dim 7

G dim 7

B m7

23

Que eu hei de ou - vir  
There where I can hear

Can - tar  
The song

u - ma sa - bi - á  
of the Sa - bi - á

Bm/A

A♭dim 7

G dim 7

D6/A

F dim 7

E m7

29

Can - tar o meu sa - bi - á  
The song of the Sa - bi - á

Vou vol - tar  
I'll go back

vocal

Vou vol - tar

A7(b9) Fm aj7(#5) Fmaj7 Abdim7 Gm7

3

Sei que\_a - in - da  
I know now that

Vou vol - tar  
I'll go back

C7(b9) Fm Cm/Eb Dm7 G7(b9) Cm

3 3

Vou dei - tar à som - bra de\_u - ma pal - mei - ra que já não há  
I will lie in the shad - ow of a palm That's no long - er there

Fdim/Ab Cm F7(b9) Bbm7

3 3

Co - lher a flor  
And pick a flower

que já não dá  
that does - n't grow

Ebdim/Gb Bbm7 Eb7/4 C7/E Fm

3

E\_al - gum a - mor tal - vez pos - sa\_es - pan - tar  
And may - be some - one's love will speed the night

E(#5) A $\flat$ m7/E $\flat$  Bm/D D $\flat$ 7 Am 6/C

As noi - - - tes que eu não - - - que - ri - - - a E\_a -  
 The lone - - - ly un - want - - - ed night - - - That may

51

B $\frac{7}{4}$  B7 Gm 6/B $\flat$  Em/A A $\frac{7}{4}$ (b9) A7(9) F $\sharp$ m

nun - ci - ar - - - o di - - - a  
 bring - me to - the new - day

55

Fdim7 Dm/F Em7 A7(b9) Dm(maj7) Dm7 A $\flat$ dim7 Gm7

Vou vol - tar - - - Sei que a - in - da - - - Vou vol - tar - - -  
 I'll go back - - - I know now that - - - I'll go back - - -

61

C7 Fmaj7 Cm6 B $\flat$ maj7 Gm7

Não vai ser - em vão - - - Que fiz - - - tan - tos pla - nos de me\_en - ga - nar -  
 They were not - in vain - - - All the - - - plans I made to de - ceive - my - self -

67

D m7 F7/C Bbmaj7 G m7

Co - mo fiz en ga - - nos de me\_en - con - trar  
 All the roads I made just to loose my - self

D m7 G m7 D m7 G m7

Co - mo fiz es - tra - - das de me per - der  
 All the love I made to for - get my - self

D m7 G m7 D m7 G m7 D m6 E(b5)/D Eb(b5)/D C#(b5)/D

Fiz de tu - do\_e na - da de te\_es - que - cer  
 Those mis - takes I made just to find my - self

D<sup>9</sup><sub>6</sub> B<sup>7</sup><sub>4</sub>(9)

Antonio Carlos Jobim

# Samba de Maria Luiza

arr. Mario Feres

*Moderato*

Abmaj7(9)      Dbmaj7(6)      Abmaj7(9)

É do ca - be - lo\_a - ma - re - lo — Dos ó - io cor de chu - chu

Dbmaj7(6)      Abmaj7(9)      Bbm7      Eb7      Dm7(b5)      G7(b9)

Quan-do\_eu vi - rar gen - te gran - de Me ca - so lo - go com tu — O

Samba de Maria Luiza

C6 Fm 6/C Fm 6/C Cmaj7 Fm 6/C Fm 6/C Em7 Eb7

sam-ba de Ma-ri - a Lu - i - za — O sam-ba de Ma - ri - a Lu - i - za — O sam-ba de Ma - ri - a Lu - i -

Abmaj7 Abm7(9)/Db Db7(b9) Cmaj7(9) A7(b13) D7(9) G7(b9) C6 Fm 6/C

za É bo - ni - to pra — chu - chu — O sam-ba de Ma-ri - a Lu - i -

Cmaj7(9) A7 D7 G7 Cmaj7(9) A7 D7 G7 Cmaj7 Am7

za É bo - ni - to pra — chu - chu — E - la can - ta\_e e - la dan - ça, me ni na\_O

D7(9) G7 C6 F7(9) C6 Fm 6/C Cmaj7(9) A7

sam - ba da Ma - ri - lu, — Ma - ri - lu, — Ma - ri - lu, — Ma - ri - lu — O sam-ba de Ma-ri - a Lu - i - za É bo -

Samba de Maria Luiza

D7

G7

Cmaj7(9) A7

D7

G7

Cmaj7

Am7

ni - to co - mo\_o quê — E é por is - so que\_o — pa - pai — Já tá a - pai - xo -

D7(9)

G7

C6

Am7

D7(9)

G7(13)

C6

C<sup>9</sup><sub>6</sub>

na - do por — vo - cê — Tá a - pai - xo - na - do por — vo - cê — Ma - ri - a Lu - i - za Ah!



Antonio Carlos Jobim & Newton Mendonça

# Samba de uma nota só One note samba

vers. Antonio Carlos Jobim

arr. Paulo Jobim

*Moderato*

B m 7

Bb7(9)

A m 7(11)

Abmaj7(#11) Ab7(#11)

Eis a - qui es - te sam - bi - nha Fei - to nu - ma no - ta só Ou - tras  
This is just a lit - tle sam - ba Built up on a sin - gle note Oth - er

1

B m 7

Bb7(9)

A m 7(11)

Ab7(#11)  
9

no - tas vão en - trar Mas a ba - se é u - ma só Es - ta  
notes are bound to follow But the root is still that note Now this

6

Samba de uma nota só One note samba

D m7(9)

D♭7(9)

Cmaj7(9)

Cm(<sup>9</sup>maj7) Cm 6

ou - tra\_é con - se - quên - cia\_ Do que\_a - ca - bo de\_ di - zer\_ Co - mo\_eu  
 new one is\_ the con - sequence\_ Of the one we've just\_ been through\_ As I'm

B m7

B♭7(9)

A m7(11)

A♭maj7(♯11) A♭7(♯11)

G 6

sou a con - se - quên - cia\_ I - ne - vi - tá - vel de\_ vo - cê\_ Con - se - quence\_ of you\_

Cm 7

F 7

B♭maj7 E♭maj7

B♭maj7 E♭maj7

Quan - ta gen - te\_e - xis - te por a - í Que fa - la tan - to\_e não diz na - da\_ Ou qua - se na - da\_  
 There's so man - y peo - ple who can talk and talk and talk And just say noth - ing\_ Or near - ly noth - ing\_

B♭m7

E♭7

A♭maj7 D♭maj7

A m7(♭5) A♭7(♯11)

Já me\_u - ti - li - ze\_i de to-da\_a\_es - ca - la No fi - nal não so - brou na - da\_ Não deu em na - da\_ E vol -  
 I have used up all the scale I know and at the end I've come to noth - ing\_ Or near - ly noth - ing\_ So I

Samba de uma nota só One note samba

B m 7

B $\flat$ 7(9)

A m 7(11)

A $\flat$  maj7(#11) 7

tei pra mi - nha no - - - ta Co - mo eu vol - to pra vo - cê Vou con -  
 come back to my first note As I must come back to you I will

B m 7

B $\flat$ 7(9)

A m 7(11)

A $\flat$ 7( $\sharp$ <sub>9</sub>)

tar com a mi - nha no - - - ta Co - mo eu gos - to de vo - cê E quem  
 pour in - to that one note All the love I feel for you An - y

D m 7(9)

D $\flat$ 7(9)

C maj7(9)

C m ( $\overset{9}{\text{maj7}}$ ) C m 6(9)

quer to - das as no - tas Ré, mi, fá, sol, lá, si, dó Fi - ca  
 one who wants the whole show Re, mi, fa, sol, la, ti, do He will

B $\flat$ <sub>6</sub><sup>9</sup>

A $\bar{4}$ (9)

A7( $\flat$ <sub>9</sub>)

A $\flat$  maj7(9)

G (add9)

sem - pre sem ne - nhu - ma Fi - que nu - ma no - ta só  
 find him - self with no show Bet - ter play the note you know

Antonio Carlos Jobim

# Samba do avião Song of the jet

vers. Gene Lees

arr. Antonio Carlos Jobim

*Moderato*  $D_6^9/F\sharp$   $C_6^9/E$   $D_6^9/F\sharp$   $D_6^9/F\sharp$   $C_6^9/E$   $D_6^9/F\sharp$   $E\flat maj7 (\sharp 5)$  6  $D_6^9/F\sharp$   $C_6^9/E$   $D_6^9/F\sharp$

E - pa rei — a - ro - ei - ra bei - ra de mar — Ca - no - a Sal - ve Deus —

$D_6^9/F\sharp$   $F_6^9/A$   $D_6^9/F\sharp$  Cm 6  $B\flat m 6/C$  C7(9)

- e Thi - a - go\_e Hu - ma - i - tá — E - ta cos - tão de pe - dra Dos ho - me

Samba do avião Song of the jet

C7(9) Bb7(9) C7(9)

D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub>

D(omit3) C(omit3) F6

E7 Ebmaj7

bra - bo do mar ————— Ê Xan - gô ————— Vê se me a - ju - da\_a che gar —————

D maj7

Bb7/F

E m7

F dim7(b13)

F#m7

F#7

*2ª instrumental*

Mi - nha al - - - ma can - - - ta Ve - - - jo\_o Ri - o de — Ja - nei -  
How — my heart — is sing - - - ing I — see Ri - o de — Ja - nei -

G maj7

G m6

D maj7/F#

F dim7

F#m7(b5) B7(b13)

ro Es - tou — mor - ren - do de — sau - da - - - de  
ro My lone - - - ly long - ing days — are end - - - ing

E7(13)

E7(b13)

E7

E7(#11)

A<sup>7</sup><sub>4</sub>(9)

A7(9)

Am7

A<sup>7</sup><sub>4</sub>(9)

A7(b9)

Ri - o, teu mar prai - as — sem fim — Ri - o, vo - cê foi feito — pra mim —  
Ri - o, my love There, by — the sea — Ri - o, my love Wait - ing — for me —



Samba do avião Song of the jet

F#m7 9 Am7/B B7(b9) Em7

Ri - o de sol, de céu, de mar  
 A - per - te o cinto, va - mos che - gar  
 Moun - tains of green ris - ing so high  
 Fas - ten seat belts No smok - ing please

Den - tro de mais um mi - nu -  
 Á - gua bri - lhan - do, o - lha a pis -  
 Four min - utes more we'll be there  
 Now we're de - scend - ing and eve -

49

Em7(9) Em7(11) al Coda

to\_es - ta - re - mos no Ga - le - ão  
 ta che - gan - do E va - mos nós,  
 at the air - port of Ga - le - ão  
 ry - thing rush - ing And now the wheels

52

E7(13) E7(b13) E7 E7(b13) E7 E7(#11) Em7 6 Am7 A7(b13) Eb7(9) Eb9 D.S. al Coda

Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro  
 Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro

55

E7(#11) Eb7(#11) D9/F# C6/E D9 D9/F# F9/A D9/F# D9/A C6/G D9/A C6/G

Touch pou - sar  
 the the ground

59

# Saudade do Brasil

Antonio Carlos Jobim

arr. Paulo Jobim

*Moderato*

1 *mp*  
*espressivo*  
*mf*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, starting with a measure marked '1'. The lower staff is in bass clef and contains a melodic line with a triplet of eighth notes. Dynamic markings include *mp* and *mf*, and the instruction *espressivo* is written above the lower staff.

6

The second system of music consists of two staves. The upper staff continues the chordal accompaniment, and the lower staff continues the melodic line. A measure in the lower staff is marked with a '6'. The music concludes with a double bar line.

11 *ritard.*  
*mf*

The third system of music consists of two staves. The upper staff continues the chordal accompaniment, and the lower staff continues the melodic line. A measure in the lower staff is marked with an '11'. A dashed line above the upper staff indicates a *ritard.* (ritardando) section. The system ends with a double bar line and a *mf* dynamic marking.

16 *meno mosso*  
*cresc.*

The fourth system of music consists of two staves. The upper staff features a complex texture with multiple triplets of eighth notes. The lower staff continues the melodic line. A measure in the lower staff is marked with a '16'. The instruction *meno mosso* is written above the upper staff, and *cresc.* (crescendo) is written above the lower staff. The system concludes with a double bar line.



*poco accel.*

Musical score for measures 20-22. The piece is in 3/4 time and B-flat major. Measure 20 starts with a treble clef and a bass clef. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo marking is *poco accel.* (a little acceleration).

*poco tenuto*

*a tempo*

Musical score for measures 23-25. Measure 23 features a triplet of eighth notes in the right hand. Measure 24 has a half note with a fermata. Measure 25 returns to a melodic line. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo marking is *a tempo* (return to original tempo).

Musical score for measures 26-29. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. Dynamics include *p* (piano).

*rall.*

*mp*

Musical score for measures 30-33. Measure 30 has a melodic line with eighth notes. Measure 31 has a melodic line with eighth notes. Measure 32 has a melodic line with eighth notes. Measure 33 has a melodic line with eighth notes. Dynamics include *mp* (mezzo-piano). The tempo marking is *rall.* (ritardando).

*Lento*

Musical score for measures 34-37. Measure 34 has a melodic line with eighth notes. Measure 35 has a melodic line with eighth notes. Measure 36 has a melodic line with eighth notes. Measure 37 has a melodic line with eighth notes. Dynamics include *mf* (mezzo-forte). The tempo marking is *Lento* (slow).

*8va*

Musical score for measures 38-41. Measure 38 has a melodic line with eighth notes. Measure 39 has a melodic line with eighth notes. Measure 40 has a melodic line with eighth notes. Measure 41 has a melodic line with eighth notes. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The tempo marking is *8va* (octave).

Saudade do Brasil

(8<sup>va</sup>) ..... *ritard.* ..... *meno mosso*

41 *f*

43 *mf* *dim.*

46 *mp* *molto ritard.* ..... *meno mosso*

49

53 *poco rall.* *a tempo* *mf* *cresc.*

56 *poco rall.* *Adagio* *p*

The musical score is written for piano and guitar. It consists of six systems of music. The first system (measures 41-43) features a piano part with a forte (*f*) dynamic and a guitar part with sextuplets and triplets. The second system (measures 43-46) includes a piano part with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking, and a guitar part with triplets. The third system (measures 46-49) shows a piano part with a mezzo-piano (*mp*) dynamic and a 'molto ritard.' marking, and a guitar part with triplets and a 'meno mosso' marking. The fourth system (measures 49-53) continues with triplets in both parts. The fifth system (measures 53-56) features a piano part with a mezzo-forte (*mf*) dynamic, a crescendo (*cresc.*) marking, and a 'poco rall.' marking, and a guitar part with triplets and an 'a tempo' marking. The sixth system (measures 56-60) includes a piano part with a piano (*p*) dynamic and a 'poco rall.' marking, and a guitar part with triplets and an 'Adagio' marking.

59 *poco accel.* *mf*

62 *a tempo* *poco accel.*

65 *ritard.* *a tempo* *mf*

68 *accel.* *meno mosso* *energico* *f* *cresc.* *ff* *mp*

72 *a tempo* *grave* *a tempo* *ff* *mf*

76 *ritard.* *meno mosso* *cresc.* *mf*

Saudade do Brasil

80 *pesante* *ff* *più mosso* *mf*

84 *poco rall.* *meno mosso* *p*

88 *molto ritard.*

92 *a tempo* *espressivo*

95 *mf* *f*

99 *ritard.* *Lento* *ff* *pp*

103

*ritard.* ..... *a tempo*

*cresc.* *f*

106

*8va*

*in loco* *mf*

110

*(8va)*

*mp* *ff*

113

*Lento*

*p* *pp*

# Se todos fossem iguais a você Someone to light up my life

Antonio Carlos Jobim & Vinicius de Moraes

vers. Ray Gilbert

arr. Paulo Jobim

*Moderato* F7 F7(9) G/F G7(9)/F

Vai tu - a vida Teu ca - mi - nho é de paz e a - mor  
Go on your way With a cloud - less blue sky a - bove

A tu - a vida É u - ma lin - da can - ção de a - mor  
May all your days Be a won - der - full song of love

F7 F7(9) Bb6/F Bb6 Em7(b5)

Se todos fossem iguais a você Someone to light up my life

A 7(13) 3 A 7(b13) 3 D 7/4(9) D 7(b9) D 7/G G m7/D Bb m7 Eb7(9) 3

A - bre teus bra - ços e canta a úl - ti - ma es - pe - ran - ça, A es - pe - ran - ça di -  
 O - pen your arms and sing of all the hid - den hopes You've ev - er trea - sured and

Abmaj7(9) Am7(b5) D 7(b9) G maj7 Abdim 7 Am7 Cm7 F(#5)

vina de a - mar em paz  
 live out your life in peace

Bbmaj7 Bb6 Am 7(b5) D 7(b9) G m (maj7) C7/G F m (maj7) Bb7(9)

Se to - dos fos - - - sem i - guais a vo - cé  
 Where shall I look for the love to re - place

Ebmaj7 Eb6 D m 7(b5) G 7(b9) Cm7 F 7/4(9) F 7(9)

Que ma - ra - vi - - - lha vi - ver  
 Some one to light up my life

Se todos fossem iguais a você Someone to light up my life

F 7(13) F maj7(#5) Bb6

U - ma can - ção pe - lo ar U - ma mu - lher a can - tar  
 Some - one with strange lit - tle ways Eyes like a blue au - tumn hase

Em 7(b5) A7(b13) Dm 7(9) Bbm 6 Fm 7(9) F7

U - ma ci - da - de a can - tar A sor - rir, a can - tar, a pe - dir A be - le - za de a -  
 Some - one with your laugh - ing style And the smile that I know will keep haunt - ing me end - less - ly

F m/Bb Bb7(b9) Eb/Bb D/Bb Gm/Bb Bb7(9) Bb7(9)

mar Co - mo o sol, co - mo a flor, co - mo a luz A -  
 Some - time with stars or the swift fly of sea birds

Ebmaj7 Eb6 Dm 7(b5) G7(b9) Ebmaj7

mar sem men - tir, nem so - frer  
 I catch a mo - ment of you



Se todos fossem iguais a você Someone to light up my life

Em7(b5) Ebm7 Ebm6 Bb(add9)/D Db7(13) Db7(13)

E - xis - ti - ri - a\_a ver - dade Ver - da - de que nin - guém vê  
 Thats why I walk all a - lone Search - ing for some - thing un - known

C7(9) Cm7 F7(4(b9)) F#m/E

Se to - dos fos - sem no mun - do i - guais a vo - cê  
 Search - ing for some - thing or some - one to light up my life

Ab7/Eb E/D

Gb7/Db C7(b9) Gb7/Db Bbmaj7(6) Bbmaj7(9)

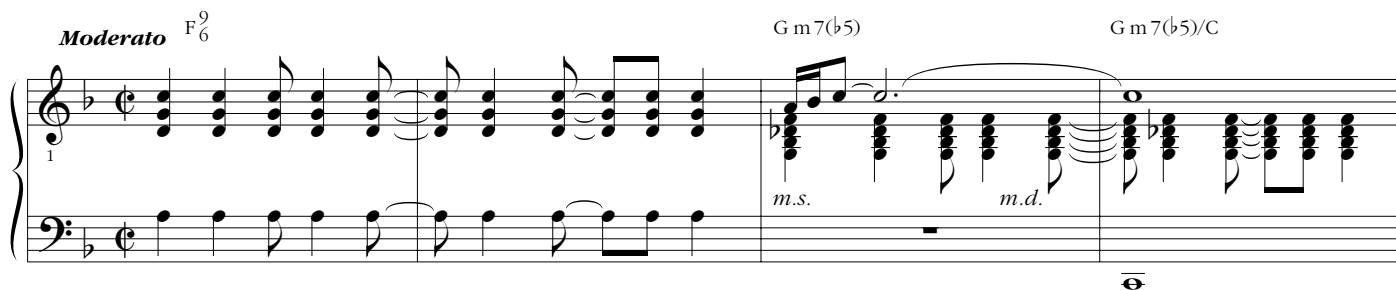
Antonio Carlos Jobim & Vinicius de Moraes

# The girl from Ipanema

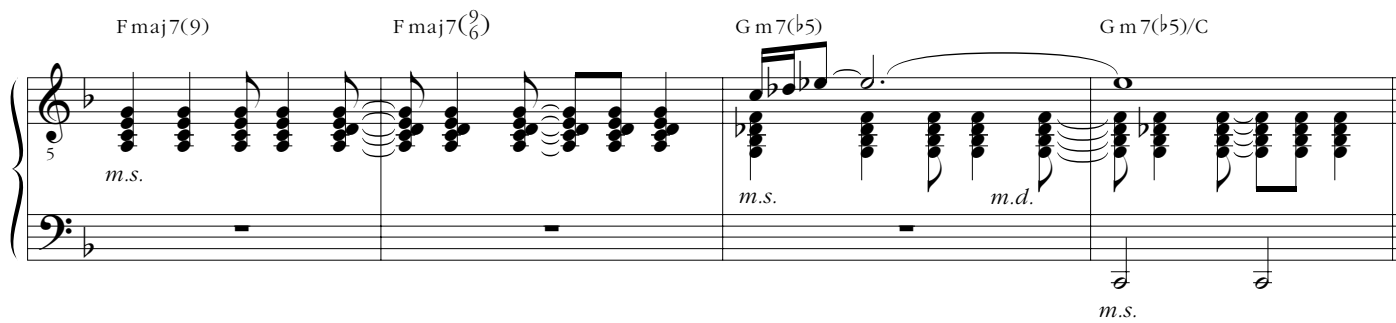
vers. Norman Gimbel

arr. Paulo Jobim

*Moderato*  $F_6^9$   $G m 7(\flat 5)$   $G m 7(\flat 5)/C$

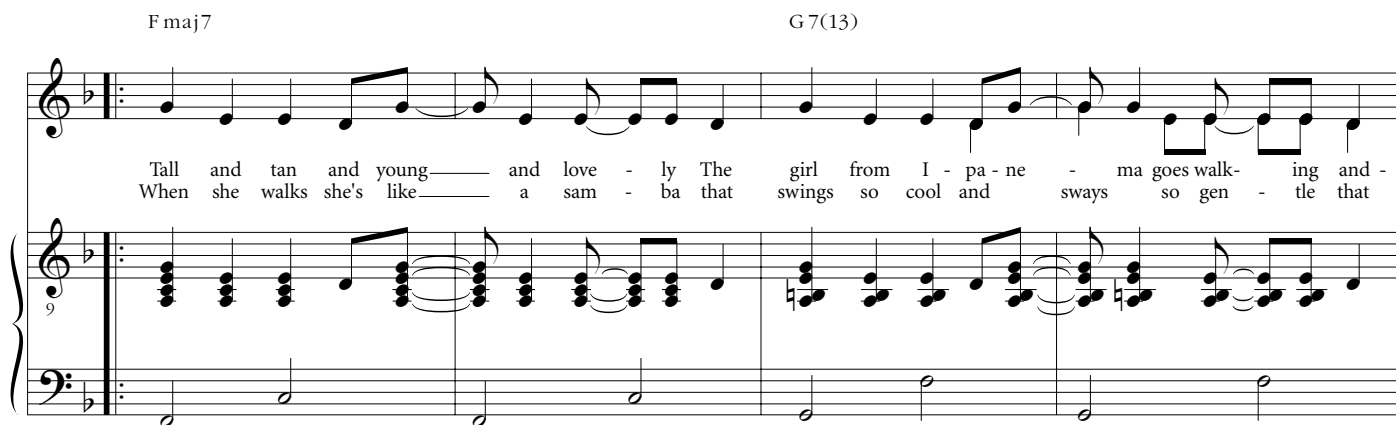


$F maj 7(9)$   $F maj 7(\flat 6)$   $G m 7(\flat 5)$   $G m 7(\flat 5)/C$



$F maj 7$   $G 7(13)$

Tall and tan and young — and love - ly The girl from I - pa - ne - ma goes walk - ing and -  
When she walks she's like — a sam - ba that swings so cool and sways so gen - tle that



The girl from Ipanema

G m7(9) Gb7(9) Fmaj7(9) Gb7(#11)

1

when she pas - ses Each one she pas - ses goes Ah!

Fmaj7(9) Gbmaj7 Gbmaj7 Gb6 B7(9)

2 3 3

Oh but I watch her so sad - ly

F#m7 D7(9)

3 3

How can I tell her I love her

G m7 Eb7(9)

3 3

Yes I would give my heart glad - ly

Am7 D7(b9) G m7 C7(b9)

3 3 3 3 3

But each day when she walks to the sea She looks straight a-head not at me

F maj7 G 7(13)

Tall, tan, young, love - ly The girl from I - pa - ne - ma goes walk - ing And

G m7 Gb7(9) F maj7

3 3

when she pas - ses I smile — but she does - n't see

Gb7(#11) F maj7 Gb7(#11) F maj7(#11) F maj7(9)

3 3 3 3

She just does - n't see No, she does - n't see

Antonio Carlos Jobim

# Triste

arr. Claus Ogerman

*Moderato* A maj7(9) F maj7(#11)

*p*

This system shows the first two measures of the piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'p' (piano). Chords are indicated as A maj7(9) and F maj7(#11).

A maj7(9) Am7(9) Am6(9)

This system continues the piano accompaniment for the next two measures. The right hand maintains the melodic pattern, and the left hand continues the bass line. Chords are indicated as A maj7(9), Am7(9), and Am6(9).

A maj7 A6 F maj7(#11)/A

Tris - te\_é vi - ver na so - li - dāo  
Sad - is to live in sol - i - tude

This system includes the vocal line and the piano accompaniment for the final two measures. The vocal line consists of a melodic phrase with lyrics in Portuguese and English. The piano accompaniment continues with the same melodic and bass lines as the previous systems. Chords are indicated as A maj7, A6, and F maj7(#11)/A.





# Two kites

Antonio Carlos Jobim

arr. Claus Ogerman

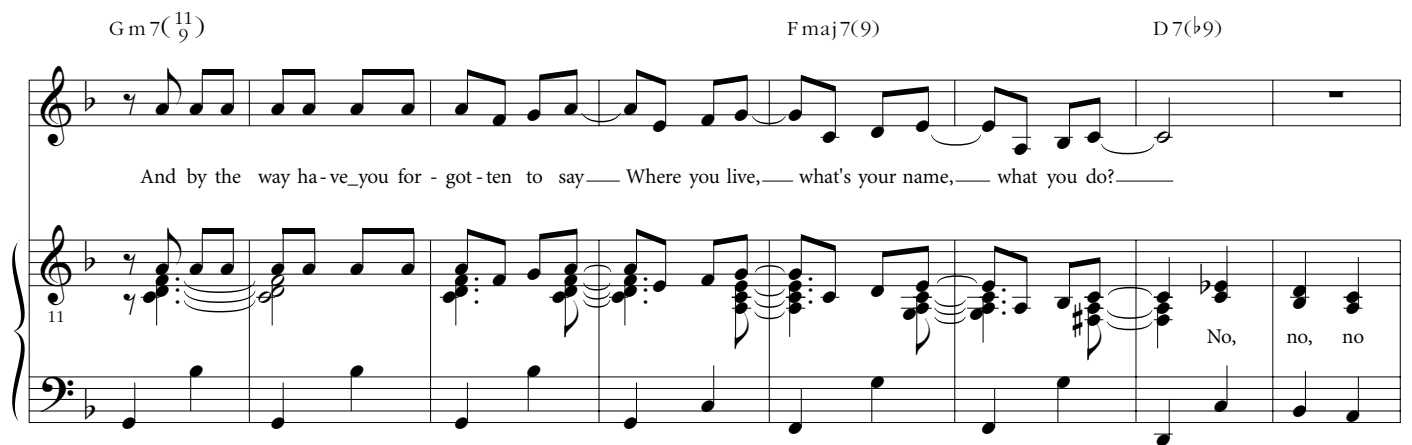
8va-----, G m7(<sup>11</sup><sub>9</sub>)



G m7(<sup>11</sup><sub>9</sub>) F maj7(9) D7(b9)

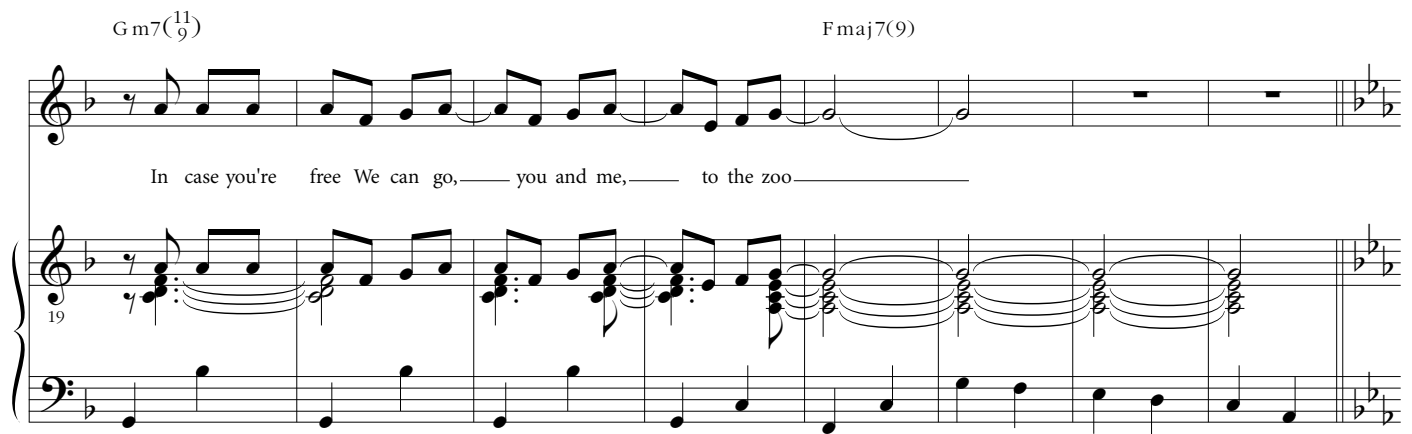
And by the way ha-ve\_you for - got - ten to say — Where you live, — what's your name, — what you do? —

No, no, no



G m7(<sup>11</sup><sub>9</sub>) F maj7(9)

In case you're free We can go, — you and me, — to the zoo —





Fm7(9)

Ebmaj7(9)

C7(b9)

And may I ask you what you do With your days, with your nights, with your time, with your life? —

Oh, no, no

Fm7(9)

Ebmaj7(9)

C7(b9)

Sup-pose I dare to ask What are you do - ing to - night? —

Fm7(9)

E $\flat$ <sub>6</sub><sup>9</sup>

If you are free I can lend you These wings for a flight —

D $\flat$ <sub>4</sub><sup>7</sup>(9)

B $\flat$ <sub>4</sub><sup>7</sup>(9)

Ah... Ah... Ah...

Two kites

Ab<sup>7</sup><sub>4</sub>(9)

F<sup>7</sup><sub>4</sub>(9)

Ah... Ah...

59

G m7(9)

F maj7(9)

D7(b9)

Ha-ven't we met? I can't re - mem - ber But yet I could swear, I have seen you be - fore

67

Hey, hey, hey

G m7(<sup>11</sup><sub>9</sub>)

F maj7

But if you're scared of my boat I can take you a - shore

75

F m7(9)

E<sup>b</sup>maj7(9)

C7(b9)

Or would you ra - ther catch the wind That blows stea - dy And pulls to the high o - pen sea?

83

Yeah, yeah, yeah

Fm7(9)

Abm7

You are the force, that ir - re - sis - ti - ble might That cre - ates in me the

Gm7

Gbmaj7

Cbmaj7

po - wer of flight We are kites in the sky, we can fly, we can fly

Fbmaj7

Ebmaj7(9)

C7(b9)

*al Coda* ⊕

- We can fly, we can fly

Cbmaj7

Fbmaj7

Ebmaj7(9)

C7(b9)

I get a flash of your thigh Like a spy in the sky

Ai, ai, ah

Two kites

C♭maj7

F♭maj7

E♭maj7(9)

C7(♭9)

I see thy hea-ven - ly thighs — In the skies, — in the skies —

117

Ai, ai, ah

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are "I see thy hea-ven - ly thighs — In the skies, — in the skies —". The piano accompaniment is in the bottom two staves, starting with a grand staff and a key signature of two flats. The right hand has a treble clef and the left hand has a bass clef. The piano part includes a measure number "117" and vocalizations "Ai, ai, ah" in the right hand.

C♭maj7

F♭maj7

E♭maj7(9)

There where the sea meets the sky — You and me, — you and I —

125

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics "There where the sea meets the sky — You and me, — you and I —". The piano accompaniment continues in the bottom two staves, with a measure number "125".

Dm7/E♭

Give me a mo - ment just to fi - nish this brew — to un - do — the voo - doo — That kept you — a - way —

133

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics "Give me a mo - ment just to fi - nish this brew — to un - do — the voo - doo — That kept you — a - way —". The piano accompaniment is in the bottom two staves, with a measure number "133".

For so long, —

141

*S<sup>va</sup>*

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line with lyrics "For so long, —". The piano accompaniment is in the bottom two staves, with a measure number "141". The word "S<sup>va</sup>" is written above the piano part, indicating a *Sforzando* dynamic marking.

for so long

147

8va

For so long

152

8va

G m7(<sup>11</sup><sub>9</sub>)

F maj7(9)

D 7(b9)

la la la la la la la la...

157

Ha, ha, ha

G m7(9)

F maj7

Sup-pose I give you this rose— And you give me a kiss—

165

Two kites

F m7(9)

E♭maj7(9)

C7(b9)

la la la la la la la la la la...

173

Ai, ai, ah

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a melody of eighth and quarter notes, accompanied by lyrics. The bottom staff is a piano accompaniment with a bass line of quarter notes and a treble line of chords and moving lines. Measure numbers 173 and 174 are indicated.

F m7(9)

E♭maj7(9)

C7(b9)

Sup-pose we take off our clothes— And we plunge— in the sea—

181

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. Measure numbers 181 and 182 are indicated.

F m7(9)

E♭<sup>9</sup><sub>6</sub>

*DS al* ⊕

And just dis - miss with a kiss— la pe - tite— bour-geoi - sie—

189

*DS al* ⊕

Detailed description: This system contains the third two staves of music. The vocal line has a more melodic and sustained quality. The piano accompaniment includes a section with sustained chords in the treble. Measure numbers 189 and 190 are indicated.

⊕ C♭maj7

F♭maj7

E♭maj7(9)

C7(b9)

I see thy hea - ven - ly thighs— In the skies, — in the skies—

197

Detailed description: This system contains the final two staves of music. The vocal line is highly melodic and sustained. The piano accompaniment features a bass line with moving eighth notes and a treble line with sustained chords. Measure numbers 197 and 198 are indicated.

C♭maj7

F♭maj7

E♭maj7(9)

There where the sea meets the sky — You and me, — you and I —

Dm7/E♭

la la la...

8va

8va

Antonio Carlos Jobim & Chico Buarque

# Valsa sentimental Imagina

arr. Paulo Jobim

**Moderato**

1

D7(b9) G maj7 D7(b9) G maj7 D7(b9) G D7(<sup>b</sup>13/9) G

9

B7(b9) Em(<sup>9</sup>maj7) B7(b9) Em(<sup>9</sup>maj7) B7(b9) Em(<sup>9</sup>maj7) B7(<sup>b</sup>13/9) Emaj7(9)

17

Am7 D4 Am7 D4 Am7 D4 Bm7

25

E4 Bm7 E<sup>7</sup>/<sub>4</sub>(9) Bm(maj7) E7(9) E7(<sup>b</sup>13/9) Am7 D4

con 8<sup>vb</sup>-1



Valsa sentimental Imagina

33

Am7 Bm/D Am7 D4 B Am7 B Am7

41

B Am7 B7(b9) D7(b9) Gmaj7

48

D7(b9) Gmaj7 F7(b9) Bbmaj7(9) Bb7(b9) Ebmaj7 Cm/Eb

55

Ebmaj7 Cm/Eb Cm7 Cm7(9)

62

D7(9)

69

D7(b9) Gmaj7 Ebm6 Cm7(9)

*ritard.* ..... *a tempo*

Valsa sentimental Imagina

76

A 7(b9) G maj7 Ebm 6 Cm 7(9) A 7(b9) G maj7

82

Ebm 6 G maj7 Ebm (add9) G maj7 C6/G G maj7

88

G6/G G maj7 C6/G G maj7

95

Ebm 7 Ab Ebm 7 Ab Ebm 7 Ab D7 G

Antonio Carlos Jobim

# Vivo sonhando Dreamer

vers. Gene Lees

arr. Paulo Jobim

*Moderato* G m (maj7) G m7 G m 6 G m (b6) G m 6 G m7

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with a series of eighth and quarter notes, some of which are beamed together. The lower staff is in bass clef and contains a bass line with mostly quarter and eighth notes. Above the staves, a series of chords are indicated: G m (maj7), G m7, G m 6, G m (b6), G m 6, and G m7. A first ending bracket is shown under the first few notes of the upper staff.

G m (maj7) G m7 G m 6 G m (b6) G m 6 G m7

The second system of musical notation is similar to the first, with two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. The same sequence of chords is indicated above the staves: G m (maj7), G m7, G m 6, G m (b6), G m 6, and G m7. A second ending bracket is shown under the final few notes of the upper staff.

G maj7 Ebmaj7

Vi - vo so - nhan - do, so - nhan - do Mil ho - ras sem fim  
Why are my eyes al - ways full of this vi - sion of you

The third system of musical notation includes a vocal line and a piano accompaniment. The upper staff is a vocal line with lyrics in Portuguese and English. The lower staff is a piano accompaniment with chords and some melodic fragments. Above the staves, the chords G maj7 and Ebmaj7 are indicated. The lyrics are: "Vi - vo so - nhan - do, so - nhan - do Mil ho - ras sem fim" and "Why are my eyes al - ways full of this vi - sion of you".

Vivo sonhando Dreamer

G maj7

Bm7

E7(b13)

Tem-po em que vou per-gun-tan-do Se gos-tas de mim  
 Why do I dream sil-ly dreams that I fear won't come true

Am7

Cm7(9)

F7(9)

B7(13)

B7(b13)

E7( $\frac{9}{\sharp 5}$ ) (b9)

Tem-po de fa-lar em es-tre-las, Mar, a-mor, lu-ar  
 I long to show you the stars Caught in the dark of the sea

A7(13)

A7(b13)

D $\frac{7}{4}$ (9)

D7(b9)

G maj7

Ebmaj7

Fa-lar do a-mor que se tem Mas vo-cê não vem, não vem  
 I long to speak of my love But you won't come to me

G maj7

Ebmaj7

Vo-cê não vin-do não vin-do A vi-da tem fim  
 So I go on ask-ing if may-be one day you'll care

G maj7

Bm7

E7(b13)

Gen - te que pas - sa sor - rin - do Zom - ban - do de mim  
 I tell my sad - lit - tle dreams - to the soft - eve - ning air

29

Am7

Cm7(9)

F7(9)

B7(13)

B7(b13)

E7(<sup>b</sup>13)

A7(13)

A7(b13)

E eu a fá - lar em es - tre - las, Mar, a - mor, lu - ar Po - bre de mim  
 I am quite hope - less it seems, Two things I know how to do One is to dream

33

Am7

D7(9)

G6

Gm6

Gmaj7

Que só sei te a - mar  
 Two is lov - ing you

38

E♭maj7

Gmaj7

E♭maj7

43

# Wave Vou te contar

Antonio Carlos Jobim

arr. Claus Ogerman

*Moderato*

Dm7 G7(13) Dm7 G7(13) Dm7 G7(13)

Dm7 G7(13) Dmaj7(9) Bbdim7 Am7

D7(b9) Gmaj7 Gm6 F#7(13) F#7(b13)

*Vou te con - tar*  
*So close your eyes*

*Os o - lhos já não po - dem ver*  
*For that's a love - ly way to be*

*Coi - sas que só o co - ra - ção po - de en - ten - der*  
*A - ware of things your heart a - lone Was meant to see*

B7(9) B7(b9) E $\frac{7}{4}$  E7 Bb7(9) A7 Dm7 G7

Fun - da - men - tal é mes - mo o a - mor — É im - pos - sí - vel ser fe - liz so - zi - nho —  
 The fun - da - men - tal lone - li - ness goes — When - ev - er two can dream a dream to - geth - er —

Dm7 G7 Dmaj7(9) Bbdim7 Am7

O res - to é mar É tu - do o que eu não sei con - tar —  
 You can't de - ny Don't try to fight the ris - ing sea —

D7(b9) Gmaj7 Gm6 F#7(13) F#7(b13)

São coi - sas lin - das que eu te - - - nho pra - te dar —  
 Don't fight the moon — The stars a - bove — and don't fight me —

B7(9) B7(b9) E $\frac{7}{4}$  E7 Bb7(9) A7 Dm7 G7 Dm7 G7

Vem de man - si - nho a bri - sa e me diz — É im - pos - sí - vel ser fe - liz so - zi - nho —  
 The fun - da - men - tal lone - li - ness goes — When - ev - er two can dream a dream to - geth - er —





B7(9) B7(b9) E<sup>7</sup><sub>4</sub> E7 Bb7(9) A7 Dm7 G7 Dm7 G7

O\_a-mor se dei-xa sur - pre-en-der— En-quan-to\_a noi-te vem nos en - vol - ver  
 The fun-da-men-tal lone - li-ness goes-When-ev - er two can dream a dream to - geth - er

8<sup>vb</sup>

Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13)

50

Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) D(add9)

55