Antonio Carlos

Jobim

BOSSA NOVA

Corcovado
Wave
So Danco Samba
O Grande Amor
Triste
One Note Samba
How Insensitive
The Girl From Ipanema
Meditation
Once I Loved
Desafinado
No More Blues

Play-a-long Book and CD Set
For ALL Instrumentalists and Vocalists

Jamey Aebersold Jazz
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NOTE: Any codas (Φ) that appear will be played only once on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION:
STEREO SEPARATION: RIGHT CHANNEL = Guitar, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert B♭ & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:
DAVE STRYKER - nylon string guitar; BILL MOORING - bass; DUDUKA DA FONSECA - drums & percussion

Engraving by DAVID SILBERMAN
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Book only: $5.95 U.S.
ANTONIO CARLOS JOBIM IS THE MOST FAMOUS OF ALL BRAZILIAN POPULAR MUSIC COMPOSERS; IN HIS OWN COUNTRY HE IS OFTEN COMPARED TO GEORGE GERSHWIN, ESPECIALLY WITH RESPECT TO HIS SOPHISTICATED HARMONIES AND HIS UNCANNY ABILITY TO CREATE MEMORABLE MELODIES. HE WAS THE CENTRAL COMPOSER OF THE BOSSA NOVA MOVEMENT, WHOSE HEYDAY BEGAN IN 1958 AND LASTED INTO THE MID-60S. WHEN THE WHOOPLA SUBSIDED, JOBIM CONTINUED TO WRITE FIRST-RATE TUNES, MANY OF WHICH HAVE BEEN PLAYED AND RECORDED BY JAZZ MUSICIANS. MOST OF THE TUNES ON THIS ALBUM ARE FROM THE LATE 50S AND EARLY 60S.


WITH THE BRITISH INVASION SPEARHEADED BY THE BEATLES IN 1964, THE POP EXCESSES OF THE BOSSA NOVA MOVEMENT IN AMERICA DRIED UP, LEAVING THE BOSSA NOVA REPERTOIRE PRIMARILY TO JAZZ MUSICIANS AND CABARET SINGERS, WHO TO THIS DAY ARE ATTRAoted TO THE SOPHISTICATED HARMONIES AND RHYTHMS. WHEN JOBIM DIED IN 1994, HE WAS A NATIONAL HERO IN HIS HOMELAND.

TO GET THE PROPER MOOD ON THIS DISK, GUITARIST DAVE STRYKER USED A NYLON STRING GUITAR. HE AND BASSIST BILL MORING, A LONG-TERM ASSOCIATE, ARE JOINED BY BRAZILIAN PERCUSSIONIST DUDUKA DA FONSECA.


PHIL BAILEY - 12/3/00
The following CDs are believed to be in print in the United States at presstime. Boxed sets are not included.

**Corcovado (Quiet Nights)**
- Nat Adderley (Challenge CHR 70009)
- Monty Alexander (Concord CDD-4394)
- Karrin Allyson (Concord CDD-4773-2)
- Gene Bertoncini (Chiaroscuro CR (D) 343)
- Ran Blake/Jeannie Lee (Owl RZ 7928)
- Charlie Byrd (Concord CDD-4468) (Columbia/Legacy CK 52973)
- Miles Davis with Gil Evans (Columbia CK 65293)
- Manfredo Fest (DMP CD-524)
- Stan Getz with Joao Gilberto (Verve 314 521 414-2; 314 517 330-2; 314 535 119-2)
- Astrud Gilberto (Verve 314 519 824-2)
- Joao Gilberto (World Pacific CDP 7 93891 2)
- Lin Halliday (Delmark DE-458)
- Shirley Horn (Verve 833 235-2)
- Dmitri Matheny (Monarch MR 1018)
- Joe Pass (Milestone MCD-47073-2)
- Joe Pass/Niels Henning Orsted Pedersen (duo) (Pablo OJCCD-766-2)
- Astrud Gilberto (Verve 314 519 824-2)
- Houston Person/Ron Carter duo (32 Jazz 32010)
- Oscar Peterson (Verve 314 521 442-2; 314 513 830-2)
- Frank Rosolino (Double-Time DTRCD-113)
- Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)
- Jimmy Smith (Milestone MCD-9184-2)
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- Tools Thieme (EmArcy 314 510 113-2)
- Vanessa Rubin (Telarc CD-83465)
- Sarah Vaughan (Verve 314 525 472-2)

**Desafinado**
- Charlie Byrd (Maucha Adnet, vcl) (Concord CDD-4850-2)
- Thomas Clausen (Stunt STUCD 19808)
- Eliane Elias (Blue Note CDP 7 93089 2)
- Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
- Manfredo Fest (Concord CDD-4539) (DMP CD-524)
- Ella Fitzgerald (Verve 314 525 472-2)
- Stan Getz w. Charlie Byrd (Verve 314 521 413-2; 314 511 468-2)
- Joao Gilberto (World Pacific CDP 7 93989-1-2)
- Remero Lumabmo (GSP 5004CD)
- George Shearing (Concord CDD-4389)

**The Girl From Ipanema**
- Laurindo Almeida (Concord CDD-4497; JA245212)
- Gerry Beaudoin (Honest HON CD 5002)
- Charlie Byrd (Concord CDD-4468)(Columbia/Legacy CK 52973)
- Tutti Camarata (Tutti's Trombones feat. Frank Rosolino)(Bainbridge BCD2049)
- Eliane Elias (Blue Note CDP 0777 7 96146 2)
- Eliane Elias (vcl)(Blue Note CDP 7243 4 95050 2)
- Manfredo Fest (DMP-524)
- Ella Fitzgerald (Pablo PACD-5308-2)
- Erroll Garner (Telarc CD-83378)
- Stan Getz w. Gilberto (Verve 314 521 414-2; 314 511 468-2; 314 525 472-2; 314 519 853-2)
- Stan Getz/Arthur Fiedler-Boston Pops (RCA 09026-68703-2)

**Insensatez (How Insensitive)**
- Toshiko Akiyoshi (Denon 32C638-7874)
- Gene Bertoncini (guitar alone) (medley with Chopin prelude) (Chiaroscuro CR (D) 343)
- Dee Dee Bridgewater (Verve 314 511 895-2)
- Ray Brown Trio (Evidence ECD 22076-2)
- Charlie Byrd (Concord CDD-4468)
- Tony Campise (Heart Music HMTC0021CD)
- Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
- Manfredo Fest (Concord CDD-4660)
- George Garzone (Luciana Souza, vcl) (NYSE 6018 2)
- Stan Getz (Maria Telo vcl) (Verve 314 511 468-2; 823 613-2)
- Joao Gilberto (World Pacific CDP 7 93891 2)
- Scott Hamilton (Concord CDD-4254; JA245212)
- Earl Klugh (Warner Brothers 9 26750-2)
- Lee Konitz/Gil Evans (duo) (Verve 314 511 622-2)
- Steve Kuhn (Concord CDD-4446)
- L. A. 4 (medley with Chopin prelude) (Concord CDD-6008)
- Bireli Lagrene (Blue Note 0777 7 80251 2)
- John Leitham (USA USA/CD 725)
- David Leonhard (Big Bang 989561)
- Pat Martino (32 Jazz 33221)
- Susannah McCorkle (Concord CDD-4857-2)
- Wes Montgomery (Verve 314 525 742-2)
- New Four Freshmen (Hindsight HCD901)
- Emily Remler (duo with Larry Coryell) (Concord CDD-4289; CDD-4453)
- George Shearing (piano alone) (Concord CDD-4281)
- Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2; 926340-2)
- Richard Stoltzman (RCA 09026 63281-2)
- Ettore Straatta (Mike Renzi feature) (Teldac 4509-90877-2)
- Billy Taylor (HDP HDp235)
- Leroy Vinnegar (Contemporary CDD-14068-2)

**Meditation**
- Ray Brown (Concord CDD-4315)
- Charlie Byrd (Concord CDD-4469)
- Rosemary Clooney (Concord JAZ45212)
- Paul Desmond (Telarchive CD-83319)
- Tal Farlow (Verve 841 291-2)
- Joao Gilberto (World Pacific CDP 7 93891 2) (Verve 314 525 472-2)
- Dexter Gordon (Premise PRCD-11009-2)
- Bobby Hackett (Chiaroscuro CR (D) 105)
- Morgana King (Mainstream JK 57121)
- Oliver Nelson BB (RCA 6993-2-R8)
- Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)
- Richard Stoltz 11 (RCA 09026 63281-2)
No More Blues (Chega de Saudade)

Karrin Allyson (Concord CCD-7004)
Gene Bertoncini (Chiaroscuro CR (D) 343)
Gary Burton (RCA 6280-2-HB)
Gary Burton (vibes alone) (Atlantic 7 81710-2) (32 Jazz 32115)
Mark Elf (Jen Bay JBR 0005)
Eliane Elias (Blue Note CDP 0777 96146 2)
Eliane Elias (vcl) (Blue Note CDP 7243 8 53328 2)
Allen Farnham (piano alone) (Concord CCD-4634)
Manfredo Fest (DMP CD-470)
Stan Getz BB (Verve 825 771-2; 314 517 330-2)
Joao Gilberto (World the Pacific CDP 7 93891 2)
Joe Henderson (Verve 314 527 222-2)
Antonio Carlos Jobim (Jon Hendricks vcl) (Verve 314 531 556-2)
Hendrik Meurkens (Concord CCD-4531)
Adam Rafferty (CAP 905)
Joe Roccisano (Double-Time DTRCD-138)
Ali Ryerson (Concord CCD-4687)
Walker and Kays (One Step Behind OSB9301)

O Grande Amor

Heloil Alves (Reservoir RSR 156)
Gary Burton/Makoto Ozone (GRP GRD-9805)
John Campbell (Contemporary CCD-14053-2)
Thomas Clausen (MA A 628-2)
Mark Colby/Vincent Maggio (duo) (Corridor CD9705)
David Friedman (duo) (DMP CD-503)
Stan Getz (Verve 314 521 414-2) (Gazel GJCD 1013) (Dreyfus FDM 36577-2)
Vincent Herring (01612-65178-2)
Antonio Carlos Jobim (Verve 314 531 556-2)
Joe Negri (Jazz MCG 1004)
George Shearing duo (Concord CCD-4171)

Once I Loved (Amor em Paz)

Freddie Cole (Milestone in a CD-9234-2)
Gene Bertoncini (Chiaroscuro CR (D) 343)
Charlie Byrd (Columbia/Legacy CK 52973)
Keith Copeland (Steeplechase SCCD 31395)
Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
Manfredo Fest (DMP CD-459)
Joao Gilberto (World Pacific CDP 7 93891 2)
Joe Henderson (Milestone OJCCD-465-2) (Verve 314 527 222-2)
Vincent Herring (Music Masters 01612-65178-2)
Shirley Horn (Verve 314 525 742-2; 837 933-2)
Milt Jackson/Monty Alexander (Pablo OJCCD-731-2)
Antonio Carlos Jobim (Shirley Horn vcl) (Verve 314 531 556-2)
Wes Montgomery (Verve 835 676-2)
Frank Morgan (Telarc CD-83374)
Gerry Mulligan (Telarc CD-83381)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2; 9 26340-2)
McCoy Tyner (Milestone OJCCD-720-2)

One Note Samba

Karrin Allyson (Concord CCD-4593, JA245212)
Charlie Byrd (Concord CCD-4468)
Al Cohn/Zoot Sims (32 Jazz 32017)
Eliane Elias (Blue Note CDP 7 93890 2)
Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
Stan Getz (Verve 314 521 413-2; 314 525 742-2)
Joao Gilberto (World Pacific CDP 7 93891 2)

So Danco Samba

Karrin Allyson (Concord CCD-4773-2)
Charlie Byrd (Maucha Adnet vol) (Concord CCD-4850-2)
Ella Fitzgerald (Pablo PACD-2309-242-2)
Stan Getz w. Luiz Bonfa (Verve 823 613-2)
Antonio Carlos Jobim (Verve 314 525 742-2)
Susannah McCorkle (Concord CCD-4418)

Triste

Gene Bertoncini (Chiaroscuro CR (D)343)
Charlie Byrd (Concord CCD-4468)
Allen Farnham (Concord CCD-4789-2)
Manfredo Fest (Concord CCD-4711)
Joao Gilberto (Warner Bros. 9 45165-2)
Joe Henderson (Verve 314 527 222-2)
Vincent Herring (Music Masters 01612-65152-2)
Antonio Carlos Jobim (Herbie Hancock, piano alone) (Verve 314 531 556-2)
Carmen Lundy (Concord CCD-4640)
Tania Maria (Concord JA 45212)
Bunky Pizzarelli (Challenge CH 70025)
Claudio Roditi w. Metropole Orchestra (Mons MR 874-767)
Martin Taylor (Linn AKD 081)
Stanley Turrentine (Music Masters 01612-65079-2)
Sarah Vaughan (Milestone MCD-47073-2)

Wave

Beachfront Property (Caxton CR 1848)
Joanne Brackeen (Ardak 70371)
Charlie Byrd (Concord CCD-4468)
Benny Carter (Pablo OJCCD-374-2)
Rosemary Clooney (Concord CCD-4496)
Eddie Lockjaw Davis (Steeplechase 31058)
Paul Desmond (CBS Associated CK 40806)
Kenny Drew/Peetu Pernander (Steeplechase SCCD 31002)
Eliane Elias (Blue Note CDP 0777 9 96146 2)
Manfredo Fest (DMP CD-524)
Joao Gilberto (Warner Bros. 9 45165-2)
Dexter Gordon (Steeplechase SCCD 31050)
Stephane Grappelli (Black Lion BLCD 760132)
Freddy Hirsch/Bill Frisell duo (Nonesuch 79468-2)
Ahmad Jamal (Impulse MCD-5644)
Antonio Carlos Jobim (Verve 314 531 556-2)
Harold Land (Postcards POST 1008)
Susannah McCorkle (Concord CCD-4857-2)
James Moody (32 Jazz 32045)
Gerry Mulligan (Telarc CD-83361)
Oscar Peterson (Verve 847 203-2; 314 525 742-2) (MPS 821 289-2)
Buddy Rich (RCA 009026 873 2-2)
Ettore Stratta (Teldec 4509-90877-2)
Mel Torme (Concord CCD-4481)
McCoy Tyner (Milestone MCD-55003-2)
Michael Weiss Trio (Steeplechase SCCD 31449)
Nancy Wilson (Capitol CDP 7243 8 53921 2 2)
Soloing: by Jamey Aebersold

1. **Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. **Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. **Using REPERTITION and SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improvisor often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. **CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - **harmonic stability.**

5. **SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the **FIRST** thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. **LISTENING:** There's no way anyone is going to play jazz or improvise well without listening to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. **Everyone has the ability to improvise** - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *I agree!*
1. Quiet Nights Of Quiet Stars
(Corcovado)

PLAY 5 CHORUSES ( \( \frac{d}{d} = 132 \))

Quiet Nights of Quiet Stars, quiet chords from my guitar

Floating on the silence that surrounds us.

Quiet thoughts and quiet dreams, quiet walks by quiet streams,

And a window looking on the mountains and the sea. How lovely!

This is where I want to be. Here, with you so close to me, until

The final flicker of life's ember.

I, who was lost and lonely, believing life was only
1. Quiet Nights Of Quiet Stars – Cont.

D–7  G7  E–7  A7+5

a bit-ter, trag-ic joke, have found with you

D–7  G7  C  A7+9

the mean-ing of ex-is-ten-ce. Oh, my love

SOLOS

D7  Ab7

G–7  C7  FA

F–7  E7b9  A7+5  A–7/D  D7  D–7  Ab7

F–7  Bb7  E–7  A–7  D–7  G7

(Play chords in staff on last chorus only.)

D–7  G7  CA  A7+9  D–7  G7

CA  Bb7+4  2  2  CA

2
2. Wave
(Vou Te Contar)

Antonio Carlos Jobim

PLAY 4 CHORUSES (♩ = 131)

INTRO

D-7 G7

1. So close your eyes,
   for that's a love-ly way to be
   a-ware of things your heart a- lone was meant to see,
   don't fight the moon, the stars a- bove and don't fight me.

The fund-a-mental lone-li-ness goes when-ev-er
The fund-a-mental lone-li-ness goes when-ev-er

D-7 G7

2. You can't de-
two can dream a dream to- geth-er.
When I saw you first the time was half past three

F-7 Bb7

when your eyes met mine it was e- ter-i-ty, by now we
2. Wave – Cont.

know the Wave is on its way to be. Just catch the Wave
don’t be afraid of loving me. The fundamental loneliness goes whenever two can dream a dream together.

SOLOS

DΔ Bb7 A7 D7 GΔ G7

F♯7 B7 B7/E E7 Bb7 A7+9 D7 G7

G7 C7 FA FA F7 Bb7 EbA E♭ G7

DΔ Bb7 A7 D7 GΔ G7

F♯7 B7 B7/E E7 Bb7 A7+9 D7 G7

etc. and gradual fade out...
3. Jazz 'N' Samba
(So Danço Samba)

Words and Music by Antonio Carlos Jobim and Vinicius DeMoraes
English lyric by Norman Gimbel

INTRO
CA D-7/G G7

CA D-7/G G7

CA

D7

CA D-7/G G7

The

Jazz 'N' Samba, The Jazz 'N' Samba
Hear it all around,

Jazz 'N' Samba, The Jazz 'N' Samba
sound.

Jazz 'N' Samba, The Jazz 'N' Samba
swing-in' soft and low,

Jazz 'N' Samba, The Jazz 'N' Samba
go!

Jet from Rio, non-stop U.S.A.

This new sound came one day, and it's clear that it's here to stay.

Jazz 'N' Samba, It's so refreshing,
Like a new perfume,

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3. Jazz 'N' Samba – Cont.

D-7  |  G7  |  CΔ  |  D-7/G

Jazz 'N' Samba, it's Jazz 'N' Samba

SOLOS

CΔ  |  A7+5  |  D7  |  D-7  |  G7

CΔ  |  D-7/G  |  CΔ  |  A7+5  |  D7

D-7  |  G7  |  CΔ  |  G-7  |  C7

FΔ  |  A-7  |  D7  |  D-7  |  G7

CΔ  |  A7+5  |  D7

D-7  |  G7  |  CΔ  |  D-7/G

CΔ  |  D-7/G

etc. and fade out...
4. O Grande Amor

Words and Music by Antonio Carlos Jobim and Vinicius DeMoraes

PLAY 5 CHORUSES (♩ = 116)

INTRO
A–7          A–6          D–7/A         A–6

A–7          E7♭9          G♯          G–7          C7

Ha–ja o que houver

(Lyrics are in Portuguese only)

BØ          E7+9          A–7          A7+9

–mem, para uma mulher

D–7          G7          CA          FA

E há de sempre haver para esquecer um falso amor

B♭A          B♭A          BØ          3          E7+9

– uma vontade de morer.

A–7          E7♭9          G–7          C7

Seja como for

Há de vencer

BØ          E7+9          EØ          A7+9

– o grande amor,

Que há de ser

D-7  Eb07  A-7/E  FA

— no coração —

BbΔ  B0  E7+9  A-7  E7+9

— pra quem chorou. —

SOLOS
A-7  E7♭9

G7  C7  B0  E7+9

A-7  A7+9  D-7  G7  CΔ  FA

BbΔ  B0  E7+9  A-7  E7♭9

G7  C7  B0  E7+9  E0  A7+9

D-7  Eb07  A-7/E  FA

BbΔ  B0  E7+9  A-7  E7+9

Play Coda only at the end.
A-7  A-6  D-7/A  A-6

etc. and fade out . . .
5. Triste

PLAY 6 TIMES (j = 152)

By Antonio Carlos Jobim

INTRO Bb−7 E♭7

A | B♭Δ

Sad is to live in solitude,

B♭Δ

Far from your tranquil altitude;

C−7 A−7 D7♭9 G−7 E−7 A7

Sad is to know that no one ever can live on a dream that never can be, will never be, Dreamer awake, wake up and see,

Δ

Your beauty is an aeroplane,

B♭Δ

So high my heart can’t bear the strain;

EbΔ

A heart that stops when you pass by, only to cause me pain,
5. Triste – Cont.

Sad is to live in solitude.

C SOLOS

BbΔ

GBΔ

B7+4

BbΔ

Ebm7+4

D–7

G7

C–7

A–7

D7+9

G–7

E–7

A7

DA

E–7

A7

D–7

G7

C–7

F7

Bb7

EbmΔ

Ab7+4

D–7

G–7

C7

C–7

F7

Bb–7

Ebm7

Bb–7

Ebm7

Θ

Θ

Bb–7

Ebm7

Θ

etc. and fade out . . .
6. One Note Samba
(Samba De Uma Nota So)

PLAY 5 CHORUSES (d = 160)

Drum Intro

This is just a little samba built up on a single note.

Other notes are bound to follow but the root is still that note. Now this

new one is the consequence of the one we've just been through. As I'm

bound to be the unavoidable consequence of you.

There's so many people who can talk and talk and talk and just say

nothing, or nearly nothing. I have used up all the scale I

know and at the end I've come to nothing, or nearly nothing. So I

come back to my first note, as I must come back to you. Any
one who wants the whole show Re, Mi, Fa, Sol, La, Ti, Do, He will
find himself with no show, Better play the note you know, This is
just a little samba built upon one single note.

SOLOS

D-7 Db7 C-7 B7+4 D-7 Db7 C-7 B7+4

F-7 Bb7 EbΔ Ab7 D-7 Db7 C-7 B7+4 Bb

Eb-7 Ab7 DbΔ Db-7 Gb7 BA CO F7

D-7 Db7 C-7 B7+4 D-7 Db7 GbΔ B7+4

F-7 Bb7+4 EbΔ Ab7 DbΔ C7 BA BA BbΔ

DbΔ C7 BA BbΔ DbΔ C7 BA Bb
7. How Insensitive
(Insensatez)

Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Vinicius DeMoraes

PLAY 6 CHORUSES (♩ = 126)

How____In-sen-si-tive____I must have seemed.
Now____she's gone away____and I'm alone.

when she told me that she loved me.____How
with the mem'ry of her last look.____Vague.

unmoved and cold____I must have seemed.
and drawn and sad____I see it still,

when she told me so sincerely.____Why,
all her heart-break in that last look.____How,

she must have asked,____did I just turn
she must have asked,____could I just turn

and stare in icy silence?____What
and stare in icy silence?____What

was I to say?____What can you say
was I to do?____What can one do
7. Insensitive – Cont.

SOLOS

D−7           C♯°7           C−7

G7/B           B♭Δ            E♭Δ

E♭         A7+9           D−Δ           D−7           C−7           F7

B♭7           B♭Δ          A7+9           D−7

C−7           F7            B−7           E7♭9

B♭Δ+4         A7+9           D−7           E♭

B♭        E♭         A7+9           D−7

B♭        B♭Δ        A7+9           D−7           G7♭4
8. The Girl From Ipanema
(Garôta De Ipanema)

Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Vinicius DeMoraes

PLAY 4 CHORUSES (♩ = 144)

INTRO  F∆  Gb7+4  F∆

D−7

| Play 4 times |
1. Tall and tan and young— and love-ly, The Girl—
2. When she walks she’s like— a sam-ba that swings—

G7
G7
G−7

— From Ipa-ne-ma goes walk-ing, and when she pass-es, each one—
— so cool and sways— so gen-tle, that when she pass-es, each one—

Gb7+4  F∆  [1. Gb7+4]  [2. F∆  Gb∆  3 3]

she pass-es goes, “Ahh!”
she pass-es goes, “Ahh!”

Oh,— but I watch her so

B7+4  F#−Δ  F#−7

sad-ly. How can I tell her I love her?

D7  G−7  [3 3 3]  Bb−7/Eb  Eb7  [3]

— Yes,— I would give my heart glad-ly,——— But each

A−7  [3 3]  D7♭  G−7  [3 3 3]  C7♭7/4

day when she walks to the sea, she looks straight a-head not at me.

F∆  D−7  G7

Tall and tan and young— and love-ly, The Girl— From Ipa-ne-

G7  G−7  Gb7+4  [3]  F∆  Gb7+4

— ma goes walk-ing, and when she pass-es I smile,— but she does-n’t see.

Last chorus only: no, she does-n’t see.

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8. The Girl From Ipanema – Cont.

SOLOS

FA

D–7    G7

G–7    Gb7+4

FA

1. Gb7+4

2. FA    GbΔ

B7+4

B7

F#–Δ   F#–7

A–7/D   D7

G–7

Bb–7/Eb   Eb7

A–7   D7\3

G–7

C7\9   FA

D–7    G7

G7

G–7    Gb7+4

FA    Gb7+4

etc. and fade out . . .
In my loneliness
Though you're far away
I have on...

and I'm all by myself and I need your carress.

I just think of you and the thought
I just close my eyes and the sadness

of you holding me near makes my loneliness soon disappear.

For me is all I need to know

I will wait for you 'til the sun...

C D-7 Eb7 E-7 A7+5

- falls from out of the sky for what else can I do? D-7 F-7 Bb7

I will wait for you Meditating E-7 A7+5 D-7 G7b9 Θ CA D-7/G

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

SOLOS

CA Δ F♯-7/B B7 CA Δ F7 E-7 A7+5

D-7 F-7 Bb7 E-7 A7+5 D-7 G7+5

FA Δ F-7 Bb7 E-7 Eb7 D-7 G7+5

CA Δ F♯-7/B B7 CA Δ D-7 Eb7 E-7 A7+5

D-7 F-7 Bb7 E-7 A7+5 D-7 G7b9 Θ CA D-7/G

Θ E-7 A7+5 D-7 G7 E-7 A7+5 D-7 G7

CA Δ Bb7+4 CA Δ Bb7+4 CA Δ Bb7+4 etc. and fade out...
1. Once I Loved, and I
2. Then one day, From my

gave so much love to this love, it was the world to me.
infinite sadness you came and brought me love again.

Once I cried at the thought I was foolish and
Now I know, that no matter whatever be-
proud, and let you say goodbye.
falls, I’ll never let you go.

I will hold you close, make you stay

Because

Because
10. Once I Loved – Cont.

G7  EØ  A7+9  ∅  D−7  D−7 (D7+9)

love is the saddest thing when it goes away.

SOLOS

G−7  C7  FΔ  F♯7  G−7  A♭7

FΔ/A

F−7  B♭7  E♭Δ

E♭Δ  EØ  A7♭9  ∅  DA  D7+9  ∅  DA  G7

CΔ  F7  B♭Δ  B♭Δ  BØ  B♭6  A−7

A♭7+4  G7  G7/F  E7♭9  A7+9  ∅  D−7  D7♭9

∅

D−7  G7  D−7  G7

etc. and fade out...
11. Desafinado  
(Slightly Out of Tune)  

Music by Antonio Carlos Jobim  
English Words by Jon Hendricks & Jessie Cavanaugh  
Original Words by Newton Mendonca

PLAY 3 CHORUSES (d = 136)

INTRO  
FA  
G−7/C  
\[ \begin{array}{c}
2 \\
2 \\
2 \\
\end{array} \]

FA  
G−7  
C7  
AØ  
D7⁹

\[ \begin{array}{c}
\text{Love is like a never ending melody,} \\
\text{Poets have compared it to a symphony,} \\
\text{A symphony conducted by the lighting of the moon,} \\
\text{But our song of love is Slightly Out of Tune.} \\
\end{array} \]

FA  
G−7  
C7  
AØ  
D7⁹  
GbΔ+4

\[ \begin{array}{c}
\text{Once your kisses raised me to a fever pitch,} \\
\text{Now the orchestration doesn’t seem so rich.} \\
\text{Seems to me you’ve changed the tune we used to sing,} \\
\end{array} \]

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21
Like the Bos-sa No-va love should swing. We used—

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

Now the song is dif-ferent and the words don’t even rhyme. 'Cause you—

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

good’s a heart that’s Slight-ly Out of Tune.—

Tune your heart to mine the way it used to be,—

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

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

no Des-a-fi-na-do when your heart be-longs to me com-plete-ly.— Then you
won't be Slight-ly Out of Tune, You’ll sing a long with me.

SOLOS

FA

G7+4

G7 C7 AØ D7b9

G7 EØ A7+4 D7 AØ D7b9 G7b9 GbΔ+4

FA

G7+4

G7 C7 AØ D7b9

G7 Bb6 FA E7+9 AΔ C7 B7 E7

AΔ Bb7 B7 E7 AΔ F#-7 B7 E7

CA C#7 D7 G7 G7 D7b9 G7 C7

FA

G7+4

G7 C7

AØ D7+9 G7 Eb7 FA Ab7

G7 Bb7 Eb7 G7 C7 FA G7/C

etc. and fade out . . .
12. No More Blues

Music by Antonio Carlos Jobim
English Words by Jon Hendricks and Jessie Cavanaugh
Original Words by Vinicius DeMoraes

PLAY 3 CHORUSES (♩ = 184)

INTRO

D-7   EbΔ+4   D-7   EbΔ+4

D-7   D-7/C   BØ   BØ   BbΔ   A7+5

No more blues! I’m going back home. No, no more blues. I’ve

promised no more to roam. Home is where the heart is;

A-7   BbΔ   BbΔ   EØ   A7+5

the funny part is my heart’s been right here all along.

D-7   D-7/C   BØ   BØ   BbΔ

No more tears and no more sighs and no more

A7+5   D-7

fears. I’ll say no more goodbyes when travel

G-7   A7+5   D-7   D-7/C

beckons me I swear I’m gonna refuse. I’m gonna

BØ   EØ   A7+5   D-7   A7+5

settle down and there’ll be no more blues.

Cont’d on next page
12. No More Blues – Cont.

Every day when I am far away my thoughts turn homeward.

Forever homeward. I've traveled 'round the world in search of happiness,

but all the happiness I found was in my home town. No more blues I'm going back home! And

no more dues, I'm through with all my wand-rin' now— I'll_

settle down and never roam and find a wife and build_

—a home when we settle down there'll be no more blues! Nothing but

happiness when we settle down there'll be no more blues.
12. No More Blues – Cont.

E  SOLOS
D-7  D-7/C  BØ  B♭Δ  A7+5  D-7  E♭7+4

D-7  E7♭9  A-7  B♭Δ  EØ  A7♭9

F
D-7  D-7/C  BØ  B♭Δ  A7+5  D-7  D7♭9

G-7  A7+5  D-7  D-7/C  BØ  EØ  A7+5  D-7  A7+5

G
DA  B7+5  E-7  E-7/A  A7♭9  D♭7  DA

F♯-7  F♭7  E-7  B-6  E7  B♭6  A7♭9

H
DA  B-7  B7+5  B-7/E  E7  C♯Ø  F♯7+5  B-7  Bb7  A-7  D7

GΔ  G-7  F♯-7  F♯-7  F7  E7  E-7/A

F♯7  F♯7+5  F♯-7  B7♭9  E7  E-7/A  A7  Θ  DA  A7+5

Θ
D-7  E♭Δ+4

etc. and fade out . . .