

Antonio Carlos Jobim

FOR SOLO GUITAR

ARRANGED BY FRED SOKOLOW

16 CHORD-MELODY
ARRANGEMENTS INCLUDING

THE GIRL FROM IPANEMA
(GAROTA DE IPANEMA)

HOW INSENSITIVE
(INSENSATEZ)

ONE NOTE SAMBA
(SAMBA DE UMA NOTA SO)

DESAFINADO
(SLIGHTLY OUT OF TUNE)



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Antonio Carlos Jobim

FOR SOLO GUITAR

ARRANGED BY FRED SOKOLOW

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INTRODUCTION

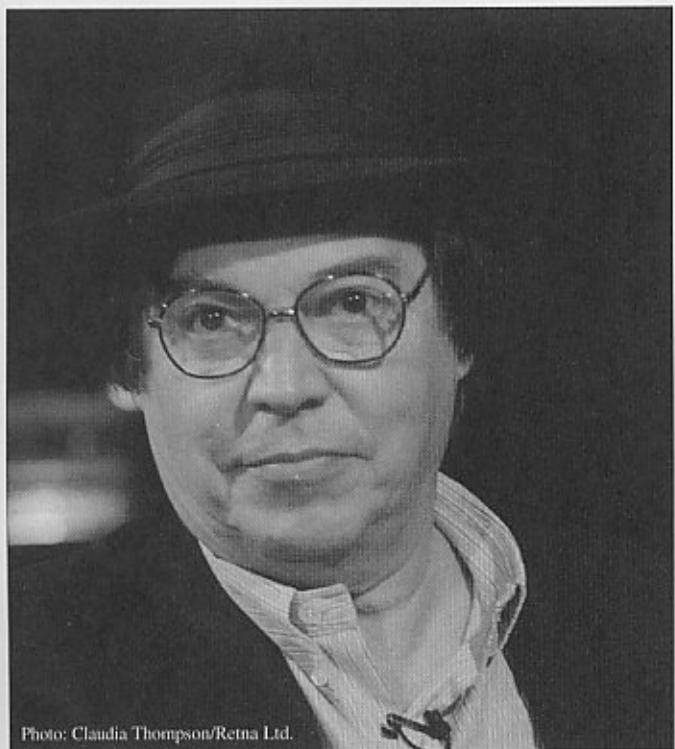


Photo: Claudia Thompson/Retna Ltd.

The sixteen Antonio Carlos Jobim tunes in this book are arranged for the solo guitarist in the jazz guitar *chord-melody* style. The beauty of this style is that the guitar, like a piano, plays melody, rhythm, and harmony. The melody is usually the top note of each chord. Whether you use a pick or your fingers, the guitar is the perfect instrument to express these beautiful bossa nova songs. Guitar is essential to Brazilian music in general, and to bossa nova in particular, and Jobim played many of his classic hits on guitar.

Jobim will always be remembered as one of the originators of bossa nova, the melodious and rhythmic blend of Brazilian samba and cool U.S. jazz that became a pop sensation in the early '60s. His 600+ compositions include several pop hits and Grammy winners. Tunes like "The Girl from Ipanema," "Wave," and "Corcovado (Quiet Nights of Quiet Stars)" have been recorded by Frank Sinatra, Ella Fitzgerald, Tony Bennett, and countless other jazz-pop singers. Like George Gershwin and Duke

Ellington, Jobim created a catalog of hits that will forever be reinterpreted by singers and instrumentalists. His songs are among the "standards" that most working musicians find essential to their repertoire.

Born January 25, 1927 in Rio de Janeiro, Brazil, Jobim grew up on Rio's bucolic beach of Ipanema. He often said that the beauty of nature that surrounded him – "the sea, the forest, the mountains, the birds, the lagoon" – influenced his musical composition as much as the piano and guitar lessons he took as a child. He was fascinated by chord changes, and loved experimenting with them. Inspired by Duke Ellington and other jazz bands that came through Rio, Jobim began performing in local nightspots in his early twenties. He developed a mellow guitar and piano style uniquely suited to the expression of his original music.

In 1956, Jobim and guitarist Luis Bonfá wrote a musical score for the play *Black Orpheus*, which, in '59, was turned into a popular French-Brazilian film. The movie's intense music drew international attention to Jobim and Bonfá. That same year, singer guitarist João Gilberto recorded Jobim's "Chega de Saudade" for Odeon Records, a Brazilian company for which Jobim was musical director. More than a major hit, the tune defined the budding musical form. As Jobim explained it, in Corcova, Brazil, "bossa" refers to the soft hump above a bull's shoulders, which swings gracefully when the animal walks. Bossa nova has the graceful swing of the Brazilian samba, but with subtler chord changes and more relaxed vocalizing.

Subsequent recordings by Gilberto, helped popularize the new sound, but it really took off internationally when U.S. sax player Stan Getz toured Brazil in 1961 and began cutting bossa nova albums, first with jazz guitarist Charlie Byrd, then with Bonfá, Gilberto, and Jobim. These recordings for Verve were very successful (the Getz/Byrd collaboration entitled "Jazz Samba" was 1962's number one pop album), and bossa nova entered the mainstream.

In the next few years, Jobim, Bonfá, and Gilberto recorded many hit albums and concertized at Carnegie Hall and all over the world. The bossa nova craze peaked with the 1964 release of "The Girl from Ipanema," featuring Getz, Gilberto, Jobim, and a sultry vocal by Gilberto's then-wife, Astrud. The tune went to #5 on pop charts and won a "Record of the Year" Grammy. It has become one of the ten most recorded songs of all time.

During the next few decades, Jobim lived in Los Angeles and continued to write hit tunes, perform, and create film scores. His concerts often featured members of his family including his son Paulo on guitar and his vocalizing second wife, Ana Lúcia and daughter, Elizabeth. There was a "second wave" of interest in bossa nova in the late '80s, but Jobim was scornful of the vagaries of the pop music business. In 1989 he told an interviewer, "How boring, how *annoying* to be modern. I want to be eternal, not modernal."

"Tom," as Jobim was called in Brazil, lived his last years in a Manhattan penthouse with his family, making music and devoting much of his time to environmental causes. He was inducted into the Songwriters Hall of Fame in 1991 and received numerous other awards and honors. Since his death in December of 1994, several tribute albums have been released by jazz luminaries. There is no doubt that his music will continue to bring enjoyment to millions in the decades to come. As his colleague Oscar Castro-Neves said, "The beauty of his music is everlasting."

Fred Sokolow

DISCOGRAPHY

Here are some Jobim albums that include many of the songs in this book:

Antonio Carlos Jobim, Verve V6-8545, with Getz, Gilberto, Bonfá and Astrud, includes "Ipanema," "Triste," "Desafinado," "Insensatez," "One Note Samba," "Corcovado," "Favela," "Água de Beber," "Vivo Sonhando," "Dindi," and "Chega de Saudade."

Antonio Carlos Jobim, The Composer Plays, Verve 823011, includes all the tunes from the previous album except "Dindi" and "Triste." It also has "Meditation" and "So Danco Samba."

The Art of Antonio Carlos Jobim, Verve 836 253, includes all the tunes of *The Composer Plays* (above) plus "Triste."

A Arte de Tom Jobim, Polygram 836 253 2, has the same tunes as *The Art of Antonio Carlos Jobim* (above).

Terra Brasilis, Antonio Carlos Jobim, Warner Brothers 3409, includes "One Note Samba," "Dindi," "Corcovado," "Desafinado," "Triste," "Ipanema," "Vivo Sonhando," and "Wave."

The Wonderful World of Antonio Carlos Jobim, Discovery Records 898, includes "Água de Beber," "Dindi," "A Felicidade," and "Favela."

Wave, A&M records, A&M 210 812 was recorded in 1968 and includes "Wave" and "Triste."

Ella Abraca Jobim, Pablo Records 2630-201 was recorded in 1981 and includes all the tunes of *Antonio Carlos Jobim* (the first album on this list) except "Chega de Saudade." It also has "Wave" and "Felicidade."

There is a video of Jobim called *Rio Revisted*, (Jazz Visions/Verve 081330) that includes "One Note Samba," "Desafinado," "Dindi," "Água de Beber," "Corcovado," "Chega de Saudade," and "Wave."

Here are some albums of Jobim tunes by singers and instrumentalists:

Joe Henderson, Double Rainbow - The Music of Antonio Carlos Jobim, Verve 314 527 222-2: Joined by many jazz luminaries, sax player Henderson plays "Felicidade," "Vivo Sonhando," "Once I Loved," "Triste," "Chega de Saudade," and many more. The album was recorded just after Jobim's death, released in 1995.

The Girl from Ipanema - The Antonio Carlos Jobim Songbook - Various Artists, Verve 314 525 472-2: Singers and jazz instrumentalists perform all the tunes in this book except "Vivo Sonhando" and "Triste" - plus many more.

Francis Albert Sinatra and Antonio Carlos Jobim, Reprise 1021. Sinatra recorded this gem in 1967, joined by Jobim on several tunes. It stayed on the pop album charts for 28 weeks. Among many other tunes, Sinatra sings: "Ipanema," "Dindi," "Corcovado," "Meditation," "Insensitive," and "Once I Loved."

Peggy Stern/Lee Konitz, The Jobim Collection, Philology Records, PHG W-68-2, includes "Wave," "Felicidade," "Corcovado," "Meditation," "One Note Samba," "Favela," "Chega de Saudade," "Dindi," "Ipanema," "Triste" and "Insensatez."

Ella Abraca Jobim, Pablo Records 2630-201. Recorded in 1981, Ella Fitzgerald sings "Vivo Sonhando," "Wave," "Triste," "Ipanema," "Agua de Beber," "Corcovado," "Desafinado," "Dindi," "Insensatez," "One Note Samba," "Favela," and "Felicidade."

João Gilberto, Eu Sei Que Vou Te Amar: Ao Vivo, Sony Latin Jazz 81513. Recorded in 1995, this collection includes "Desafinado," "Meditation," "Chega de Saudade," "Corcovado," and "Once I Loved."

Eliane Elias Plays Jobim, Blue Note 7 93089 2. Joined by an all-star jazz ensemble, this extraordinary pianist/vocalist performs "Agua de Beber," "Desafinado," "Dindi," "One Note Samba," and many more. The album was recorded in 1990.

The Legendary João Gilberto, Blue Note 93981, includes the same songs plus "One Note Samba," "Felicidade," and "Insensatez."

(Water to Drink)

English Words by Norman Gimbel

Music by Antonio Carlos Jobim

Intro

Moderate Bossa

Am7

Fmaj7

Am7

1. Bbmaj7#11

2.

Verse

B7

E+7

Am7

1. Your love is rain, my heart the flow er.

2. The rain can fall on dis - tant des - erts.

The musical score for 'The Rose Tree' is presented in two staves. The top staff is a treble clef staff containing the melody, which includes various note values and rests. The bottom staff is a guitar staff showing the corresponding chords and fingerings for the melody. The chords are indicated by numbers 0, 1, 2, 3, 4, and 5, representing the frets. The fingerings are indicated by numbers 1, 2, 3, 4, and 5, representing the fingers. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

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Dm7 G7 Cmaj7

I need your love or I will die.
The rain can fall up on the sea.

B9 Bb7#11 Am7 Ab13 C/G

My ver-y life is in your pow-er.
The rain can fall up on the flow-er.

B7/F# B7 Am7

Will I with-er and fade or bloom to the sky?
Since the rain has to fall, let it fall on me.

Chorus
Am D7/A Dm6/A Am7

Àg-ua de be-ber, give the flow-er wa-ter to drink.

D.C. al Coda
(take 2nd ending)

Am D7/A Dm6/A Am7 To Coda

Àg - ua de be - ber, ____ ãg - ua de be - ber ____ ca - ma - rá. ____

Coda

Am7 Outro Am

____ ca - ma rá. ____ Scat: Te ba n da ____ pa

1., 2. 3. B7 E+7 Fmaj7 Am

te la da ba da ba. da yan da.

Portuguese Lyrics

- | | | |
|---------------------------------|---------------------------------|------------------------------------|
| 1. Eu quis amar Mas tive medo | 2. Eu nunca fiz coisa tão certa | 3. Eu sempre tive uma certeza |
| E quis salvar meu coração | Entrei pra escola do perdão | Que só me deu desilusão |
| Mas o amor sabe um segredo | A minha casa vive aberta | É que o amor É uma tristeza |
| O medo pode matar o seu coração | Abre todas as portas do coração | Muita mágoa demais para um coração |
| Água de beber | Água de beber... | Água de beber... |
| Água de beber camará | | |
| Água de beber | | |
| Água de beber camará | | |

Chega De Saudade

(No More Blues)

English Lyric by Jon Hendricks and Jessie Cavanaugh

Original Text by Vinicius de Moraes

Music by Antonio Carlos Jobim

The title translates to, "Something you lack, something that is missing."

Gary Burton, Dizzy Gillespie, Joe Henderson, Charlie Byrd, João Gilberto, Susannah McCorkle, the L.A. 4, Lee Konitz, Sue Raney, Stephane Grappelli, Stan Getz, and Percy Faith have recorded "Chega De Saudade."

Verse

Moderately Bright Bossa

Chords: Dm, F/C, E7/B

1. No more blues, I'm goin' back home. No,
2. No more tears and no more sighs, and

let ring throughout

TAB: 6 5 7 5 | 3 3 3 | 3 2 3 1 | 0 0 0 | 3 2 2 | 0

Chords: Bb°7, Dm/A, A+7

1.
no more blues, I promise no more to roam.
no more fears, I'll say

TAB: 1 2 0 1 | 2 0 2 3 | 2 0 2 0 | 3 5 3 | 1 2 0 | 0 0 2

Chords: Dm, Bm7b5, C6, Am

Home is where the heart is. The funny

TAB: 6 5 7 5 | 0 0 3 | 1 0 0 | 0 3 1

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Bbmaj7 Gm7 A7 A9

part is ————— my heart's been right there all a - long. ————

2.

D7 Gm A7

no more good-byes. If travel beckons me, I swear.

Dm F/C B⁷
 I'm gon - na re - fuse, I'm gon - na set - tle down — and there'll —
 6 5 8 0 3 2 3 1 3 0 3 1 2 0 1

[illegible]

B7b13 Em Em7 A7

day while I am far a - way — my thoughts turn home - ward, _

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). The lyrics are "day while I am far a - way — my thoughts turn home - ward, _". The middle staff is a guitar line with chords: B7b13, Em, Em7, and A7. The bottom staff is a bass line with fret numbers: 0, 0, 2, 4, 0, 4, 0, 7, 8, 0, 0, 3, 2, 2.

F°7 D/F# F#m

for - ev - er home - ward. I trav - eled 'round the world _

The second system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). The lyrics are "for - ev - er home - ward. I trav - eled 'round the world _". The middle staff is a guitar line with chords: F°7, D/F#, and F#m. The bottom staff is a bass line with fret numbers: 0, 2, 0, 2, 0, 2, 0, 1, 0, 0, 2, 2, 2, 2, 3, 2, 3, 1, 0, 1.

F°7 Em7 E9

— in search of hap - pi - ness, _ but all my hap - pi - ness I found _

The third system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). The lyrics are "— in search of hap - pi - ness, _ but all my hap - pi - ness I found _". The middle staff is a guitar line with chords: F°7, Em7, and E9. The bottom staff is a bass line with fret numbers: 1, 0, 1, 4, 9, 7, 5, 8, 7, 6, 0, 0, 0, 1, 0, 0, 2, 3, 4, 2, 0, 3, 0, 1, 0, 0, 2, 0.

Em7b5 A7 Verse Dmaj7

was in my home town. 3. No more

Bm7 E9 F#7

blues, I'm goin' back home. No, no more

Bm Bb°7 Am7 G#7

dues, I'm through with all my wan - drin'. Now I'll

Gmaj7 Gm7 F#m7 B7

set - tle down . and { man: live my life — and build a home — and find a wife — } when
 { woman: nev - er roam — and find a man — and make a home — }

E7 A7 F#m7 B7

we set - tle down there'll — be no more blues. — Noth-in' but hap - pi - ness, when

E7 A7 D

we set - tle down, there'll — be no more blues. —

Portuguese Lyrics

1. Vai minha tristeza e diz a ela que sem ela não pode ser,
Dizlhe numa prece que ela regresse porque eu não posso mais sofrer.

2. Chega de saudade a realidade é que sem ela não há paz
Não há beleza, é só tristeza e a melancoliá que não
Sai de mim não sai de mim não sai.

Mas, se ela voltar, se ela voltar, que coisa linda, que coisa lonca,
Pois há menos peixinhos a nadar no mas
Do que os beijinhos que eu darei na sua boca.

3. Dentro dos meus braços, os abraços hão de ser
Milhões de abraços, apertado assim, colado assim, colado assim.
Abraços e beijinhos e carinhos sem ter fim.

Que é prá acabar com êsse negocio deviver longede mim,
Não quero mais esse negócio de você viver assim,
Vamos deixar dêsse negócio de você viver sem mim,
Não quero mais esse negócio deviver longe de mim.

Desafinado

(Slightly Out Of Tune)

English Lyric by Jon Hendricks and Jessie Cavanaugh

Original Text by Newton Medonca

Music by Antonio Carlos Jobim

One of Jobim's most popular songs, "Desafinado" won Stan Getz a Grammy in 1962. The song became an anthem of bossa nova, and has been recorded by Herb Alpert, Carlos Barbosa-Lima, Charlie Byrd, Xavier Cugat, Dizzy Gillespie, Stephane Grappeli, Coleman Hawkins, Andre Kostelanetz, Art Pepper, George Shearing, Laurindo Almeida, Walter Wanderly, Les Brown, and Ray Charles.

Verse

Moderate Bossa

Fmaj7 G7 G7b5

1. Love is like a nev - er end - ing mel - o - dy. _____
 2. Once your kiss - es raised me to a fe - ver pitch. _____

let ring throughout

TAB

Gm7 C7 D7b9

Po - ets have com - pared it to a sym - pho - ny, _____
 Now the or - ches - tra - tion doesn - n't seem so rich. _____

1. Gm7 A7 Dmaj7 D7b9

a sym-pho - ny con - duct - ed by the light - ing of the moon.

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G7b9 Gbmaj7 C7b9

But our song of love is slight - ly out of tune.

(3)

2. Gm A7 Dm7 E9

Seems to me you've changed the tune we used to sing.

Bridge A C7 Bm11 E7

Like the bos - sa no - va, love should swing. We

A F#7 Bm7 E7

used to har - mo - nize, two souls in per - fect time.

A **C°7** **Bm7** **E7**

Now the song is dif - f'rent and the words don't e - ven rhyme, ——— 'cause

C **C#°7** **Dm7** **G7**

you for - got the mel - o - dy our hearts would al - ways croon. ——— And so what

Gm7 **Bb°7** **G7** **C7**

good's a heart that's slight - ly out of tune?

Verse
F **G7b5**

3. Tune your heart to mine the way it used to be. ———

Gm7 C7 Cm6 D7

Join with me in har - mo - ny and sing a song of lov - ing. We're

3 0 1 3 1 0 0 10 9 8 7 6 10 5

3 3 3 3 3 3 3 7 5 4 5 4 5

3 3 3 3 3 3 3 0 5 5 5 5 5

Bbmaj7 Bbm Am7 Dm7

bound to get in tune a - gain be - fore too long. There'll be

8 7 6 5 6 5 8 8 5 5 5 5 5 3 3 5

6 6 7 7 6 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

G7 Eb9

no des - a - fi - na - do when your heart be - longs to me com-plete - ly. Then you

6 6 6 6 6 6 3 5 6 6 6 6 6 6 6 6 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 7

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

G7 Gm7 C7 F

won't be slight-ly out of tune, — you'll sing a - long with me. —

6 6 6 6 6 0 1 1 0 0 1 1 8 8 8 8 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Corcovado

(Quiet Nights of Quiet Stars)

Original Words and Music by Antonio Carlos Jobim
English Words by Gene Lees

Corcovado is the hill near Rio that supports the famous, giant concrete statue of Christ. Jobim said the song tells of a dreamer who lives on the hill.

A monster hit, "Corcovado" was recorded by guitarists Joe Pass, Charlie Byrd, Barney Kessel, Herb Ellis and Joao Gilberto, and by Miles Davis, Stan Getz, Morgana King, Sarah Vaughan, "Cannonball" Adderley, Rosemary Clooney, Monty Alexander, Sadao Watanabe, Oscar Peterson, Engelbert Humperdinck, Jackie and Roy, and harmonica player Toots Thielemans.

Verse Moderately Slow Bossa D9/A

1. Qui - et nights of qui - et stars, qui - et chords from my -
2. This is where I want to be, here, with you so close.

let ring throughout

TAB

— gui - tar float - ing on the si - lence that sur - rounds
— to me, un - til the fi - nal flick - er of life's em -

Gm7 Gb7

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1.

Fmaj7 F6 Fm7

us. ber. Qui - et thoughts and qui -

Em7 A7b13

- et dreams, - qui - et walks by qui - et streams

D9 Dm7

and a win - dow look - ing on the moun - tains and the sea.

2.

Ab°7 Fm7

How love - ly. I, who was lost and lone - ly,

Em7 Am7 Dm7

be - liev - ing life was on - ly a bit - ter, tra - gic

G7 Em7 A7

joke, have found, — with you, —

To Coda ⊕ D.C. al Coda (take repeat)

Dm7 G9sus4

the mean - ing of ex - ist - ence. Oh, — my love. —

⊕ Coda

G9sus4 D9 D♭maj7 Cmaj7

ist - ence. Oh, — my love. —

Music by Antonio Carlos Jobim
Portuguese Lyrics by Aloysio de Oliveira
English Lyrics by Ray Gilbert

Intro

Rubato

Cmaj7

Rubato

Cmaj7 **Bbmaj7** **Cmaj7**

1. Sky, so vast is the sky, with far - a - way clouds just wan - der - ing
2. Wind, that speaks to the leaves, tell - ing stor - ies that no one be -

let ring throughout

TAB

0 0 0 0 0 | 3 3 1 1 | 0 0 0 0

0 0 0 0 0 | 3 3 3 3 | 0 0 0 0

0 0 0 0 0 | 3 3 3 3 | 0 0 0 0

3 3 3 3 3 | 1 1 1 1 | 3 3 3 3

by, lies, Where do they go? Oh, I don't know, don't and

Where do they go? Oh, I don't know, don't and

Where do they go? Oh, I don't know, don't and

1. 2.

Verse
Moderately Slow Bossa
Cmaj7

E7 E7 G7 Bbmaj7

know. me.

1. Oh, Din - di, if I
2. Oh, Din - di, like the
know, Din - di, I'd be

To Coda ⊕

Cmaj7 Gm7 C7 Fmaj7

on - ly had words I would say all the beau - ti - ful things that I see
song of the wind in the trees, that's how my heart is sing - ing, Din - di,
run - ning and search - ing for you like a riv - er that can't find the sea.

Fmb5 Cmaj7 1. Gm7

when you're with me, oh, my Din - di.
hap - py, Din - di when you're with me.

2.

Am7 B7 Chorus Em B7b9

I love you more each day, yes, I

Em B7b9 Em A9 Dm

do, yes, I do. I'd let you go a -

A7b9 Dm A7b9 Dm7 G7 *D.S. al Coda*

way if you take me with you. 3. Don't you

⊕ Coda
Fmb5

Cmaj7

That would be me with - out you, my Din - di.

A Felicidade

Words and Music by Vinicius de Moraes, Andre Salvet and Antonio Carlos Jobim

"A Felicidade" was the first Jobim tune to garner international attention. It appeared in the Academy Award winning 1959 film *Black Orpheus*. Les Baxter, Ella Fitzgerald, Vince Guaraldi, Lee Konitz, Susannah McCorkle, Walter Wanderly, Joao Gilberto, and many others have recorded it since.

Verse

Bright Bossa Nova

Am Em Am

1. Tris - te - za - nao - tem fim.

let ring throughout

TAB

Em F#m7b5 B7 Em A7

Fe - li - ci - da - de sim.

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Dm7 G7 Cmaj7 Bm11

A fe - li - ci - da - dec' co - moa

E7b9 Am Gm7

go - ta. Deor - val - ha nu - ma pe - ta la de flor.
 plu - ma. Queo ven - tu vaa le - van - do pe - lo ar,

C7 F E7 Am

Bril - ha tran - qui - la de pois de le - veos -
 vo - a tao le - ve mas tem a vi - da

D9 Am Bm7b5 E+7 Am

cil - la. E cai co - mou - na la - gri - ma dea - mor.
 bre - ve. Pre - ci - sa queha - ja ven - to sem pa - rar.

To Coda ⊕

Dm7 G7 Cmaj7 F7 C7

A fe - li - ci - da - de do po - bre pa - re .

Gm7 C7 Fmaj7

ce. A grand - dei lu sao do car - na - val.

Dm7 G7 C6

A gen - te - tra - bal - ha o a - ho en

F#m7b5 B7 Em7 A7

tei - ro. Por un mo - mem - to de - son - ho. Pra - fa - zer a fan - ta -

Dm7b5 G7 C Bm7b5

si - a. De rei ou de pi - ra - taou jar - di - nei - ra.

E7 Am Bm7b5 E7 Am

E tu - do se a - ca - bar na quar - ta fei - ra. Tris -

D.S. al Coda

⊕ Coda

Outro Am Bm7b5 E+7 Am

Pre - ci - sa - queha - ja ven - to sem pa - rar.

1. 2.

F7b5 Am

Pre - Tris - te za nao tem fim.

Favela

(O Morro Nao Tem Vez)

Words and Music by Antonio Carlos Jobim and Vinicius de Moraes

Written for a play, "Favela" describes the slums on the hills around Rio. The subtitle, "O Morro Nao Tem Vez," translates to, "The slums have no chance." Guitarists Wes Montgomery, Charlie Byrd and Joao Gilberto have recorded it, as well as Vince Guaraldi, Stan Getz, and Sergio Mendes.

Verse



Moderate Bossa

Gm7 Dm7/G Gm7

1. O mor um ro não tem vez, e o que
é dois, é três, e

TAB

Dm7/G Gm7 Dm7/G Gm7

c le fez ja foi de mais.
cem, é mil a ba tu car.

TAB

Cm7 F13

Mas o lhém bem vo cês, —
O mor ro não tem vez, —

Bbmaj7 Bb9 C7/E Ebmaj7

— quan - do } de - rem vez ____ ao mor - ro To - da a
— mas se

To Coda ⊕

Dm7 D7b9 Gm7

cida - de vai ____ can - tar. ____

Chorus

Cm7 **Gm7** **Cm7**

Mor - ro — pe - de pas - sa - gem, mor - ro — quer —

Gm7 **Cm7** **Gm7**

— se mo - strar, a - brom — a - las pro mor - ro

Ebm7 **Dm7** **Cm7** **D.S. al Coda**
D7

tam - bo - rim — vai fa - lar. 2. É

Coda
Gm7

The Girl from Ipanema

(Garôta de Ipanema)

English Words by Norman Gimbel
Original Words by Vinicius de Moraes
Music by Antonio Carlos Jobim

Jobim used to live in one of the houses on Ipanema, the spit of sand between a lagoon and the sea, near Rio's Copacabana beach. One of the most requested and recorded tunes of all time, singers who have waxed "The Girl From Ipanema" include Ella Fitzgerald, Chad and Jeremy, Cher, Nat "King" Cole, Frank Sinatra, Lou Rawls and the Four Tops. There are instrumental versions by pianists Hampton Hawes, Count Basie, Oscar Peterson, Eliane Elias, Marian McPartland and Errol Garner; horn players Al Hirt, Freddie Hubbard, Archie Shepp, Sadao Watanabe, Zoot Simms, and of course, Stan Getz; jazz violinists Stuff Smith and Stephane Grappelli; guitarists Charlie Byrd and Laurindo Almeida; not to mention Ray Anthony, Percy Faith, Arthur Fiedler, the Mar-Keys, and the B-52s.

Intro
Moderate Bossa Nova
Fmaj7

Verse

Gb7

Fmaj9

1. Tall and tan and young and love ly, the girl.
2. When she walks she's like a sam-ba that

G7

Gm7

Gb7

from I-pa-ne-ma goes walk-ing and when she pass-es, each one she pass-es goes,
swings so cool and sways so gen-tle that when

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1. 2.

Fmaj7 Gb7 Bridge Gbmaj7

"Aah!" Oh,

B9 F#m9

but I watch her so sad - ly. How

D9 Gm9

can I tell her I love her? Yes,

Eb9 Am7

I would give my heart glad - ly, but each day when she walks to the

D7[#]F1 **Gm7** **C7[#]F1** **Verse** **Fmaj9**

sea, she looks straight a-head, not at me. 3. Tall and tan and young-

G7 **Gm7**

— and love-ly, the-girl — from I-pa-ne-ma goes walk-ing, and when — she pass-es I smile,—

Gb7 **Fmaj7** **To Coda** **Gb7** **D.S. al Coda** **(take repeats)**

but she does - n't see.

Coda **Gb7** **Fmaj7**

No, she does - n't see.

How Insensitive

(Insensatez)

Original Words by Vinicius de Moraes

English Words by Norman Gimbel

Music by Antonio Carlos Jobim

One of Jobim's biggest hits, "How Insensitive (Insensatez)" is a song that many singers like. It has been recorded by Shirley Bassey, Sinead O'Connor, Vikki Carr, Nancy Wilson, Perry Como, Frank Sinatra, Mel Torme, Dee Dee Bridgewater, Ella Fitzgerald, Astrud Gilberto, Sylvia Sims and the Anita Kerr Singers. Guitarists seem to like it as well, notably: Wes Montgomery, Joe Diorio, Pat Martino, Tony Mottola, Kenny Burrell, Chet Atkins, Joao Gilberto, Charlie Byrd, Larry Coryell, Pat Metheny and Emily Remler. Other instrumentalists who recorded it include Ray Brown, Gil Evans, Percy Faith, Stan Getz, George Shearing, Steve Kuhn, Leroy Vinnegar, Scott Hamilton, Lee Konitz, and Walter Wanderly.

Verse

Moderately Slow Bossa

Dm7

Moderately Slow Bossa
 Dm7

1. How _____ in - sen - si - tive _____
 2. Now, _____ she's gone _____ a - way, _____

let ring throughout

TAB

_____ I must _____ have seemed _____ when she told me that _____ she loved
 _____ and I'm a - lone _____ with the mem - 'ry of _____ her last _____

6 5 6 5 5 4 5 4 8 7 6 5 5
 4 5 4 3 3 3 3 3 8 7 5 4 5

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G7/B Bb6

me. look. How Vague,

Eb maj7

un - moved _ and cold I must _ have seemed
and drawn _ and sad, I see _ it still, _

Em7b5 A7 Dm

when she told me so _ sin - cere ly. _
all her heart-break in _ that last _ look. _

F7/C

Why, she must _ have asked, _
How, she must _ have asked, _

B°7 **Bbmaj7**

did I just turn and
could I just turn and

Gm6 **Dm**

stare in icy si - lence? What.
stare in icy si - lence? What.

Cm11 **F7** **Bm11**

was I to say?
was I to do?

E7 Gm6 A7

What can you say } when a love af - fair is o -
 What can one do }

Bb Gm6 Dm

ver? ____

Portuguese Lyrics

A insensatez
 Que você fez
 Coração mais sem cuidado
 Fez chorar de dôr
 O seu amôr
 Um amôr tão delicado
 Ah! Porque você
 Foi fraco assim
 Assim tão desalmado
 Ah! Meu coração
 Que nunca amou
 Não merece ser amado
 Vai meu coração
 Ouve a razão
 Usa só sinceridade
 Quem semeia vento
 Diz a razão
 Colhe tempestade
 Vai meu coração
 Pede perdão
 Perdão apaixonado
 Vai porque
 Quem não
 Pede perdão
 Não é nunca perdoado.

Meditation

(Meditação)

English Words by Norman Gimbel
Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Another major tune for Jobim, "Meditation (Meditação)" has been recorded by singers Vikki Carr, Rosemary Clooney, Lena Horne, Anita O'Day, Frank Sinatra and Astrud Gilberto; by guitarists Chet Atkins, Joao Gilberto, Kenny Burrell and Charlie Byrd; by horn players Coleman Hawkins, Bobby Hackett, Dexter Gordon, Paul Desmond and Sadao Watanabe...and Paul Horn, Marian McPartland, Billy Stritch, Leroy Vinnegar, Walter Wanderly, the Ray Brown Trio, James Galway, Ana Caram, Stephane Grappelli, Keith Jarrett, Henry Mancini, Oliver Nelson, Jimmy Smith, and Booker T and the MGs!

Intro Moderately Slow Bossa

C6 B7

1. In my lone li - ness,
2. Though you're far a - way,
3. I will wait for you

let ring throughout

TAB

C6

when you're gone and I'm all by my - self and I need your -
I have on - ly to close my eyes and you are back -
'til the sun falls from out of the sky, for what else can -

TAB

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Em7 A7 Dm7

ca - ress, I
to stay. I
I do? I

To Coda

Fm7 Fm6

just think of you, and the thought
just close my eyes, and the sad -
will wait for you, med - i - tat -

Em7 A+7 Dm

of you hold - ing me near makes my lone - li - ness soon dis - ap - pear.
- ness that miss - ing you brings soon is gone and this heart of mine sings.

Bridge
Fmaj7

G+7

Yes, _____ I love _____

Fm6

Em7

_____ you so, _____ and that _____ for me _____ is all _____

D.C. al Coda

Eb°7

Dm7

G+7

_____ I need _____ to know. _____

Coda

Em7

A+7

Dm7

G7

C

_____ ing how sweet _____ life will be _____ when you come _____ back to me. _____

(Amor Em Paz)

Joao Gilberto included Jobim's arrangement of this beautiful ballad on his seminal 1961 Odeon album of bossa nova music and there are also recordings by Cannonball Adderly, Herb Ellis, Ella Fitzgerald, Joe Henderson, Shirley Horn, Milt Jackson, Pat Martino, Wes Montgomery, Frank Sinatra (with Jobim), Monty Alexander, and McCoy Tyner.

1. Once _____ I loved _____ and I
2. Then _____ one day _____ from my

gave so much love to this love, you were the world to me.
in - fin - nite sad - ness you came and brought me love a - gain.

Cm7 F+7 Bbmaj7

Once I cried at the
Now I know that no

Bm7b5 E7 1. Amaj7 A+7

thought I was fool - ish and proud and let you say good - bye.
mat - ter what - ev - er be - falls, I'll nev - er

2. Amaj7 D7 Gmaj7 C7

let you go. — I will hold you close, — make you stay, —

Fmaj7 F#°7 Fm6 E7

be - cause love is the sad - dest thing — when — it goes.

This system contains the first two measures of the song. The melody is on a treble clef staff, and the guitar accompaniment is on a six-string staff. The first measure is in F major 7th (Fmaj7) and the second is in F# diminished 7th (F#°7). The lyrics 'be - cause love is the sad - dest thing — when — it goes.' are written below the melody. The guitar part features a mix of chords and single notes, with some triplets indicated by a '3' over the notes.

Em7 Eb7b5 D9 C13

a - way. Be - cause Love is the sad - dest

This system contains the next two measures. The melody continues on the treble clef staff, and the guitar accompaniment continues on the six-string staff. The first measure is in E minor 7th (Em7) and the second is in E-flat 7 flat 5 (Eb7b5). The lyrics 'a - way. Be - cause Love is the sad - dest' are written below the melody. The guitar part continues with various chords and single notes, including triplets.

B7b9 E7 Am7

thing — when — it goes — a - way. —

This system contains the final two measures of the song. The melody concludes on the treble clef staff, and the guitar accompaniment concludes on the six-string staff. The first measure is in B7 flat 9 (B7b9) and the second is in A minor 7th (Am7). The lyrics 'thing — when — it goes — a - way. —' are written below the melody. The guitar part concludes with a final chord and some single notes.

Portuguese Lyrics

1. Eu amei E amei muito mais Do que devia amar,
E chorei ao sentir que eu iria sofrer e me deses perar.
2. Fol, então que da minha infinita tristeza aconteceu você,
Encontrei em você a razão de viver e de amar em paz.

E não sofrer mais Nunca mais,
Porque o amor é a coisa mais triste quando se destaz,
O amor é a coisa mais triste quando se desfaz.

One Note Samba

(Samba de Uma Nota So)

Original Lyrics by Newton Mendonca
English Lyrics by Antonio Carlos Jobim
Music by Antonio Carlos Jobim

The title is a misnomer, since the main melody (not counting the bridge) mainly consists of *two* notes. Nevertheless, the tune was so successful that Jobim composed a sequel called (what else?) "Two Note Samba."

It has been recorded by horn players Al Cohn and Zoot Simms, Stan Getz, Coleman Hawkins and Dizzy Gillespie; flute player Herbie Mann; singers Frank Sinatra, Mel Tormé, Al Jarreau, Astrud Gilberto and Ella Fitzgerald; and Percy Faith, MJQ, Carlos Barbosa, Sergio Mendes, Count Basie, Charlie Byrd, the Anita Kerr Singers, Walter Wanderly, and Eliane Elias.

Intro Samba
B♭ Db13 A♭7 B♭

1. This is

let ring throughout

TAB

Verse
Dm7 Db7 Cm11 B7♭5

just a lit - tle sam - ba built up - on a sin - gle note. — Oth - er
come back to — my first — note, as I must come back — to you. — I will

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To Coda ⊕

Dm7 **D♭7** **Cm11** **B7♭5**

notes are bound to fol - low but the root is still that note. Now the
pour in - to that one note all the

Fm11 **E7♭5** **E♭maj7** **A♭9**

new one is the con - se - quence of the one we've just been through, as I'm

Dm7 **D♭7** **Cm11** **B7♭5** **B♭**

bound to be the un - a - void - a - ble con - se - quence of you.

Bridge
E♭m7 **A♭7** **D♭maj7** **E♭m7** **D♭maj7**

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing or near - ly noth - ing.

Dbm7 Gb7 Bmaj7 Ebm6 B7b5

I have used up all the scale I know and at the end I've come to noth - ing, or near-ly noth - ing. 2. So I

Coda

Gbmaj7 F7b5 Fm11

love I feel — for you. — An - y - one who wants — the whole.

E7b5 Ebmaj7 Ab9 Db6

— show, re, mi, fa, sol, la, — ti, do. — He will find him - self — with no —

C7 Bmaj7 Bb6

— show. Bet - ter play — the note — you know. —

So Danco Samba

(Jazz 'N' Samba)

English Lyric by Norman Gimbel

Original Text and Music by Vinicius de Moraes and Antonio Carlos Jobim

"So Danco Samba," written for the movie *Copacabana Palace*, translates to "I only dance samba."

There are recordings by Charlie Byrd, Stan Getz, Ella Fitzgerald, Susannah McCorkle, Sadao Watanabe, and guitarist Baden Powell.

1. 2.

Intro

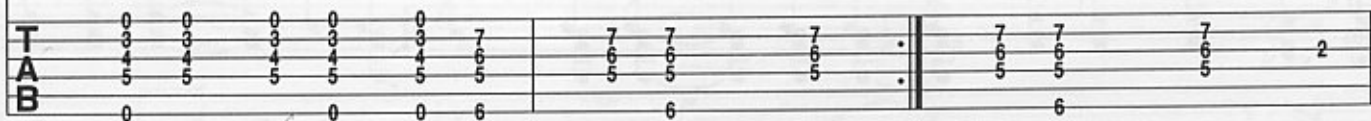
Bright Bossa
Em7

A13

A13

1. The

let ring throughout



Verse
D6

G7

E9

jazz 'n' sam - ba, the jazz 'n' sam - ba,

{ hear it, all a - round,
swing - in' soft and low, -



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A7 D

the jazz 'n' sam - ba, the jazz 'n' sam - ba { sound. — go! — }

1. G7 2.

2. The

Bridge Am7 D13 G6

Jet from Ri - o, non - stop, U. S. A.

Bm7 E13

This new sound _____ came one day, _____ and it's

A7 A+7 Verse D6

clear that it's here to stay. 3. It's jazz 'n' sam - ba, it's

G7 E9

so re - fresh - ing, like a new per - fume. _____ It's

A7 D6 C₉ C₉⁶ D₉⁶

jazz 'n' sam - ba, it's jazz 'n' sam - ba, ummm!

Triste

By Antonio Carlos Jobim

There are recorded versions of "Triste" by Earl Klugh, Oscar Peterson, Charlie Byrd, Ella Fitzgerald, Joe Henderson, Houston Person, Shirley Scott, George Shearing, Frank Sinatra, Stanley Turrentine, Sarah Vaughan, Cal Tjader, Lee Konitz, Walter Wanderly, and Jobim.

Intro Moderately Slow Bossa Amaj7

G13/A

let ring throughout

Verse Amaj7

1. Sad ___ is to live in sol - i - tude, _

Fmaj7 Amaj7

far — from your

C#m7 F#7

tran - quil al - ti - tude.

Bm7 G#m7b5 C#7 F#m7 Ab7#9

Sad is to know — that no — one ev - er can live on a dream.

Dbmaj7 Ab13 Db

that nev - er can be, — will nev - er be. — Dream -

Verse

Amaj7

Gb7 Bm7 E13

er a - wake, — wake — up and see. — 2. Your — beau - ty

G13/A

is an aer - o - plane, —

Amaj7 C#m7

so — high, my heart can't stand — the strain. —

F#7 Dmaj7 G13 C#m7

A heart that stops when you — pass by, — on —

ly to cause me pain. — Sad — is to

B9 Bm7

live in sol - i - tude.

Bm7b5 Amaj7

G13/F Amaj7

Portuguese Lyrics

1. Triste é viver a na solidão
Na dor cruel de uma paixão
Triste é saber que ninguém pode viver de ilusão
Que nunca vai ser, nunca dar
O sonhador tem que acordar.
2. Tua beleza é um auião
Demais para um pobre coração
Que para pra te ver passar
So pra se maltratar
Triste é viver no solidão.

Vivo Sonhando

(Dreamer)

Words and Music by Antonio Carlos Jobim
English Lyrics by Gene Lees

"Vivo Sonhando" has been recorded by Jobim, Stan Getz, Susannah McCorkle, and others.

Intro
Bright Bossa
Gmaj7

1.

Ebmaj7/G

let ring throughout

TAB

2.

Ebmaj7/G

Verse
Gmaj7

1. Why are my eyes al-ways full ___ of this vi - sion of you?
2. So I go on ask-ing you, ___ may-be some - day you'll care.

E♭maj7 **Gmaj7**

Why do I dream sil - ly dreams _ that I fear _ won't come true?
 I tell my sad lit - tle dreams _ to the soft _ eve - ning air. _

Bm7 **E7** **Am7** **Cm9**

I long to show you the stars _
 I am quite hope-less, it seems. _ **Two**

Bm7 **E+7** **Am7** **D7**

1.
 caught in the dark of the sea.
 things I know how to I long to speak of my love, but you won't come _

Bm7 C9 E+7 A7

to me. do, one is to dream,

Am7 D9 G6 C9 Gmaj7

two is lov - ing you.

Portuguese Lyrics

Vivo sonhando, Sonhando mil horas sem fim
 Tempo em que vou perguntando Se gostas de mim
 Tempo de falar em estrelas
 Falar de um mar De um céu assim
 Falar do bem que se tem mas você não vem
 Não vem Você não vindo, Não vindo a vida tem fim
 Gente que passa sorrindo zombando de mim
 E eu a falar em estrelas, mar, amor, luar
 Pobre de mim que só sei te a-mar

Wave

Words and Music by Antonio Carlos Jobim

"Wave" is yet another huge Jobim hit, and a standard for jazz players. Singers who have recorded it include Anita O'Day, Lorez Alexandria, Tony Bennett, Rosemary Clooney, Ella Fitzgerald, Cleo Laine, Frank Sinatra, Sarah Vaughan and Mel Tormé. There are instrumental versions by mandolin player Jethro Burns, guitarists Tony Mottola, Charlie Byrd, Herb Ellis, Kevin Eubanks, Joe Pass and Joao Gilberto; horn players Paul Desmond, Benny Carter, Eddie "Lockjaw" Davis, James Moody and Gerry Mulligan; pianists Eliane Elias, McCoy Tyner, Ahmad Jamal, Marian McPartland and Oscar Peterson; and Stéphane Grappelli, Woody Herman, Milt Jackson, Sergio Mendes, Robert Conti, and Toots Thielemans.

Intro

Moderate Bossa Nova

Chords: Dm7, G7, Dm7, G7, Dm7, G7

let ring throughout

TAB

Verse

Chords: Dm, G7, Dmaj7, Bb°7

1. So close your eyes,
ny,
know,

for that's a love - ly way to be, —
don't try to fight the ris - ing sea. —
the wave is on its way to be. —

TAB

Am7 D7 Gmaj7

a - ware of the things your heart a - lone
 Don't fight the moon, the stars a - bove
 Just catch the wave, don't be a - fraid

Gm6 F#7 B9

— was meant to see. — } The fun - da - men - tal lone -
 — and don't fight me. — }
 — of lov - ing me. — }

E9 Bb9 A7 Dm7 G7 To Coda ⊕

li - ness goes when - ev - er two can dream a dream to - geth - er.

1. Dm7 G7 || 2. Dm7 G7 Gm7/Bb

2. You can't de - When I saw you

Fm7/Ab Bb9/Ab Gm7

first the time was half past three.

Fm7/Ab Bb9/Ab Gm7 A+7 D.S. al Coda

When _____ you eyes met mine, it was e - ter - ni - ty. 3. By now we

⊕ Coda

Dm7 G7 Dm7 G7 Dm7 G7 D