

Jazz Latina

Latin Jazz Standards

32 Canciones Favoritas de Jazz

DESANE MUCHO - A DAY IN THE LIFE OF A FOOL (MANHÃ DE CARNAVAL) - DINDI
BENEDI - MEMBO - 5 - SAMBA DE ORFEBU - SLIGHTLY OUT OF TUNE (DESAPIMADO)
OXO TICO TICO NO FUBA) - TRÊS LINDAS QUEANAS - WAVE (YOU TE CONTAR)



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Jazz Latina

Latin Jazz Standards

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A FELICIDADE

Words and Music by VINICIUS DE MORAES,
ANDRE SALVET and ANTONIO CARLOS JOBIM

Bossa Nova

Musical score for the introduction of "A Felicidade". It features a vocal line (Tris) and a piano accompaniment. The piano part starts with a *mp* dynamic. The key signature is two flats (B-flat major/C minor) and the time signature is 4/4.

Musical score for the first line of lyrics. The vocal line includes the lyrics: "te - za nao tem fim. Fe - te - za nao tem fim. Fe -". Above the vocal line, guitar chord diagrams are provided for Cm, Ab7+5, Cm, Cm(+7), Cm7, and Cm6. The piano accompaniment continues with chords and melodic lines.

Musical score for the second line of lyrics. The vocal line includes the lyrics: "li - ci - da - de sim. li - ci - da - de sim.". Above the vocal line, guitar chord diagrams are provided for Gm, Cm, D7, Gm, Fm7, Bb7, and Bb7+5. The piano accompaniment continues with chords and melodic lines.

Musical score for the third line of lyrics. The vocal line includes the lyrics: "A fe - li - ci - da - dee' co - moa go - ta. Deor - A fe - li - ci - da - dee' co - moa plu - ma. Queo". Above the vocal line, guitar chord diagrams are provided for Ebmaj7, C7+5, C7, Fm, Dm7-5, and G7. The piano accompaniment continues with chords and melodic lines.

Cm **Fm** **Bbm7** **Eb7** **Eb7-5**

val - ha nu - ma pe - ta la de flor.
 ven - tu vae le - van - do pe - lo ar,

Ab **G7** **G+** **Cm** **Dm7-5** **G7**

Bril - ha tran - qui - la de - pois de le - veos - cil - la. E
 Vo - a tao le - ve mas tem a vi - da bre - ve. Pre -

Cm **Dm7-5** **G7** **G7+5** **Cm** **Fm7** **Bb7**

To Coda

cai - co - mou - na la - gri - ma dea - mor.
 ci - sa queha - ja ven - to sem - pa -

Eb **Ab7** **Eb**

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

Bbm7 Eb7 Bbm7 Eb7 Eb7+5 Ab

A gran - dei lu sao do car - na - val. A

Fm7 Bb7 Fm7 Bb7 Eb

gen - te - tra - bal - ha o a - ho en tei - ro. Por

Am7-5 D7 Am7-5 D7 Gm7-5 C7-9 Fm7-5 Bb7

un mo - men - to de - son - ho. Pra - fa - zer a fan - ta - si - a. De

Eb Dm7-5 G7 Cm

rei ou de pi - ra - taou. jar - di - nei - ra E tu - do sea - ca -

Dm7-5

G7

Cm

D.S. al Coda

Coda

Cm

bar na quar - ta fei - ra Tris -

rar. Pre -

Dm7-5

G7

G7+5

Cm

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

Dm7-5

G7

G7+5

Cm

Ab7-5

ven - to sem pa rar. Tris - te za nao tem

Cm

Cm(+7)

Cm7

Cm6

Cm

Cm(+7)

Cm7

Cm6

Cm

fim.

rit.

8va

ALMENDRA

Words and Music by
ABELARDO VALDÉS

Danzón

N.C.

mf



N.C.



Am7 D7 Am7 D7 Am7 D7 Am7 D7

The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system.

Am7 D7 Am7 D7 Am7 D7

The second system of music consists of two staves. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Above the treble staff, three pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first three measures of the system.

Am7 D7 Am7 D7 Am7 D7

The third system of music consists of two staves. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system.

Am7 D7 N.C. Am7 D7



The fourth system of music consists of two staves. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system. The fifth measure is marked "N.C." (No Chords).


Am7 D7 Am7 D7 Solo ad lib. Am7 D7 Am7 D7




The fifth system of music consists of two staves. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Above the treble staff, four pairs of chord diagrams are shown, labeled Am7 and D7, corresponding to the first four measures of the system. The fifth measure is marked "Solo ad lib.".


D9 4fr G6








The sixth system of music consists of two staves. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Above the treble staff, two chord diagrams are shown, labeled D9 4fr and G6, corresponding to the first two measures of the system.


D9  4fr 



D9/A  G6  F#7 






G6  Am7  D7  Am7  D7  Solo ad lib. Am7  D7 



Am7  D7  D7 



G6  N.C. 



AQUELLOS OJOS VERDES

(Green Eyes)

Music by NILO MENENDEZ
 Spanish Words by ADOLFO UTRERA
 English Words by E. RIVERA AND E. WOODS

Moderately

Ab

Adim7

Eb/Bb

Bbm/Db

C7

F7

Bb9

Eb

Eb

Ab/Eb

Eb

Ab/Eb

Edim7

Bb7

Life held no charm, dear, un - til I met you.
 Fue - ron tus o - jos los que me die - rón

Fm7

Bb7



Love al - ways seemed oh, so far a -
 el te - ma dul - ce de mi can -

Eb

Eb7

Gm



way. _____
 ción, _____

Your eyes met
 Tus o - jos

D

Gm

D

Edim



mine now I can't for - get you. _____
 ver - des cla - ros se - re - nos _____

Bb/F

Bb

Bdim7

Cm

C7/Bb

F7/A

F7

Bb7

Bbdim7

Bb7

Bbdim7



Dark nights be - come as bright as the day. _____
 o - jos que han si do mi ins - pi - ra - ción. _____

Bb7



Eb



Your green eyes with their soft lights,
 A - que - llos o - jos ver des,

your eyes that prom - ise sweet nights bring to my soul a
 de mi - ra - da se - re - na De - ja - ron en mi

Edim7



Bb7/F



long - ing a thirst for love di - vine.
 al - ma eter - na sed de a - mar

Bb7



In dreams I seem to hold you to find you and en -
 An - be - los de ca - ri - cias de be - sos y ter -

fold you our lips meet, and our hearts too,
 nu - ras de to - das las dul - zu - ras

C+ C7

— with a thrill so sub - lime. — Those cool and lim - pid
 — que sa - bi - an brin - dar — A - que - llos o - jos

F7 Bb7

green eyes a pool where in my love lies
 ver - des se - re - nos co - moun la - go

Eb

— so deep, that in my search - ing — for hap - pi - ness, I
 — en cu - yas quie - tas a - guas — un di - a me mi -

Edim7 C7

Fm

C7

Fm

Ab



fear. _____ That they will ev - er haunt me
 ré _____ No sa - ben las tris - te zas

Adim7

Eb

Bbm/Db

C7



all through my life they'll taunt me but will they ev - er
 que en mi al - ma han de - ja do A - que - llos o - jos

F7

Bb7

1

Eb

Edim7



want me green eyes make my dreams come true.
 ver - des que yo nun - ca be - sa - ré.

Bb7/F

Bb7

2

Eb



Your green eyes with their true.
 A - que - llos o - jos ré.

BÉSAME MUCHO

(Kiss Me Much)

Music and Spanish Words by CONSUELO VELAZQUEZ
English Words by SUNNY SKYLAR

Moderately

mf

Dm Eb7 Dm E7b5 A7#5 A7

Dm Gm6 Dm Gsus(add2) Gm

Bé - sa - me, bé - sa - me mu - cho,
Bé - sa - me, bé - sa - me mu - cho,

Gm/Bb Adim7 Gm A7 Dm A7/E Dm/F

each time I cling to your kiss I hear mu - sic di - vine.
co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

D7 Csus2/E D7/F# D7b9 D+ Gsus(add2) Gm

Bé sa - me mu - cho,
bé sa - me mu - cho,

Dm E7b9 A7 Dm Gm6 Dm

hold me, my dar-ling, and say that you'll al-ways be mine.
que ten-go mie-do per-der-te, per-der-te o-tra vez.

Gm Dm A7 Gm6

This joy is some-thing new, my arms en-fold-ing you, nev-er knew this thrill be-
Quie-ro te-ner-te muy cer-ca, mi-rar-me en tus o-jos, ver-te jun-to a

Dm Gm Dm

fore.
mi, Who-ev-er thought I'd be hold-ing you close to me,
pien-sa que tal vez ma-ñana na yo ya es-ta-ré

E7 Bb7 A7 Dm Gm6 Dm

whisp-'ring "It's you I a-dore;" Dear-est one, if you should
le-jos, muy le-jos de ti. Bé-sa-me, bé-sa-me

Gsus(add2) Gm Gm/Bb Adim7 Gm A7

leave me, _____
mu - cho, _____

each lit - tle dream would take wing and my life would be
co - mo si fue - ra es - ta no - che la úl - ti - ma

Dm A7/E Dm/F D7 Csus2/E D7/F# D7b9 D+

through. _____
vez; _____

Bé - sa - me
bé sa - me

Gsus(add2) Gm Dm E7b9 A7 A7#

mu - cho, _____
mu - cho, _____

love me for - ev - er and make all my dreams come
que ten - go mie - do per - der - te, per - der - te des

1 Dm Bb9 A7sus A7 2 Dm Gm6 Dm

true. _____
pués. _____

true. _____
pués. _____

R.H. rit.

BILONGO

Words and Music by
GUILLERMO RODRIGUEZ FIFFÉ

Guaracha - Mambo

Fm6



C7



Fm6



Bbm6



C7



Fm6



Fm6



Gb7



Fm6 C7 Db7 C7

de la ne - gra To - ma - sa, que

Bbm6 C7 Gm7b5 C7

cuan - do se va de ca - sa que tris - te me pon - go.

1 Fm6 2 Fm6

Es -

Eb9 Ab7 Db9 Gb9 C7 Db7 C7 N.C.

E - sa ne - gra lin -

C7

Fm6

- da ca - ma - rá, que me e - chó bi - lon - go.

C7

E - sa ne - gra lin - da ca - ma - rá, que me e - chó bi - lon -

Eb9

Abmaj9

Gb6/9

F9

Gb6/9

- go. Lo más que me gus - ta es la co - mi - da

Bbm7

Eb9

Bbm7

Eb7

Bbm7

Eb7

E9b5

que me co - ci - na. Lo más que me gus - ta es

1 2

E \flat 9 **B \flat m7** **A9** **A \flat maj7** **A \flat maj7**

el ca - fé — que e - lla me cue - la. Lo

E \flat m11 **A \flat 13** **D7** **C7 \flat 9**

D \flat 7 **C7** **D \flat 7** **C7** **D \flat 7** **C7** **C7**

E - sa ne - gra lin - da ca - ma - rá,

Fm6

que me e - chó bi - lon - go. E - sa ne - gra lin -

C7

Fm6

- da ca - ma - rá,

que me e - chó bi - lon - go.

Qui - qui - ri -

§ Fm6

Db9

C9

bú,

qui - qui - ri - bú qui - ri - bú man - din -

Fm6

Fm6

Db9

C7

- ga.

Lead vocal ad lib.

Fm6


Play 3 times

Db9

C7

Qui - qui - ri - bú,

qui - qui - ri -

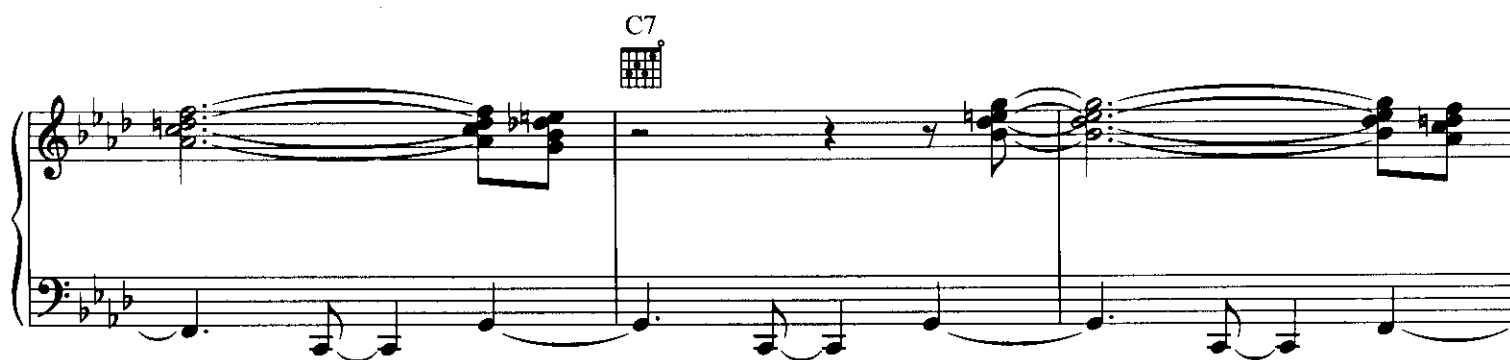
To Coda  Fm6




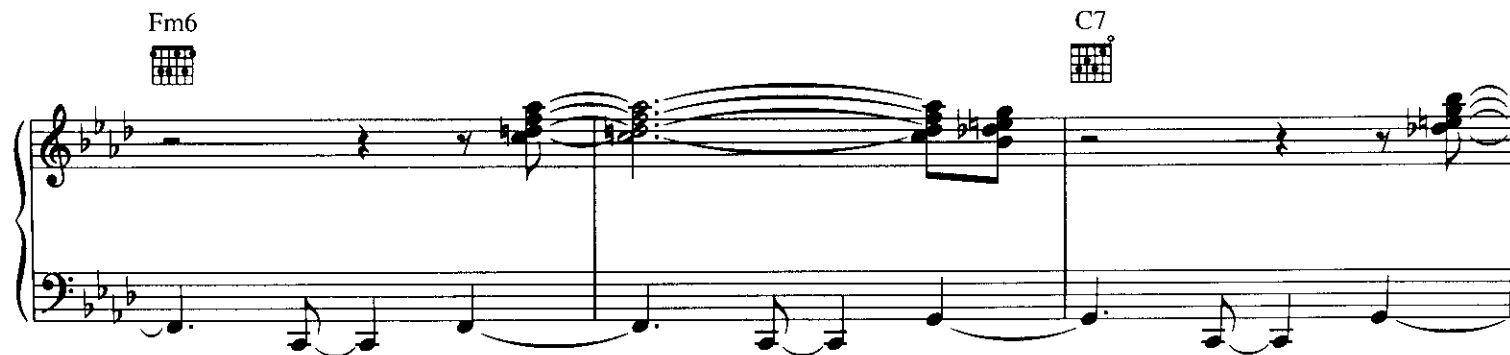
bú qui - ri - bú man - din - ga.





C7  Fm6 



C7 



Fm6  C7 

Fm6 Fm6 Eb7 Db7 C7

D.S. al Coda

Qui - qui - ri -

This system contains the first system of music. It features a guitar part with chords Fm6, Fm6, Eb7, Db7, and C7. The vocal line begins with the lyrics "Qui - qui - ri -". The piano accompaniment is shown in grand staff notation.

CODA

Fm6 Db7 C7

N.C.

- ga.

This system is the CODA section. It includes guitar chords Fm6, N.C. (Natural Chord), Db7, and C7. The vocal line continues with the lyric "- ga.". The piano accompaniment continues in grand staff notation.

Gb9 Fm6 Gb7 Fm6 Db9 C7 Db7

This system continues the piano accompaniment with guitar chords Gb9, Fm6, Gb7, Fm6, Db9, C7, and Db7. The piano part is shown in grand staff notation.

C7b9 Gb9 Fm6 C7#5 Gb7 Fm9

Spoken:
"Auiribú Mandinga"

This system concludes the piece with guitar chords C7b9, Gb9, Fm6, C7#5, Gb7, and Fm9. A spoken section is indicated with the text "Spoken: 'Auiribú Mandinga'". The piano accompaniment is shown in grand staff notation.

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

Bossa Nova

Bbm7

Eb7b9

Abmaj7

mf

G7b9

Gbmaj7

Ebm7

C7

Fm

Gb

Fm

Vai mi -
No more

G7

nha tris - te - za E diz
blues, I'm goin' back home. No,

C7b9



Fm



a e - la Que sem e - la não pode
no more blues, I promise no more to

C7



Fm



G7



ser, Diz - lhe nu - ma
room. Home is where the

Cm



Bbm7



pre - ce - Que ela re - gres - se
heart is; the funny part is

Db9



C7



C7b9



Por - que eu não pos - so mais so - frer.
my heart's been right there all a - long.

Fm  G7 

Che - ga de sau - da - de
No - more tears and no more



C7b9  Fm 





A re - a - li - da - de é que sem
sighs, and no more fears, I'll say



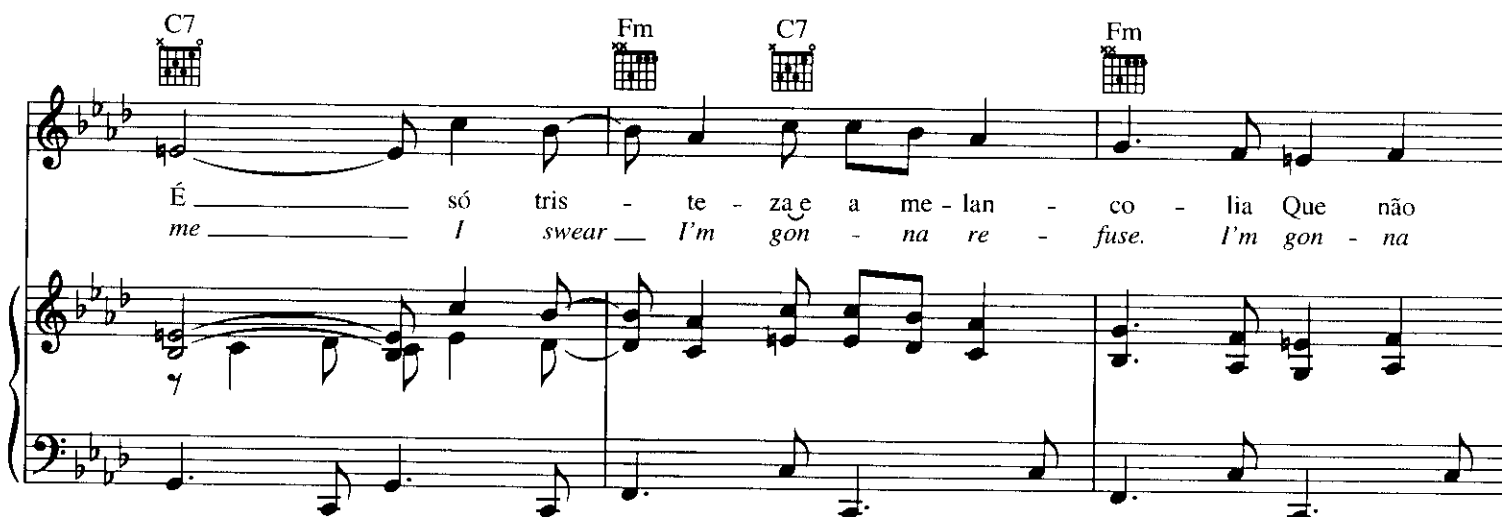
E7  F7  Bbm 

e - la Não há paz, não há be - le - za,
no more good - byes. If trav - el beck - ons



C7  Fm  C7  Fm 

É só tris - te - za e a me - lan - co - lia Que não
me I swear I'm gon - na re - fuse. I'm gon - na





sai de mim Não sai de mim Não sai.
 set - tle down and there'll be no more blues.





Mas, se e - la vol -
 Ev - 'ry day while



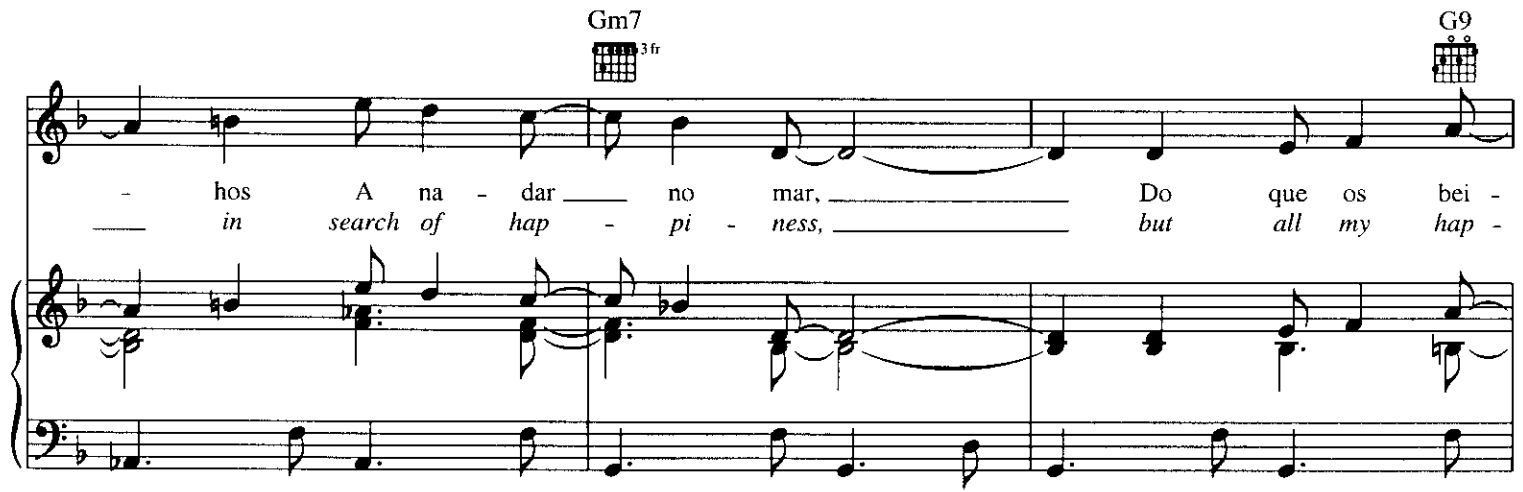
tar, Se e - la vol - tar, Que coi - sa lin - da
 I am far a - way my thoughts turn home - ward,





— Que coi - sa lou - ca, Pois há me - nos pei - xin -
 — for - ev - er home - ward. I trav - elled 'round the world -

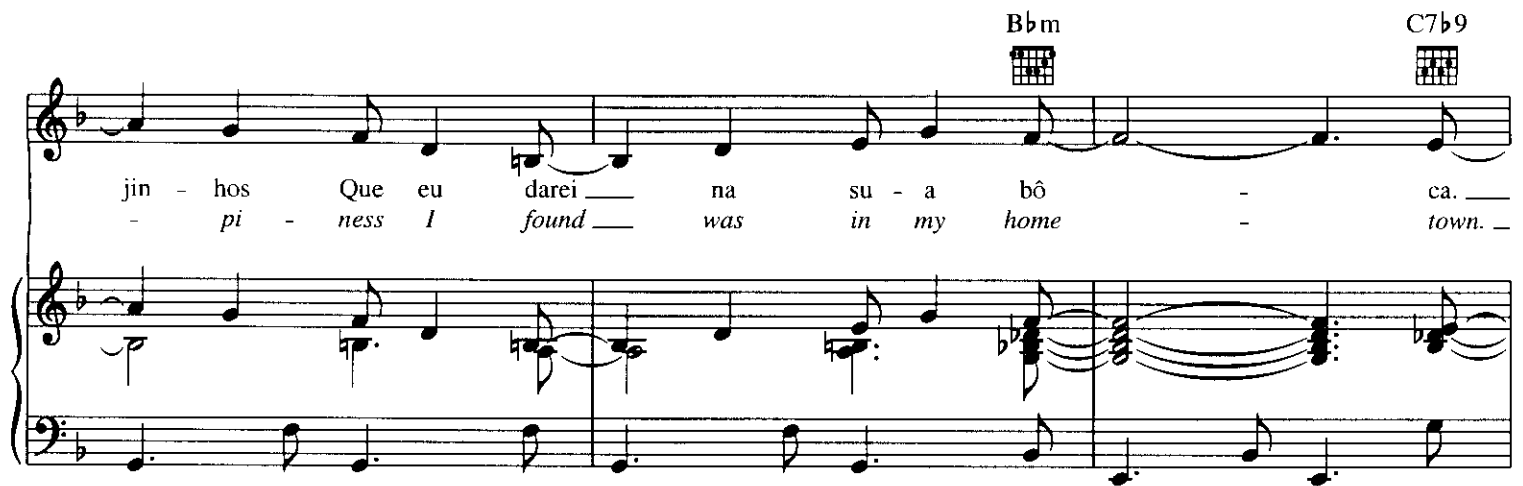
Gm7  3fr 

hos A na - dar no mar, Do que os bei -
 in search of hap - pi - ness, but all my hap -



Bbm  C7b9 



jin - hos Que eu darei na su - a bô ca.
 pi - ness I found was in my home town.



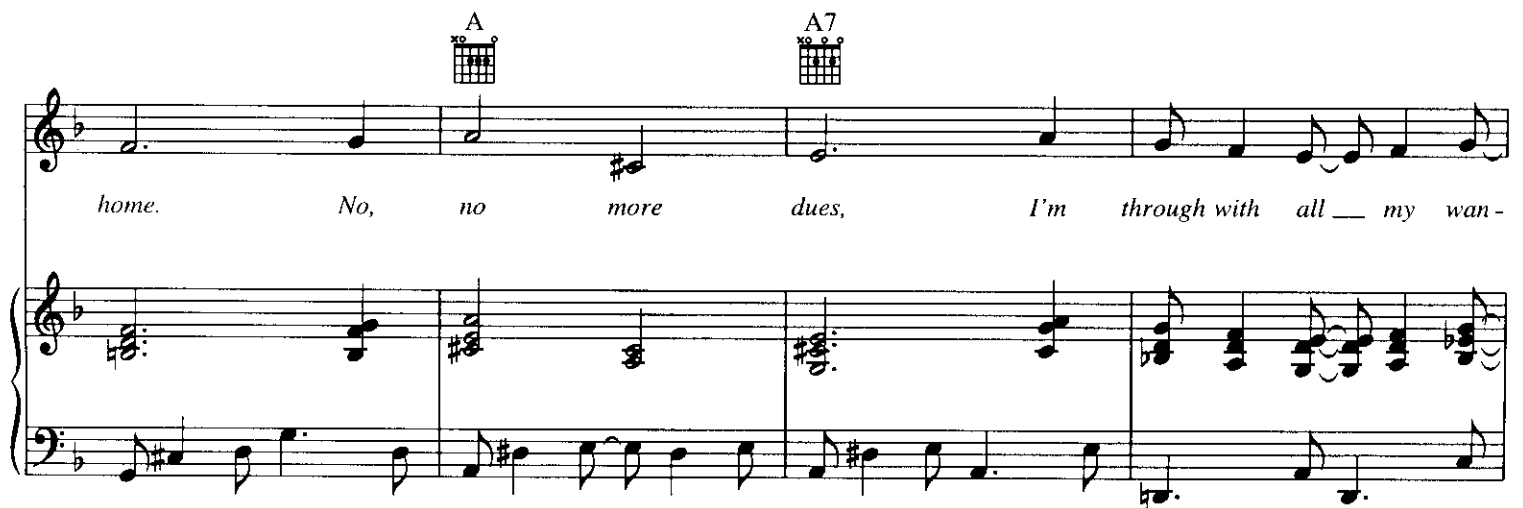
C7  F  Dm7  G7 

No more blues, I'm goin' back



A  A7 

home. No, no more dues, I'm through with all my wan -





- d'rin'. Now I'll set - tle down and { live my life and
nev - er roam and



build a home and find a wife. } when we set - tle down there'll
find a man and make a home. }



be no more blues, noth - in' but hap - pi - ness. When



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

CONTIGO EN LA DISTANCIA

Words and Music by
CÉSAR PORTILLO DE LA LUZ

Moderate Bolero

Fm7 Ab Ab6 Bb7b9 Fm7 Bb7

No ex - is - te un mo - men - to del

Eb Fm7 Bb7 Eb Ab G7

di - a en que pue - da ol - vi dar - me de ti. El mun - do pa - re - ce dis -

Cm F7 Bb7 Bbdim7 Bb7

tin - to cuan - do no es - tás jun - to a - mi. No hay be - lla me - lo -

Fm7



Bb7



Ebmaj7



di - a en que no sur - jas tu

Eb6



Cm7



Fm7



Bb7



Ebmaj7



ni yo quie-ro es-cu - char - la cuan-do me fal - tas tu.

Eb6



G7



Cm



Cm/Bb



Adim7



D7



Es que te has con - ver - ti - do en par - te de mi

Gm



Gm/F



Gm/E



C7



Fm



C+



al - ma y na - da me con - for - ma

Fm7

Bb7

Eb

Eb/Db

C7

Fm

C+



si no es-tás tú tam-bien. Más a - llá de tus la - bios

Fm7

Abm

Eb/G

Bb7/F

Eb

Eb/G

Fm7



el sol y las es - tre - llas con - ti-go en la dis - tan - cia a - ma-da(o)

1 Bb7

Eb6

Gm

Gbdim

2

F7

E7



mi - a(o) es - toy. No hay be - lla me - lo - mi-a(o) es -

Eb

Db9

Eb6



toy.

A DAY IN THE LIFE OF A FOOL

(Manhá de carnaval)

Words by CARL SIGMAN
Music by LUIZ BONFA

Slowly, with a bossa nova beat

mp

Am Dm6 E7-9 Am

A day _____ in the life _____ of a fool, _____

mp

Dm6 E7 Am Dm7 G7

_____ A sad _____ and a long, _____ lone - ly

Cmaj7 C6 Dm7

day. _____ I walk the av - e - nue

G7 Cmaj7 C6 Fmaj7

And hope I'll run in - to The wel - come

Dm6 E7 Am Dm6 E7

sight of you com - ing my way. I

Am Dm6 E7-9 Am Dm6 E7

stop just a - cross from your door, But

A7sus4 A7-9 Dm

you're nev - er home an - y more.

So back to my room and there in the

Dm6 *E7-9* *Am*

gloom I cry _____ tears of good - bye. _____

Dm6 *E7* *Rubato* *Am* *Dm7*

'Til you come back to me, that's the way it will be ev - 'ry

Am *Dm7* *Am7* *Dm7* *Am7*

day in the life of a fool. _____

Dm7 *Em7* *Am7*

Sva *Sva*

a tempo

DAME UN CACHITO PA' HUELÉ

Words and Music by
ARSENIO RODRÍGUEZ

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams for C, G, and D are provided above the vocal line. The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are: 'ra que ma - má no es - tá a - quí, — da - me un ca - chi - to pá' hue - lé.) — 1., 2., 3. Trumpet solo ad lib. 4. Da -'.

C G C D

C G C D

C G C D G

C D 1-3 C G C D

ra que ma - má no es - tá a - quí, — da - me un ca - chi - to
 pá' hue - lé.) — 1., 2., 3. Trumpet solo ad lib. 4. Da -

C G C D 4 C G

Aho - - me ca - chi - to

This system contains the first two measures of the piece. The guitar part features chords C, G, C, and D. The vocal line begins with a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C D C G C D

pa' hue - lé. — Aho - ra que ma - má no es tá a - quí. — Aho -

The second system covers measures 3-4. The guitar part uses chords C, D, C, G, C, and D. The vocal line has a half note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with its rhythmic pattern.

C G C D C G

- ra que ma - má no es - tá a - quí — da - me un ca - chi - to

The third system covers measures 5-6. The guitar part uses chords C, G, C, D, C, and G. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment continues.

C D 1 C G C D

pa' hue - lé. — *Vocal ad lib.*

The fourth system covers measures 7-8. The guitar part uses chords C, D, C, G, C, and D. The vocal line has a half note G4, a quarter rest, and then the instruction "Vocal ad lib." The piano accompaniment concludes the piece.

C G C D

Da me un ca - chi - to pa' hue - lé. Aho -

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. Above the vocal line, four guitar chord diagrams are provided: C, G, C, and D. The lyrics are "Da me un ca - chi - to pa' hue - lé. Aho -".

2 C G C D Play 10 times

Piano solo ad lib.

Detailed description: This system contains the second line of music. It starts with a repeat sign and the number '2'. Above the staff, four guitar chord diagrams are provided: C, G, C, and D. The instruction "Play 10 times" is written to the right. Below the staff, the instruction "Piano solo ad lib." is written. The piano accompaniment continues from the first system.

C G Em7 Am D G C Am

Detailed description: This system contains the third line of music. It features a piano accompaniment in bass clef. Above the staff, seven guitar chord diagrams are provided: C, G, Em7, Am, D, G, C, and Am. The piano accompaniment continues from the previous systems.

D C G Am/E Am7 D

Da - me un ca - chi - to pa' hue - lé.

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. Above the vocal line, five guitar chord diagrams are provided: D, C, G, Am/E, Am7, and D. The lyrics are "Da - me un ca - chi - to pa' hue - lé.".

D7/C

G

1-6
Am/E Am7 D

7
Am/E Am7 D

Pa' hue - lé. _____ Pa' hue - lé. _____

C

G

C

D

C

G

(Trumpet solo ad lib.) Pa' hue - lé. _____ (Solo ends)

C

D

C

G

Pa hue - lé. _____ Aho - ra que ma - má

C

D

C

G

C

D

no es - tá a - quí _____ da - me un ca - chi - to pa' hue - lé.

DINDI

Music by ANTONIO CARLOS JOBIM
Portuguese Lyrics by ALOYSIO DE OLIVEIRA
English Lyrics by RAY GILBERT

Freely

Cmaj7 B♭maj7 Cmaj7

Sky, so vast is the sky with far a - way clouds just wan - der - ing
Ceu tão gran - de eo ceu e ban - dos de nu - vens que pas - sam

mf

B♭maj7 Amaj7 F♯m7 Bm7

by. Where do they go? _____ Oh, I don't know, don't
ligeiras. Aon - de elas vão, _____ Ah, eu não sei, nao

E13♭9 Cmaj7 B♭maj7

know. Wind that speaks to the leaves _____ tell - ing
sei. Eo vento que fa - la nas folhas _____ con - tando

Cmaj7

Bbmaj7

Amaj7

F#m7

stor - ies that no one be - lieves,
as historias que são de nin - guem,

stor - ies of love _____ be - long to
mas que são minhas _____ e de vo -

Gentle Bossa Nova

Bm7

E13b9

Cmaj7

Bbmaj7

you and me. Oh, Din - di, if I
ce tam - bem. Ah, Din - di se sou -

Cmaj7

Gm7

C7b9

C9

Fmaj7

on - ly had words I would say all the beau - ti - ful things that I see
bes - ses o bem que te quero o mun - do se - ri - a Din - di

Fm

Cmaj7

C6

Gm7

when you're with me. Oh, my Din - di.
lin - do Din - di tu - do Din - di.

Cmaj7



Bbmaj7



Cmaj7



Oh, Din - di, like the song of the wind in the
Ah, Din - di se um dia vo - ce for em - bora

3

Gm7



C7b9



C9



Fmaj7



Fm



trees, that's how my heart is sing - ing, - Din - di hap - py - Din - di,
nie la - va con - ti - go Din - di fi - ca, - Din - di,

3fr

Cmaj7



C6



F#m7b5



4fr

B7b9



Em9



when you're_ with me. I love you more each
Ol - ha ___ Din - di. E as a - guas deste

Cm6



Em7



Cm6



Em7



A7b9



6fr

day, yes, I do, yes, I do.
rio On - de vão, eu não sei,

Dm7 **Bbm6** **Dm7** **Bbm6**

I'd let you go a - way if you take me with
 A min - ha vi - da inteira, es - per - ei, es - per -

Dm7 **G7b9** **Cmaj7** **Bbmaj7**

you. Don't you know, Din - di, I'd be
 ei Por vo - ce Din - di Que é a

Cmaj7 **Gm7** **C7b9** **C9** **Fmaj7**

run - ning and search - ing for you like a riv - er that can't find the sea,
 coi - sa mais lin - da que e - xis - te vo - ce nao e - xiste Din - di

Bb9 **Cmaj7** **C6** **Cmaj7**

that would be me with - out you, my Din - di.
 Dei - xa Din - di que eu te a - dore Din - di.

FRENESÍ

Words and Music by
ALBERTO DOMINGUEZ

Freely

N.C.



mf

Bbm7

Eb7b9(b13)

Ab

Ab6/C

Bdim7

Bbm7

Eb9

Some-time a a - go
Bé - sa - me tú a mí,

I wan-der'd down in - to
bé - sa - me i - gual que mi

Ab

Ab6/C Bdim7

Bbm7

Eb7b9

Eb9

Ab

Ab6/C

Bdim7

old Mex - i - co.
bo - ca te be - so,

While I was there
da-me el fre - ne - sí

Bbm7

Eb9

Ab

Ab6/9

I felt ro-mance ev - 'ry - where.
que mi lo - cu - ra te dió.

C C6 Ebdim7 Dm7 G9 C C6 Ebdim7

Moon was shin - ing bright and I could hear laugh - ing voi - ces in the night:
¿Quién, si no fuí yo, pu - do en - se - ñar - te el ca - mi - no del a - mor,

Dm7 G7b9 G7 C C6 Ebdim7 Dm7 G9

Ev - 'ry - one was gay, this was the start of their
muer - ta mi al - ti - vez, cuan - do mi or - gu - llo ro -

C Eb6/9

hol - i - day. It was Fi - es - ta down in
dó a tus pies? Quie - ro que vi - vas só - lo

N.C.

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

Mex - i - co, and so I stopped a - while to see the show.
pa - ra mí y que tú va - yas por don - de yo voy,

Bbm7 Eb7 Ab6 Abmaj7 Abmaj7 Abdim7 Eb7

— I knew that fre - ne - si meant "please love me" and I could say "Fre - ne -
 — pa - ra que mi al - ma sea no - más de ti, bé - sa - me con fre - ne -

Ab6 Bbm7 Eb7

N.C.

si." A love - ly se - ño - ri - ta caught my eye.
 sí. Da - me la luz que tie - ne tu mi - rar

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

— I stood en - chant - ed as she wan - der'd by, and nev - er know - ing that it
 — y la an - sie - dad que en - tre tus la - bios vi, e - sa lo - cu - ra de vi -

Ab6 Abmaj7 Abdim7 Eb7 Ab6

came from me I gent - ly sighed "Fre - ne - si."
 vir y a - mar, que es más que a - mor, fre - ne - sí.

N.C.

Cmaj9

C6

She stopped and raised her eyes to mine,
 Hay en el be - so que te dí,

Bbm6/C

Cmaj9

C6

her lips just plead - ed to be kissed.
 al - ma, pie - dad, co - ra - zón;

N.C.

Cmaj9

C6

Her eyes were soft as can - dle - shine,
 di - me que sa - bes tu sen - tir,

Db9

Dm7b5

Bbm7

Eb9

N.C.

so how was I to re - sist? _____ And now with - out a heart to
 lo mis - mo que sien - to yo. _____ Quie - ro que vi - vas só - lo -

Bbm7



Eb7



Bbm7



Eb7



Bbm7



Eb7



call my own, a great-er hap-pi-ness I've nev-er known
 pa-ra-mí y que tú va-yas por don-de yo voy,

Bbm7



Eb7



Ab6



3fr

Abmaj7



Bbm7



Eb7



— be-cause her kiss-es are for me a-lone, who would-n't say "Fre-ne-
 — pa-ra que mi al-ma sea no-más de tí, bé-sa-me con fre-ne-

1

Ab6



3fr

E9



Eb7



N.C.

Ab6



3fr

si." It was Fi-es-ta down in si."
 sí. Qui-ro que vi-vas só-lo sí,

Bbm7



A9#11



4fr

Ab6/9



— Who would-n't say "Fre-ne-si!"
 — bé-sa-me con fre-ne-sí.

IF YOU NEVER COME TO ME

(Inutil paisagem)

Music by ANTONIO CARLOS JOBIM
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA
 English Lyrics by RAY GILBERT

Moderately slow Bossa Nova

C6/9



D \flat 6/9



C6/9



A \flat 7#5



G7 \flat 5



mf

Cmaj7



Bmaj7(add13)



B \flat maj7(\flat 5)



There's

no

use

A7#5(\flat 9)



Dm11



of a moon-light glow

or the peaks where

Fm7 Fm6 Fm(maj7) Fm7 Fm6 E13 E7#5

win - ter snows; _____ What's the use of the waves that will

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Fm7, Fm6, Fm(maj7), Fm7, Fm6, E13, and E7#5. The bottom two lines are piano accompaniment. The first measure has a fermata over the piano part. The second measure has a fermata over the piano part. The third measure has a fermata over the piano part. The fourth measure has a fermata over the piano part. The fifth measure has a fermata over the piano part. The sixth measure has a fermata over the piano part. The seventh measure has a fermata over the piano part. The eighth measure has a fermata over the piano part. The ninth measure has a fermata over the piano part. The tenth measure has a fermata over the piano part. The eleventh measure has a fermata over the piano part. The twelfth measure has a fermata over the piano part.

A9 A7b9 D13#9 G7#9

break in the cool of the eve - ning? _____ What is the

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for A9, A7b9, D13#9, and G7#9. The bottom two lines are piano accompaniment. The first measure has a fermata over the piano part. The second measure has a fermata over the piano part. The third measure has a fermata over the piano part. The fourth measure has a fermata over the piano part. The fifth measure has a fermata over the piano part. The sixth measure has a fermata over the piano part. The seventh measure has a fermata over the piano part. The eighth measure has a fermata over the piano part. The ninth measure has a fermata over the piano part. The tenth measure has a fermata over the piano part. The eleventh measure has a fermata over the piano part. The twelfth measure has a fermata over the piano part.

C13 F7#9

eve - ning _____ with - out you? _____ It's noth - ing.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C13 and F7#9. The bottom two lines are piano accompaniment. The first measure has a fermata over the piano part. The second measure has a fermata over the piano part. The third measure has a fermata over the piano part. The fourth measure has a fermata over the piano part. The fifth measure has a fermata over the piano part. The sixth measure has a fermata over the piano part. The seventh measure has a fermata over the piano part. The eighth measure has a fermata over the piano part. The ninth measure has a fermata over the piano part. The tenth measure has a fermata over the piano part. The eleventh measure has a fermata over the piano part. The twelfth measure has a fermata over the piano part.

Db9#11 Cmaj7 Bmaj7(add13) Bbmaj7b5

It may be _____

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Db9#11, Cmaj7, Bmaj7(add13), and Bbmaj7b5. The bottom two lines are piano accompaniment. The first measure has a fermata over the piano part. The second measure has a fermata over the piano part. The third measure has a fermata over the piano part. The fourth measure has a fermata over the piano part. The fifth measure has a fermata over the piano part. The sixth measure has a fermata over the piano part. The seventh measure has a fermata over the piano part. The eighth measure has a fermata over the piano part. The ninth measure has a fermata over the piano part. The tenth measure has a fermata over the piano part. The eleventh measure has a fermata over the piano part. The twelfth measure has a fermata over the piano part.

A7#5(b9)

Dm11



Musical staff with vocal line and piano accompaniment. Includes triplets and a fermata.

you will nev-er come,

If you nev - er

Piano accompaniment for the first system, including bass line and chords.

Fm7

Fm6

Fm(maj7)

Fm7

Fm6

E13

E7#5

Musical staff with vocal line and piano accompaniment. Includes triplets and a fermata.

come to me;

What's the use of my won - der - ful

Piano accompaniment for the second system, including bass line and chords.

A9

A7b9

D13#9

G7#9

C13

Musical staff with vocal line and piano accompaniment. Includes triplets and a fermata.

dreams and why would they need me,

Where would they lead me? With-

Piano accompaniment for the third system, including bass line and chords.

F7#9

Cmaj7

Db9#11

C6/9#11

Musical staff with vocal line and piano accompaniment. Includes a fermata.

out you, to no - where.

Piano accompaniment for the fourth system, including bass line and chords. Includes a *rit.* marking.

THE GIFT!

(Recado Bossa Nova)

Music by DJALMA FERREIRA
Original Lyric by LUIZ ANTONIO
English Lyric by PAUL FRANCIS WEBSTER

Moderately

Dm

Vo - ce er rou -
dei xou -

A7 **D7**

quan-doo lhou pra mim U maes-pe - ran ca fer nas - cer
sem - que - rer dei xou u - ma sau - da dee nor meem seu -

Gm **Em7-5** **A7** **Dm**

em mim Dei pois le vou pra tao lon ge de no's
lu - gar De pois no's dois ca - da qual a mer ce -

1 **Dm7** **E** **A7**

Seu o lhar no meu A su a vor Vo - ce -

2, 3

Dm7 **Cm7** **A7** To Coda **Dm**

do seu des - ti - no vo - ce seu mim eu sem vo - ce. Sau

D7 **Gm** **E7**

da - de meu ma be - que de re - ca do Nao di - ga que-eu meen - con -

Am7 **A7** D.S. (2nd verse) al Coda **CODA** **Dm**

tro ne sse es ta do. Vo - ce - ce. Do seu des - ti

A7 **Am7** **A7** **Dm**

no vo - ce seu mim eu sem vo - ce.

rit.

LA VIDA ES UN SUEÑO

Words and Music by
ARSENIO RODRÍGUEZ

Moderately *mf*

F **Bb7** **Eb** **Db7** **Cb7**

Bb7#5 **Eb** **Bb7#5** **Eb**


Bb7 **Fm** **Fm/E** **Fm/Eb** **Bb7**


Eb **Bb7** **Eb** **G**


Des-pués que u - no vi - va vein - te de - sen - ga - fíos que im - por - ta u - no


más. Des-pués que co - noz - ca la ac - ción de la vi - da no de - be llo -

rar. Hay que dar - se cuen - ta que to - do es men - ti - ra, que na - da es ver -


Cm  3fr


Abmaj7 


Ab6  3fr


D/F# 


dad. Hay que vi - vir el mo - men - to fe - liz, hay que go - zar lo que
cer y mo - rir por - que lle - nar - nos de



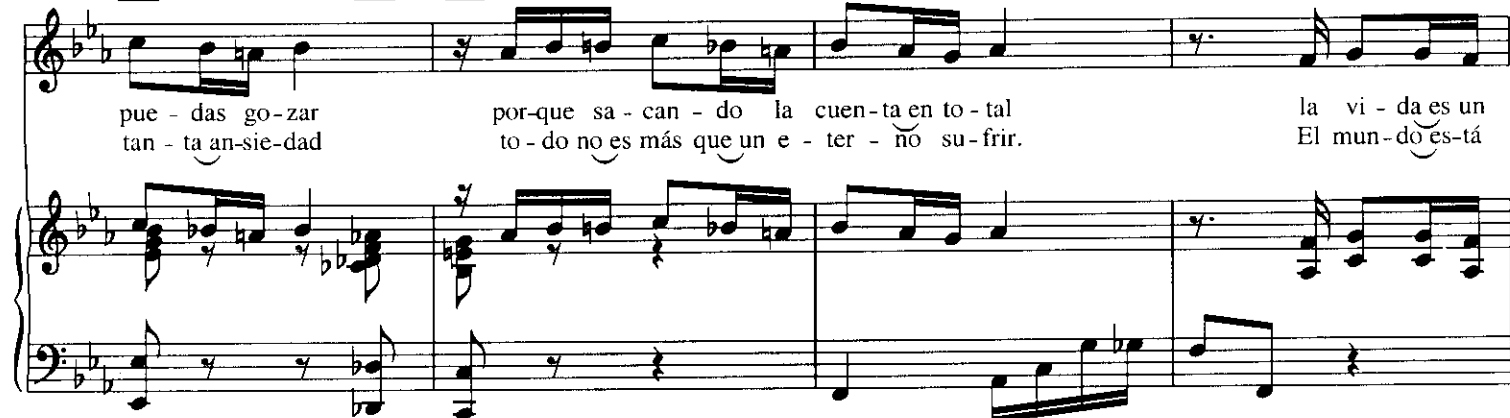
Eb  3fr

Db7  4fr

C7  4fr

Fm 

pue - das go - zar tan - ta an - sie - dad por - que sa - can - do la cuen - ta en to - tal la vi - da es un
to - do no es más que un e - ter - nó su - frir. El mun - do es - tá




1 F7 


Bb7 


N.C.


sue - ño que to - do se vá la rea - li - dad es na -



2 F7 


Bb7 

Eb  3fr

Eb6/9 

he - cho sin fe - li - ci - dad.

R.H.



LOS TAMALITOS DE OLGA

Words and Music by
JOSÉ FAJARDO

Moderately fast

mf

Am7 D7 G E7

Am7 D7 G E7 Am D7

Bm E7 Am9 D7 G D7

Am7 D7 G E7 Am7 D7

Ol - ga la ta - ma - le - ra, co - ci - na que se pa - só

8vb

G E7 Am7 D7

se los ven - de con pi - mien -

Detailed description: This system contains the first four measures of the piece. The guitar part has chords G, E7, Am7, and D7. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Bm7 E7 Am7 D7

- ta y el — que los prue - ba se co - me dos.

Detailed description: This system contains measures 5-8. The guitar part has chords Bm7 (with a 2nd fret finger), E7, Am7, and D7. The vocal line has a whole rest, followed by quarter notes D5, E5, F5, and G5. The piano accompaniment continues with a similar rhythmic pattern, with some grace notes in the right hand.

G E7 Am7 D7

Co - ci - na con gran - dul - cu -

Detailed description: This system contains measures 9-12. The guitar part has chords G, E7, Am7, and D7. The vocal line has a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a more active right hand with sixteenth notes and a consistent bass line.

G E7 Am7 D7

- ra, y con - quis - ta — su pré - gon —

Detailed description: This system contains measures 13-16. The guitar part has chords G, E7, Am7, and D7. The vocal line has a whole rest, followed by quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the established rhythmic and harmonic structure.

G E7 Am7 D7 Bm. E7

bai le - mos to - dos can - tan - do la - ta - ma -

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Above the vocal staff, six guitar chords are indicated: G, E7, Am7, D7, Bm., and E7. The key signature has one sharp (F#).

Am7 D7 G6 E7 Am7 D7

le - ra ya se pa - só. Ay, yo. — Me gus - tan los - ta - ma - li -

This system contains the next two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Above the vocal staff, six guitar chords are indicated: Am7, D7, G6, E7, Am7, and D7. The key signature has one sharp (F#).

G E7 A7 D7

- tos, los ta - ma - li - tos que ven - de Ol - ga, Ol - ga.

This system contains the next two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Above the vocal staff, four guitar chords are indicated: G, E7, A7, and D7. The key signature has one sharp (F#).

D7sus D7 G E7 A7

Piccolo solo ad lib.

This system contains the final two staves of music. The top staff is empty, and the bottom staff is a piano solo. Above the empty staff, five guitar chords are indicated: D7sus, D7, G, E7, and A7. The key signature has one sharp (F#).

1,3 D7

4 D7 D7sus D7

Me Solo ends

This system contains the first two measures of the piece. The guitar part has two measures: the first measure is marked with '1,3' and a D7 chord diagram; the second measure is marked with '4' and contains D7, D7sus, and D7 chord diagrams. The vocal line has a note 'Me' in the first measure and 'Solo ends' in the second. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

G E7 A7 D7

This system contains the next two measures. The guitar part has four measures with chords G, E7, A7, and D7. The piano accompaniment continues with the same rhythmic pattern.

D7sus D7 G E7 A7

This system contains the next two measures. The guitar part has five measures with chords D7sus, D7, G, E7, and A7. The piano accompaniment continues with the same rhythmic pattern.

1 D7 2 D7 D7sus D7

(Pi - can no pi -

This system contains the final two measures. The guitar part has four measures with chords D7, D7, D7sus, and D7. The vocal line has the lyrics '(Pi - can no pi -' under the notes. The piano accompaniment continues with the same rhythmic pattern.

G E7 A7 1-3 D7

- can los ta - ma - li - tos de Ol - ga, Ol - ga.

D7sus D7 G E7 A7

Vocal ad lib.

D7 4 D7

- ga, Ol - ga.

G E7 A7 D7



Guitar solo ad lib.

Musical notation for the first system, including a guitar staff with a solo instruction and a piano accompaniment with treble and bass staves.

Play 8 times

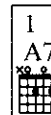


Solo ends last time

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves and a guitar staff with a solo ending instruction.



Musical notation for the third system, including a piano accompaniment with treble and bass staves and a guitar staff with two measures of chords.



Musical notation for the fourth system, including a piano accompaniment with treble and bass staves and a guitar staff with three measures of chords.

2

D7 A7 D7

(Me

D7sus D7 G E7 A7

gus - tan los — ta - ma - li - tos los ta - ma - li - tos que ven - de Ol -

1

D7 D7sus D7 G E7

- ga, Ol - ga.) *Vocal ad lib.*

A7 D7 2 D7

(Me - ga, Ol - ga.)



Vocal ad lib.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a triplet in the right hand.



Vocal ad lib. ends

Musical notation for the second system, including vocal line and piano accompaniment.



Musical notation for the third system, including piano accompaniment.



8vb

Musical notation for the fourth system, including piano accompaniment.

MAMBO #5

Words and Music by
DÁMASO PÉREZ PRADO

Moderately

B \flat 7

mf

B \flat 7

mp - mf

E \flat

B \flat 7

E \flat

B \flat 7 Eb

mp - mf

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, starting with a B \flat 7 chord and moving to an Eb chord. The lower staff is in bass clef and contains a simple bass line with quarter notes. A dynamic marking of *mp - mf* is placed in the upper left of the system.

B \flat 7

The second system continues the piece. The upper staff features more complex chordal textures and some grace notes. The lower staff continues with a steady bass line. A B \flat 7 chord is indicated at the beginning of the system.

The third system shows a continuation of the musical themes. The upper staff has some melodic lines with slurs, while the lower staff maintains a consistent bass line. A B \flat 7 chord is indicated at the beginning of the system.

The fourth system features more intricate chordal work in the upper staff, with some chords marked with accents. The lower staff continues with a steady bass line. A B \flat 7 chord is indicated at the beginning of the system.

The fifth system concludes the piece with a final series of chords and a melodic line in the upper staff, and a concluding bass line in the lower staff. A B \flat 7 chord is indicated at the beginning of the system.

Bb7 Eb

mp-mf

Bb7 Eb

Bb7

mf

Bb7 Eb

1-3

Si Si Si yo qui - ero Mam - bo!

4 Bb

Bb7

Eb

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. Chords are indicated by vertical lines and stems. The key signature has two flats (Bb and Eb).

Bb7

Eb

The second system continues the musical piece. The upper staff features a melodic line with various rhythmic patterns. The lower staff provides a steady bass accompaniment. The key signature remains two flats.

Bb7

mf

ff

The third system introduces dynamic markings. The upper staff has chords marked with accents (^) and dynamic markings *mf* and *ff*. The lower staff continues with a bass line. A double bar line is present in the middle of the system.

The fourth system continues the musical development. The upper staff has a melodic line with accents (^) and dynamic markings. The lower staff has a bass line with accents (^) and dynamic markings. A double bar line is present in the middle of the system.

1-3

4

Eb

The fifth system concludes the piece. It features first and second endings, indicated by the numbers 1-3 and 4. The upper staff has a melodic line with accents (^) and dynamic markings. The lower staff has a bass line with accents (^) and dynamic markings. A chord is marked with Eb in the second ending. A double bar line is present between the first and second endings.

MAMBO #8

Words and Music by
DÁMASO PÉREZ PRADO

Moderately

Gm7 Gm7/C C7 F Gm7 Gm7/C C7

mf

F6 Gm7 Gm7/C C7 F Gm7 Gm7/C C7

F6 C7 C7b9 N.C. C9 C7#9 N.C.

C7 C7b9 N.C. C9 C7#9 N.C.

C7 Fm Fm/Eb

C7 Fm Fm/Eb

C7 Fm C7/G

Fm/Ab C7/G Fm C7/E Fm N.C.

C7 Fm

Cm ^{3tr} Fm

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a Cm chord and a 3tr instruction. The melody consists of eighth and quarter notes with accents. The lower staff is in bass clef and features a simple bass line of quarter notes.

C7 Fm6 N.C.

The second system of music consists of two staves. The upper staff has a melodic line with slurs and a forte (f) dynamic marking. The lower staff has a bass line with slurs. Chord diagrams for C7 and Fm6 are shown above the staves, along with the instruction N.C. (No Chord).

(Spoken:)
Uno, dos, tres, cuatro, cinco,

The third system of music features a vocal line with spoken lyrics: "(Spoken:) Uno, dos, tres, cuatro, cinco,". The piano accompaniment consists of simple chords in both staves, primarily using the root notes of the chords.

seis, siete, ocho, mam - bo!

The fourth system of music features a vocal line with spoken lyrics: "seis, siete, ocho, mam - bo!". The piano accompaniment continues with simple chords in both staves.

MAS QUE NADA

Words and Music by
JORGE BEN

Moderately bright

First system of piano introduction. Treble and bass clefs. Dynamics include *f* and *mf*. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano introduction. Treble and bass clefs. Dynamics include *mf*. The music continues with a similar rhythmic pattern.

Third system of piano introduction. Treble and bass clefs. Dynamics include *mf*. The music continues with a similar rhythmic pattern.

Vocal line with lyrics. Chords *Am* and *D7* are indicated. The lyrics are: "Ooo, when your eyes meet mine.. / Ooo, I could lose my mind.. / Ô a - ri - á rai - ô". A bracket above the first two lines indicates "(sing cues 2nd time)".

Piano accompaniment for the vocal line. Treble and bass clefs. Dynamics include *mf*. The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal line with lyrics. Chords *Am* are indicated. The lyrics are: "Pow! Pow! Pow! / Ow! Ow! Ow! / ô - bâ, ô - bâ, ô - bâ. / Ow! / bâ." There are first and second endings marked with "1." and "2." above the notes.

Piano accompaniment for the vocal line. Treble and bass clefs. Dynamics include *ff*. The music features a rhythmic pattern of eighth and sixteenth notes.

Em7 Am G7 Em7

It's a feel - ing that be - gins to grow an' grow an' grow in - side -
 Mas que na - da sai da mi - nha fren - te que eu que - ro pa -

Am G7 Em7 Am

me 'til I feel like I'm gon - na ex - plode. Oh, this is
 sar, Pois o sam - ba es - tá a - ni - ma - do, O que

E7 Am

what you do to me! Are your lips say - ing things.
 eu que - ro e sam - bar. Es - se sam - ba Que é mix -

G7 Em7 Am

that you feel in your heart? If your heart is beat - ing
 to de ma - ra - ca - tú E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, — Then — let the mu - sic start. — Hold — me, hold —
 vel - lho, — Sam - ba de pre - to tú. — Mas — que na -

Am G7 Am

me! — It's heav - en ooo it's heav - en when you hold me; — I
 da, — Um sam - ba co - mo es - se tâ - o le - gal, — Vo -

G7 Am E7

want you night and day. Ooo I want you here — to stay. —
 cê não vai que - rer que eu che - gue no — fi - nal. —

Am

D.S. $\frac{3}{4}$
 al Coda

Coda
 Am

Ow! —
 bá. —

O MORRO NÃO TEM VEZ

(Favela)
(Somewhere in the Hills)

Words and Music by ANTONIO CARLOS JOBIM
and VINICIUS DE MORAES

Moderate Bossa Nova

A13



G13



mf

A13



G13 A13



A13



O mor - ro
um é

G13



A13



G13



não _____ tem vez _____ E o que e - le fez _
dois, _____ é três _____ É o que cem, - é mil _

A13 4fr G13 2fr A13#9 4fr

já foi de - mais
a ba - tu - car

A7#5 Dm7 G13 2fr

Mas o - lhem bem vo - cês
O mor - ro não tem vez

C#m7 4fr C7 F6 E7

Quan - do de - rem vez ao mor - ro To - da a
Mas se de - rem vez ao mor - ro To - da a

Am7 Em7 Am7 A7#5 A7

To Coda ⊕

cida - de vai can - tar
cida - de vai can - tar

Dm7



Am7



Mor - ro _____ pe - de pas - sa - gem

Dm7



Am7



Mor - ro _____ quer _____ se mo - strar

Dm7



Am7



F7#9



E7#9



D7#9



A - bram _____ a - las pro mor - ro Tam - bo - rim _____

D.S. al Coda

_____ vai fa - lar É

CODA



Am7



Am9



ONCE I LOVED

(Amor em paz)

(Love in Peace)

Music by ANTONIO CARLOS JOBIM
Portuguese Lyrics by VINICIUS DE MORAES
English Lyrics by RAY GILBERT

Moderately fast Bossa Nova

Guitar chord diagrams: G7, Gm7 (3fr), A7#5(b9), Dm

mf

Guitar chord diagrams: D7#5, Gm7 (3fr), C9#5, Fmaj7

Once, I loved.
Then, one day,

Guitar chord diagrams: F#dim7, Gm7 (3fr), G#dim7





And I gave so much love to this love, you were the
from my in - fi - nite sad - ness you came and brought me

Am7  Fm7  Bb9#5 

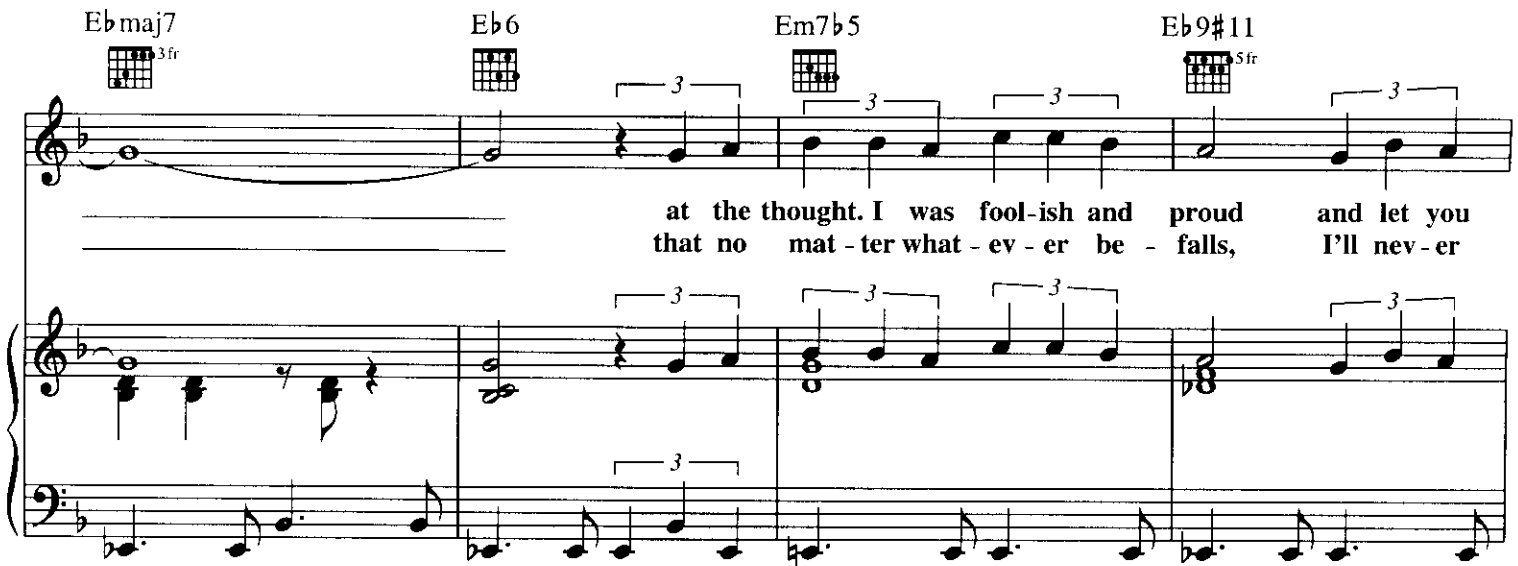
world to me. _____
love a - gain. _____





Once, _____ I cried _____
Now _____ I know _____



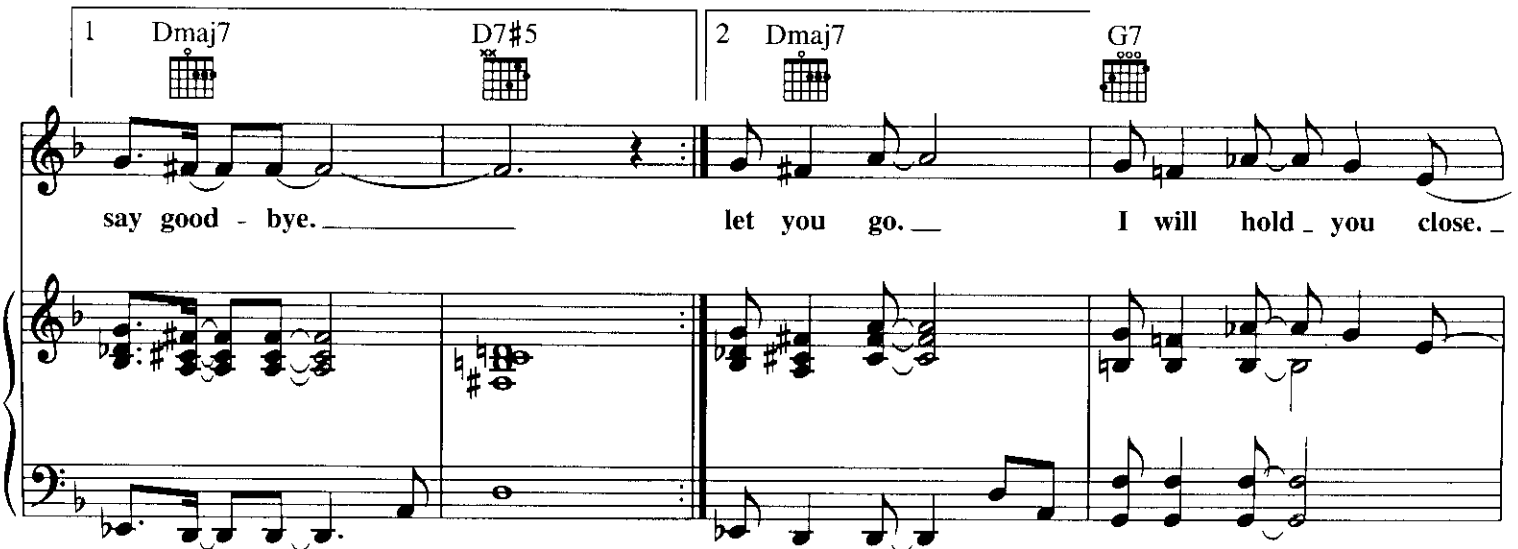
Ebmaj7  Eb6  Em7b5  Eb9#11 

at the thought. I was fool-ish and proud and let you
that no mat - ter what - ev - er be - falls, I'll nev - er



1 Dmaj7  D7#5  2 Dmaj7  G7 

say good - bye. _____ let you go. _____ I will hold you close. _____



Cmaj7



F13



Bbmaj7



Make — you stay. — Be-cause

Bdim7



Bbm6



Dm7



Ab9#11



love is the sad - dest thing — when — it goes — a - way. —

G7



Gm7



A7#5(b9)



Dm7



Dm9



Love is the sad - dest thing — when — it goes — a - way. —

Portuguese Lyrics

*Eu amei E amei muito mais Do que devia amar
E chorei ao sentir que eu iria sofrer e me deses perar*

*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*

OBSESIÓN

Words and Music by
PEDRO FLORES

Lento

Por

Dm Gm7 Gm6 A7 Dm

al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

Gm7 Gm6 A7 Dm C F Gm6

fun - do, no ha - brá u - na ba - rre - ra en el mun - do que un a - mor pro -

Dm Bb7 A7 Dm

fun - do no pue - da rom - per; A - mor es el pan de la

Gm7 Gm6 A7 Dm Gm7 Gm6 A7

vi - da, a - mor es la co - pa di - vi - na, a -

Dm C F Gm6

mor es un al - go sin nom - bre que ob - se - sio - na a un

Dm A7 Dm

hom - bre con u - na mu - jer; Yo es -

C7 F F#°

toy ob - se - sio - na - do con - ti - go y el mun - do es tes -

Gm7 C7 F F#° C7

ti - go de mi fre - ne - sí.... y por más que se o - pon - ga el des -

F E E7 A7

ti - no se - rás pa - ra mí; Por

Dm 3 Gm7 Gm6 A7 Dm 3

al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

Gm7 Gm6 A7 Dm C

fun - do, no ha - brá u - na ba - rre - ra en el

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'fun - do,' followed by a quarter rest, then a quarter note 'no' and a quarter note 'ha -' with a slur over 'brá u - na'. The piano accompaniment features a bass line with a half note G and a quarter note F, and a treble line with a half note G and a quarter note F. Chords Gm7, Gm6, and A7 are indicated above the first measure. The second measure has a Dm chord above it, with a triplet of eighth notes (G, A, B) in the vocal line and a triplet of eighth notes (G, A, B) in the piano treble line. The third measure has a C chord above it, with a triplet of eighth notes (G, A, B) in the vocal line and a triplet of eighth notes (G, A, B) in the piano treble line.

F Gm6 1. Dm A7 Dm Gm7 A7

mun - do que mi a - mor pro - fun - do no rom - pa por tí, Por

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'mun - do', followed by a quarter rest, then a quarter note 'que' and a quarter note 'mi'. The piano accompaniment features a bass line with a half note F and a quarter note E, and a treble line with a half note F and a quarter note E. Chords F and Gm6 are indicated above the first measure. The second measure has a Dm chord above it, with a triplet of eighth notes (G, A, B) in the vocal line and a triplet of eighth notes (G, A, B) in the piano treble line. The third measure has an A7 chord above it, with a quarter note 'no' and a quarter note 'rom -' with a slur over 'pa por tí,'. The fourth measure has a Dm chord above it, with a quarter note 'Por' and a quarter rest. The fifth measure has a Gm7 chord above it, with a quarter rest. The sixth measure has an A7 chord above it, with a quarter rest. The system ends with a repeat sign.

2. Bb7 Dm Bb7

fun - do no rom - pa por tí;

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'fun - do', followed by a quarter rest, then a quarter note 'no' and a quarter note 'rom -' with a slur over 'pa por tí;'. The piano accompaniment features a bass line with a half note Bb and a quarter note A, and a treble line with a half note Bb and a quarter note A. Chords Bb7 and Dm are indicated above the first measure. The second measure has a Bb7 chord above it, with a triplet of eighth notes (G, A, B) in the vocal line and a triplet of eighth notes (G, A, B) in the piano treble line. The system ends with a repeat sign.

E7 A7 Dm

No rom - pa por tí.

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'No', followed by a quarter rest, then a quarter note 'rom -' with a slur over 'pa por tí.'. The piano accompaniment features a bass line with a half note E and a quarter note D, and a treble line with a half note E and a quarter note D. Chords E7 and A7 are indicated above the first measure. The second measure has a Dm chord above it, with a quarter note 'No' and a quarter note 'rom -' with a slur over 'pa por tí.'. The system ends with a repeat sign.

ONLY ONCE IN MY LIFE

(Solamente una vez)

Music and Spanish Words by AGUSTIN LARA
English Words by RICK CARNES and JANIS CARNES

Moderately

Ebm **Cb7/Eb**

mf

Ebm **Bb7#5** **Bb7** **Eb** **Ebmaj7**

On - ly once in my life
So - la - men - te u - na vez



Eb6 **Edim** **Bb7** **N.C.**

if I could hold you, on - ly once I might
a - mé en la vi - da, so la - men - te u - na



Fm **C+** **Fm7** **Bb+** **Eb**

find what true love means.
vez y na - da más.

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics in English and Spanish, and a piano accompaniment. Chord diagrams are provided for various chords: Ebm, Cb7/Eb, Ebm, Bb7#5, Bb7, Eb, Ebmaj7, Eb6, Edim, Bb7, N.C., Fm, C+, Fm7, Bb+, and Eb. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has two flats (Bb and Eb).

E \flat 6 E \flat maj7
 

E \flat 6


E \flat maj7 Edim7
 



I'm a fool just to hope I could know that mo-ment of sur -
 U - na vez na - da más en mi huer - to bri - lló la es - pe -

B \flat 7


Fm7


B \flat 7




ren - der, the sur -
 ran - za, la es - pe -



ren - der to the mag - ic of feel - ing your lips a - gainst
 ran - za que a - lum - bra el ca - mi - no de mi so - le -

E \flat


A m 7 \flat 5


E \flat 6


B \flat 7




mine. On - ly once in my
 dad. U - na vez na - da

life, to love com -
 más se en - tre - ga el

E \flat **E \flat 6** **E \dim 7**

plete - ly; spend the rest of my life
 al - ma, con la dul - ce y to - tal




B \flat 7 **N.C.** **F m**

with - on - ly you.
 re - nun - cia - ción

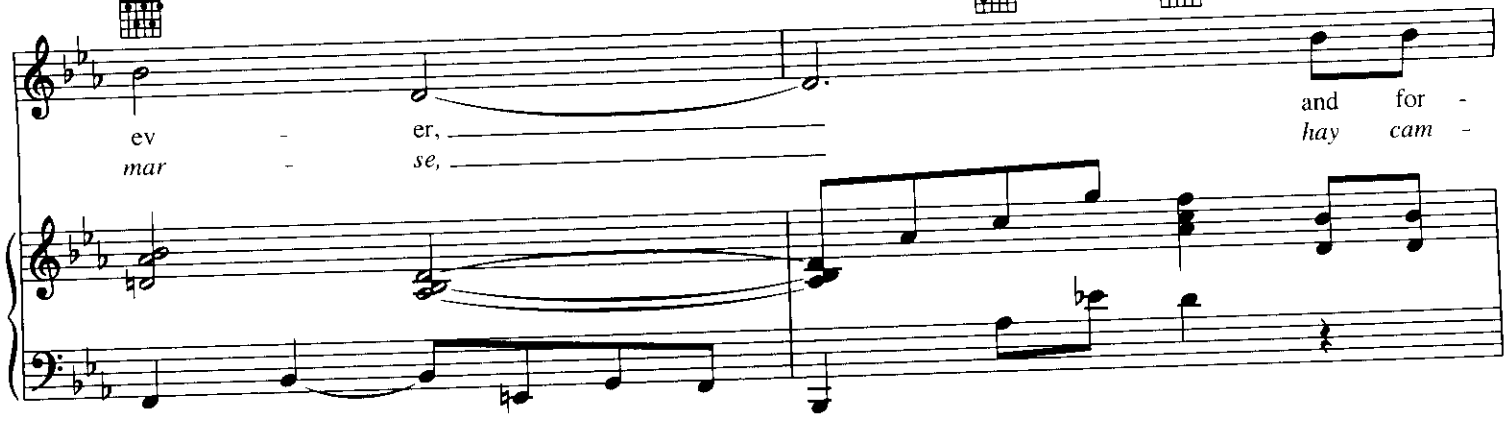
F m 7 **B \flat +** **E \flat** **E \flat maj7**

In a prayer or a dream to be - lieve that love could last for -
 y cuan - do e - se mi - la - gro rea - li - za el pro - di - gio de a -

E \flat **E \flat 6** **E \flat maj7** **E \flat 6** **E \flat maj7** **E \dim 7**

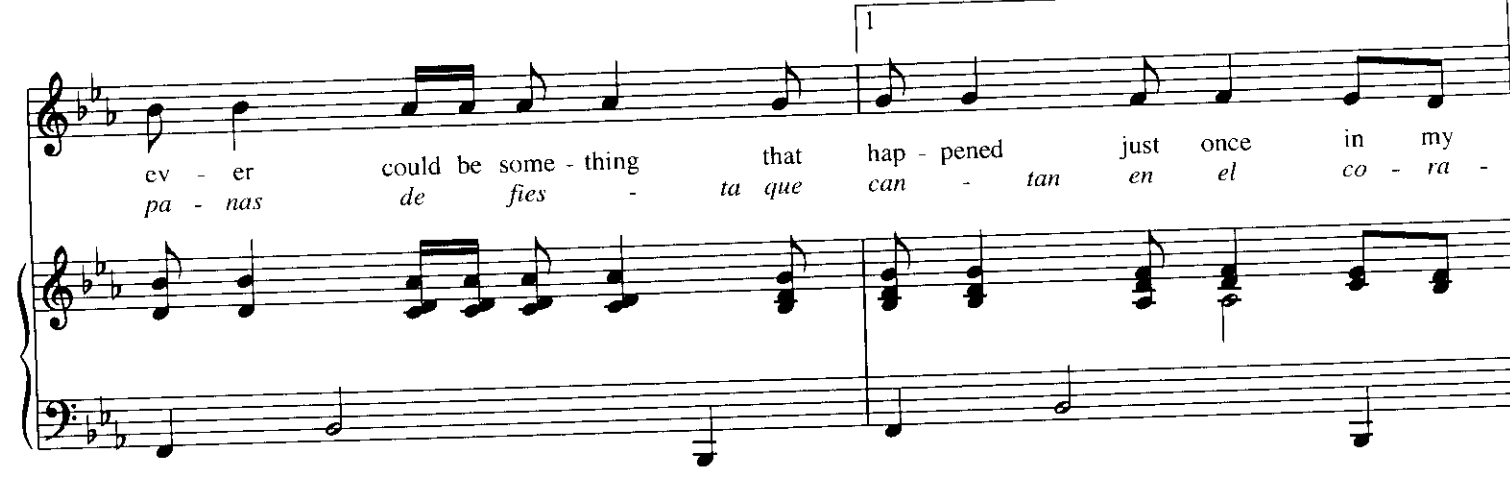
Bb7  Fm7  Bb7 





ev - er, and for -
mar - se, hay cam -




1

ev - er could be some - thing that hap - pened just once in my
pa - nas de fies - ta que can - tan en el co - ra -








Eb  Adim  Bb9/Ab  Bb7 

life. On - ly once in my
zón. So - la - men - te u - na

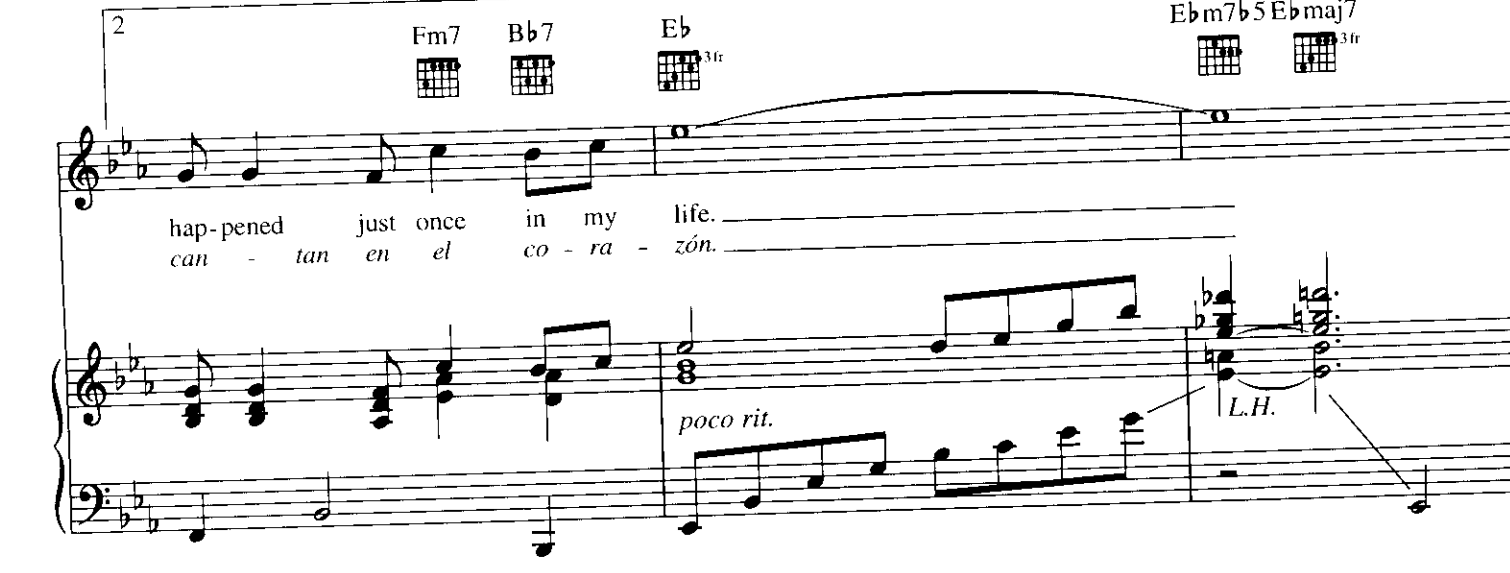


2

Fm7  Bb7  Eb  Ebm7b5  Ebmaj7 

hap-pened just once in my life.
can - tan en el co - ra - zón.

poco rit. L.H.



POR CAUSA DE VOCÊ

(Don't Ever Go Away)

English lyric by RAY GILBERT
Original text by DOLORES DURAN
Music by ANTONIO CARLOS JOBIM

Bossa Nova

mf

Bb **Bb maj7** **Bb7** **Eb/Bb** **Eb m6**

Bb maj7 **Bb6** **Bb maj7** **Bb13** **Cm7/Bb**

Cdim/Bb **Cm7** **Abm6** **Cm7** **F13**

Ah! take a look and you'll see _____ the way I have be - come, And the way things be -
 Ai, vo - cê es - tá ven - do só _____ do gei - to que eu fi - quei, E que tu - do fi -
 came. Sad - ness and sor - row are here in all lit - tle
 cou U - ma tris - te - za tão grande Nas coi - sas mais

Dm7

Fm6

G7b9

Ebmaj7

Eb6



things you touched with your hands. —
simples que vo - cê to - cou —

This lov - ing home was a
A nos - sa ca - sa que -

Em7b5

A7

Dm

Bbm6

Dm7b5

G7b9



home, So hap - py to pro - tect you and keep you with care, The flow - ers in the
rida, Ja es - ta - va a cos - tu - ma - da guar - dan - do vo - cê As flo - res na ja -

Cm7

Abm6

Cm7

F13

Dm



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

Fm6



G7



Cm7



Am7b5



F13



Dm



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

Fm6



G7



Cm



Cm7



F13



We are your life and your dream and we want you to
 So-mas a vi-da e o so-ho nos so-mos o a-

Dm7b5



G7b5(b9)



G7b9



Ebmaj7



Eb6



stay.
 mor.

Come in, my love, come to me,
 En-tre, meu bem, por fa-vôr

Em7b5

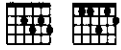
Edim7Eb6

Bb

D7

Dm7/G

G7



Don't let this heart-less world bring an-oth-er "good-bye," Em-brace me in a
 Não dei-xe o mun-do mau lhe le-var ou-tra vez me a-bra-ce sim-ples-

Cm7

Cm7b5

F13b9

F7b9

1
Bb6

Bb maj7



sim-ple way, don't speak, don't re-mem-ber, And dar-ling, don't cry.
 men-te não fa-le não lem-bre, Não cho-re meu bem.

Cm7

Cm7b5 Adim7

2

Bb6

Bb maj9



cry.
bem.

RETRATO EM BRANCO E PRETO

Words by CHICO BUARQUE DE HOLLANDA
Music by ANTONIO CARLOS JOBIM

Bossa Nova

Cm7



C#dim7



Gm/D



Eb maj7



Cm7



Ebm9



D7



Gm



Gm



D/F#



Já con - heç o os pas - sos des es - tra - da. Sei que
Lá vou eu, de no - va co - mo um to - lo. Pro - cur -

Fm6



não vai dar em na da. Seus seg -
ar a des - con so - lo. Que can -

E7



G/Eb



Eb6



re - dos sei de cor. -
sel de con - he - cer. -

Cm7



D7



Bbmaj7



Sá con - heç o as ped - ras do cam - inho. E sei tam -
No - vos di - as tris - tes, noit - es cla - ras. Ver - sos

Bb6





A13#9



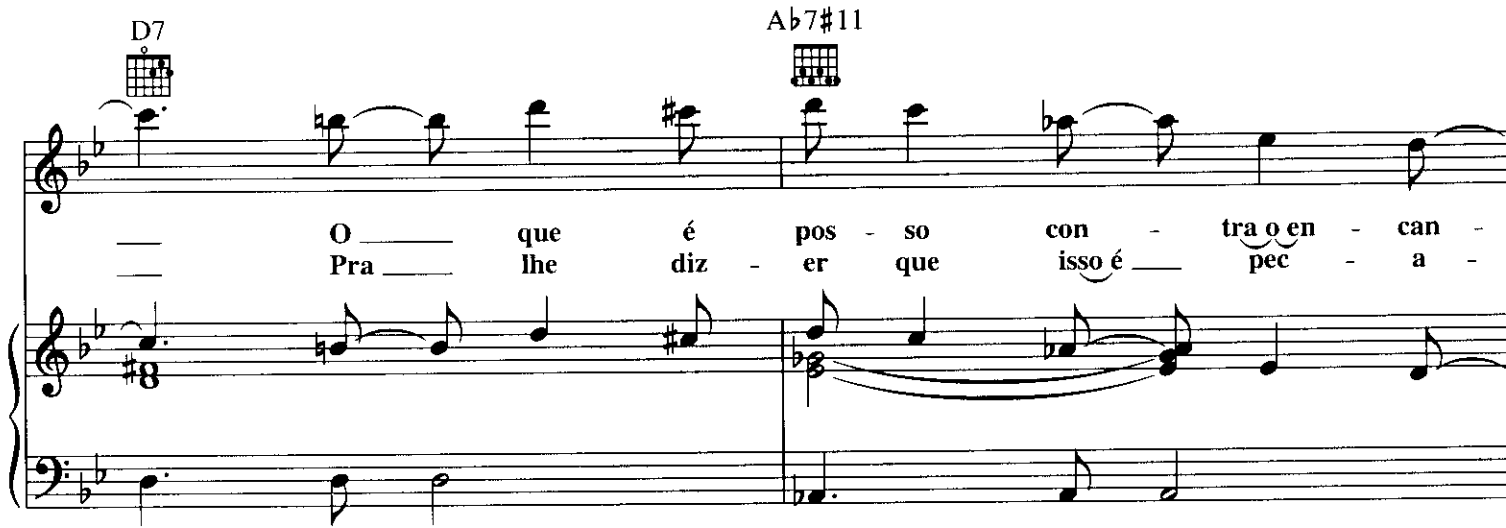
A7#9(b13)



bém que al - i soz in - ho. Eu vou fic - ar tan - to pi - or. -
car - tas, min - ha ca - ra. Ain - da vol - to a ihe es - crev - er. -

D7  Ab7#11 

O que é pos - so con - tra o en - can -
Pra lhe diz - er que isso é pec - a -



Gm  3fr D/F# 

- to. Des - se a mor que eu neg - o tan - to. Ev - i to
do. Eu trag - o o peit - o tao mar ca do. De lam -



Fm6  Fb7 

tan - to. E que no en tan - to. Vol - ta sem - pre a en - feit - i - çar.
bran - ças do pas - sa do. E vo - cê sa - be a ca - zão.



Ebmaj7  3fr Cm7  3fr

Com seus mes - mos
Vou col - e - cio



C#dim7 Gm/D Ebmaj7

tris - tes vel - hos fa - tos. Que num ál - bum de ret - ra
nar mais um so - net o ou tro re tra - to em bran - co e pre

Cm7 Ebm9 D7 Gm

tos. Eu tei - mo em cul - e - cio - nar.
to a mal - tra - tar meu co - ra - ção.

1 2 Ebm9

D7 Gm

SAMBA DE ORFEU

Words by ANTONIO MAR
Music by LUIZ BON

Samba

mf

D9 G7 C Ebdim7

G7/D no chord Cmaj7

C#dim Dm7

Que-ro vi - ver, que - ro sam - bar



A - té sen - tir a es - sên-cia da vi - da, Me fal - ta - ar.

Que-ro sam - bar, que - ro vi - ver.

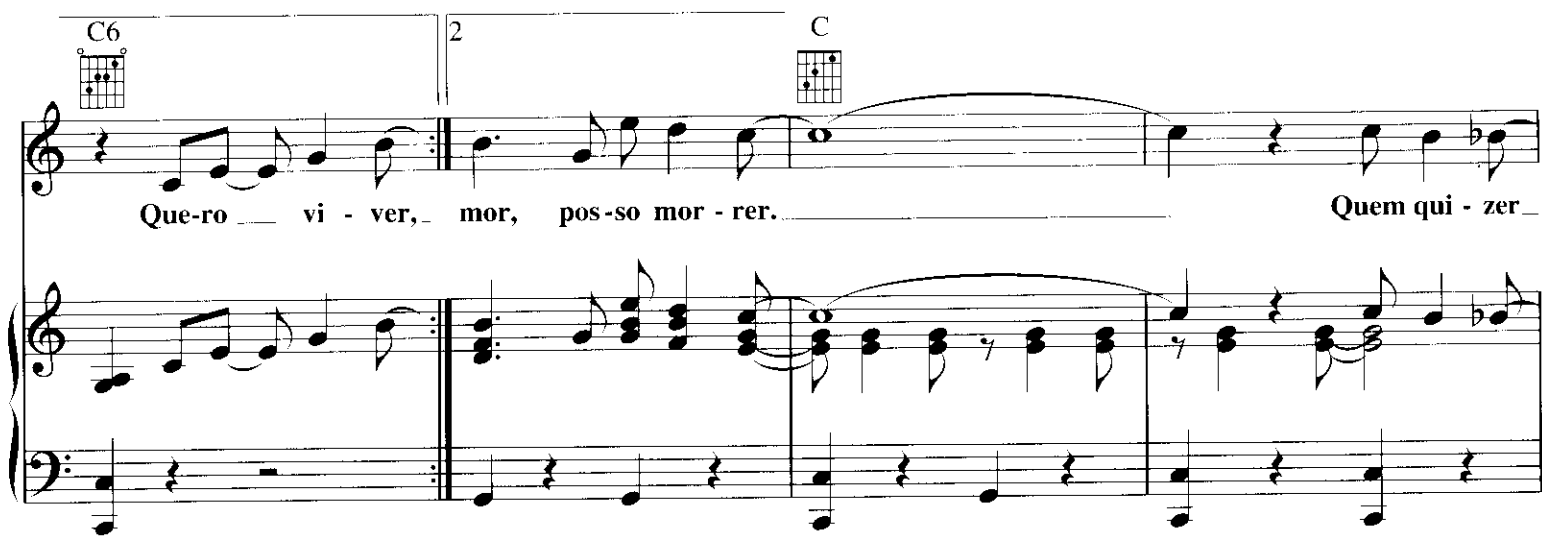
G7  1  Cmaj7

De- pois do sam - ba, tá bem Meu a - mor pos- so mor - rer.



C6  2  C

Que- ro vi - ver, mor, pos- so mor - rer. Quem qui - zer



Gm7  C7  Fmaj7  F6  Fmaj7 

gos - tar de mim, se qui - zer



Fm7  Bb7  G7  no chord

vai ser as - sim. Va - mos vi - ver,



Cmaj7



va - mos sam - bar Se a fan - ta - sia

C#dim

Dm7



ras - gar, Meu a - mor, cu com - pro ou - tra. Va - mos sam - bar

G7

va - mos vi - ver. O sam - ba é

C



livre, Eu sou livre tam - bem, A - té mor - rer.

SÓ DANÇO SAMBA

(Jazz 'n' Samba)

from the film COPACABANA PALACE

English Lyric by NORMAN GIMBE
Original Text by VINICIUS DE MORAES
Music by ANTONIO CARLOS JOBIM

Moderate Samba

Dm7



G13



G7



Dm7



G13b9



G7



C6



The jazz 'n' sam-ba, the jazz 'n' sam-ba,
Só dan-ço sam-ba, só dan-ço sam-ba.

D9



D9#11



G7



G11



hear it all a-round,
Vai, vai, vai, vai, vai!

the jazz 'n' sam-ba, the jazz 'n'
Só dan-ço sam-ba, só dan-ço

G9



G9b5



Cmaj7



C7



C6



C+



C



G7



sam-ba
sam-ba.

sound.
Vai!

The
Só

C6



D9



jazz 'n' sam - ba, the jazz 'n' sam - ba, swing - in' soft and low; —
 dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai! —

D9#11



G7



G11



G9



C6



the jazz 'n' sam - ba, the jazz 'n' sam - ba, go! —
 Só dan - ço sam - ba, só dan - ço sam - ba. Vai! —

C6/9



C+(add9)



C7#5



C7



Gm7



C13



Jet from Ri - o, non -
 Já dan - cei o twist

C7#5



F6



— stop U. S. A. —
 — a - té de - mais, —



This new sound _____ came one day, _____ and it's clear that it's here to stay. _____
 mais não sei; _____ me can - cei _____ do ca - lyp - so e cha cha cha. _____



It's jazz 'n' sam - ba, it's so re-fresh - ing, like a new per - fume; -
 Só dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai! -



it's jazz 'n' sam - ba, it's jazz 'n' sam - ba,
 So dan - ço sam - ba, so dan - ço sam - ba.

1



2



ummm! _____ The _____ ummm! _____
 Vai! _____ So _____ Vai! _____

8va

SLIGHTLY OUT OF TUNE

(Desafinado)

English Lyric by JON HENDRICKS and JESSIE CAVANAUGH
 Original Text by NEWTON MENDONÇA
 Music by ANTONIO CARLOS JOBIM

Moderately

F



G7-5



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

mf

Gm7



C7



D7-9



Po - ets have com - pared it to a sym - pho - ny,
 Now the orch - es - tra - tion does - n't seem so rich.

Gm



A7



D7



A sym - pho - ny con - duc - ted by the light - ing of the

D7-9



G7-9



Gbmaj7



moon. But out song of love is Slight - ly Out Of Tune

G7-5 **C13** | 2 **Gm** **Bbm** **F**

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

Gm6 **A** **Bbdim** **Bm7**

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

E7 **A** **Bbdim**

we used to har - mo - nize — two souls in

Bm7 **E7** **A** **F#m7**

per - fect time, Now the song is dif - f'rent and the

Bm7



E7



C



words don't e - ven rhyme,

'Cause you for - got the

C#dim



Dm7



G7



Gm7



mel - o - dy our hearts would al - ways croon —

And so what good's a heart that's

F#dim



G7



C7



C7-5



F



Slight - ly Out Of Tune.

Tune your heart to

G7-5



Gm7



mine the way it used to be,

(b) Join with me in

C7 **Cm6** **D7+5** **D7** **Gm7**

har - mo - ny and sing a song of lov - ing. We're bound to get in

Bbm **Fmaj7** **Dm7** **G7**

tune a - gain be - fore too long. There'll be no De - sa - fi - na - do

Eb9

When your heart be - longs to me com - plete - ly. Then you

G7 **Gm7** **F6**

won't be Slight - ly Out Of Tune. You'll sing a - long with me.

SOMEONE TO LIGHT UP MY LIFE

(Se todos fossem iguais a você)

English Lyric by GENE LEE
Original Text by VINICIUS DE MORAES
Music by ANTONIO CARLOS JOBIM

Moderate Bossa Nova

G \flat 9



F7



G \flat 7



F7



E7 \flat 5



F9



G9/F



Go on your way _____ with a cloud - less blue sky a - bove,
Vae tua vi - da _____ Teu ca - mi - nho é de paz e a - mor.

F9



_____ may all your days _____ be a won - der - ful
_____ A tua vi - da _____ Eu - ma lin - da can -

B \flat maj7



Gm6



A13



A7#5



song of love. _____ O - pen your arms _____ and
cão de a - mor; _____ A - bre teus bra - ços e

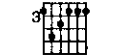
D9

D7b9

Gm(maj7)

Eb9#5

Eb9



sing of all the hid - den hopes you've ev - er trea - sured and
can - ta a úl - ti ma espe - rança. A es - pe - ran - ça di -

Abmaj7

Cm7

D7b9

D7

Gmaj7

Abdim



live out your life in peace.
vi - na De a - mar em paz.

Am7

Cm7

F7b9

Bbmaj7

Bb6

Cm6

D7b9



Where shall I look for the
Se to - dos fo - ssem i -

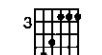
Gm(maj7)

Gm6

Fm(maj7)

Bb9

Ebmaj7



love to re - place you? Some one to
guais a vo - cê Que ma - ra -

G7



Cm7



light
vi

up my life.
lha vi - ver!

F13



F(#7)



Bb6



Some - one with strange lit - tle
U - ma can - cão pe - lo

ways,
ar

eyes like a blue au - tumn
U - ma mu - ther a can

Em7b5



A1b9



A7



haze.
tar

Some - one with your laugh - ing style, and a
U - ma ci - da - de a can - tar A so

Dm7



G7



Cm7



F7



Bbmaj7



Bb6



smile that I know will keep haunt - ing me end - less - ly. Some - times in
rrir; a can - tar, a pe - dir A be - le - za de a mar Co - mo o

Cm6

D7b9

Gm(maj7)

Gm6

Bb9

Bb7



stars *sol* or the swift *co - mo a flór* flight of sea - birds *co - mo a luz* A

Ebmaj7

Dm7b5

G7b9

Ebmaj7

Eb6



I catch a mo - ment of you. *mar sem men - tir nem so - frer.*

Ebmaj7

Eb6

D7

Gm

Gm7

Edim



That's why I walk all a - lone, *E - xiz - ti - ria a ver - dade*

Bbmaj7

Em7b5

Bb

Gb7/Db

Cm9



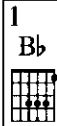
search - ing for some - thing un - known. *Ver - da - de que nin - guem vé* Search - ing for some - thing or *Se to - dos fo - ssem no*

Musical accompaniment for the final section of the page, including piano and bass lines.

Cm7/F



F7b9



Bdim



Cm7



F7#5(b9)



some - one to light up my life.
mun - do i - guais a vo - cê.

2 Gb7/Fb



Ab7/Eb



life.
cê.

Fb7/D



Gb7/Db



Bbmaj7



TRISTE

By ANTONIO CARLOS JOBIM

Brightly

p

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a simple accompaniment. The second system continues the melodic line in the treble clef, with the bass clef staff providing harmonic support.

Amaj7

A6

G13/A



Sad_ is to live in sol - i - tude

Amaj7

A6

C#m7

F#7#5



far_ from your tran - quil al - ti - tude.

Bm7



G#m7b5



C#7



F#m#7



F#m7



Ab13#9



Dbmaj7



Sad is to know that no one ever can live on a dream that never

er can be, will never be. Dreamer awake, wake

up and see.

Your beauty is an aer-o-plane

Am6(add9)



Amaj7



A6



Em7



so high, my heart can't bear the strain.

A13b9 Dmaj7 Dm6 C#m7

A heart that stops when you ___ pass by ___ on - ly to cause me pain. .

Cdim Bm7 Bm7/E Bm7b5/E Am7

Sad _ is to live in sol - i - tude. .

Am6 Am7 Am6 Am9

pp

Portuguese Lyrics

*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.*

*Tua beleza é um aquião
 Demais prá um pobre coração
 Que para pra te ver passar
 So pra se maltratar
 Triste é viver na solidãd.*

TICO TICO

(Tico no fuba)

Words and Music by ZEQUINHA ABREU,
ALOYSIO OLIVEIRA and ERVIN DRAKE

Bright Samba

F F#dim C/G C Dm G7

C N.C. Am E7

Oh ti - co - ti - co tick! — Oh ti - co - ti - co tock! — This ti - co -
O ti - co - ti - co tá, — tá ou - tra vez a - qui, — o ti - co -

Am Dm

ti - co he's the cuck - oo in my clock. And when he says: "Cuck - oo!" — he means it's
ti - co - tá co - men - do o meu fu - bá. Si o ti - co - ti - co tem, — tem que se a -

Am Am7 B7

time to woo; — It's "Ti - co - time" for all the lov - ers in the
li - men - tar, — Que vá co - mer u - mas mi - nho - cas no po -

E Am E7

block. I've got a heav - y date — a tête - a - tête at eight, — so speak, oh
 mar. O ti - co - ti - co tá — tá ou - tra vez a - qui, — o ti - co

Am Dm

ti - co, tell me is it get - ting late? If I'm on time: "Cuck - oo!" — but if I'm
 ti - co tá co - men - do o meu fu - bá. Eu sei que el - le vem — vi - ver no

Am E7

late, "Woo - woo!" — The one my heart has gone to may not want to
 meu quin - tal, — e vem com a - res de ca - ãa - rio e de par -

Am C G7

wait! For just a bir - die, and a bir - die who goes no - where, he knows of
 dal. Mas por fa - vor ti - ra es - se bi - cho fo ce - lei - ro, por que el - le a -



ev - 'ry Lov - ers' Lane and how to go there; For in af - fairs of the heart, — my ti - co's
 ca - ba co - men - do o fu - bá in - tei - ro. Ti - ra es - se ti - co de lá, — de ci - ma



ter - ri - bly smart, — he tells me: "Gent - ly, sen - ti - ment - 'ly at the start!" Oh - oh, I
 do meu fu - bá. — Tem tan - ta fru - ta que el - le po - de pi - ni - car. Eu já fiz



hear my lit - tle ti - co - ti - co call - ing, be - cause the time is right and shades of night are
 tu - do pa - ra ver se con - se - gui - a. Bo - tei al - pis - te pa - ra ver si el - le co -



fall - ing. I love that not - so - cuck - oo cuck - oo in the clock: ti - co -
 mi - a. Bo - tei um ga - to um es - pan - to - lho e um al - ça - pão, mas el - le a - cha que o fu -

Dm7
G7
1 C
2 C
3 C
To next strain
Fine

ti - co - ti - co ti - co - ti - co tock. Oh, ti - co tock. tock.
 bá é que é bo - a a - li - men - ta - ção. O ti - co ção. ção.

A
Amaj7
A6
A
A6
A
F#/A#
Bm
E7

Bm7
E7
Bm
E7
Bm7
E7
A6
A

Amaj7
A6
A
F#7
Bm

D
D#dim
A/E
A
E7
A
D.S. al Fine

Oh, ti - co -
 O ti - co -

TRES LINDAS CUBANAS

Words and Music by GUILLERMO CASTILLO
and ANTONIO MARÍA ROMERO

Moderately fast

mf

C

G

A7

D7

G

E7

A7

D7

G A7 D7

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a triplet of eighth notes. Chord diagrams for G, A7, and D7 are shown above the staff. The bass staff provides a rhythmic accompaniment.

G D

Musical notation for the second system, featuring treble and bass staves. Both staves contain triplets of eighth notes. Chord diagrams for G and D are shown above the staff.

D7

Tres, tres

Musical notation for the third system, featuring treble and bass staves. The treble staff has a triplet of eighth notes. The lyrics "Tres, tres" are written below the treble staff. Chord diagram for D7 is shown above the staff.

G A7 D

lin - das cu - ba - nas. Tres,

Musical notation for the fourth system, featuring treble and bass staves. The treble staff contains the lyrics "lin - das cu - ba - nas. Tres,". Chord diagrams for G, A7, and D are shown above the staff.

C G A7

tres lin - das cu - ba - nas.

D7 G

Si pa - so poi Pa - so Fran - co mi - ne - gra nun -

A7 D7 G D

- ca me di - gas que no. Si ma - ña - na yo -

D7

- me mue - ro, lle - ven flo - res.



Musical notation for the first system, including treble and bass staves with notes and rests.



Musical notation for the second system, including treble and bass staves with notes and rests.

Flute solo ad lib.



Play 6 times

Musical notation for the third system, including treble and bass staves with notes and rests.



Solo ends Lin - das cu - ba - nas,

Musical notation for the fourth system, including treble and bass staves with notes and rests.

G Am D7 G Am/E

mam - bo te - lla - ma. Ah.

This system contains the first two staves of music. The top staff is a vocal line with lyrics "mam - bo te - lla - ma." and "Ah." The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: G, Am, D7, G, and Am/E. The music features a key signature of one sharp (F#) and a 4/4 time signature.

D7sus D7 G D7sus D7

Play 4 times

Flute solo ad lib.

This system contains the third and fourth staves of music. The top staff is a vocal line with a long note and a fermata. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: D7sus, D7, G, D7sus, and D7. The instruction "Play 4 times" is written below the first four chords. The instruction "Flute solo ad lib." is written in the center of the system.

G D7sus D7 1,2 G D7sus

This system contains the fifth and sixth staves of music. The top staff is a vocal line with a long note and a fermata. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: G, D7sus, D7, 1,2 G, and D7sus. The instruction "1,2" is written above the G chord.

D7 3 G Em7 Am7 D7

This system contains the seventh and eighth staves of music. The top staff is a vocal line with a long note and a fermata. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: D7, 3 G, Em7, Am7, and D7. The instruction "3" is written above the G chord.

G Em Am D G Em

Solo continues

Am D G Em Am D

Play 6 times

Solo continues

G Em Am D G N.C.

Solo ends

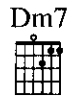
D G N.C. D7 G

WAVE

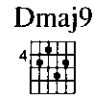
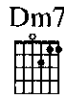
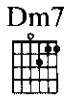
(Vou te contar)

Words and Music
ANTONIO CARLOS JOBIM

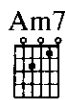
Bossa Nova



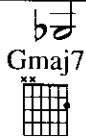
mf



So close your eyes, for



that's a love - ly way to be, a - ware of thin



your heart a - lone was meant to see.

B9



B7b9



Bm7/E



E7



The fun - da - men - tal lone - li - ness goes when - ev - er

Bb9



A7



Dm7



G



Dm7



G



two can dream a dream to - geth - er. You can't de -

Dmaj9



Bbdim



Am7



ny, don't try to fight the ris - ing sea,

D7b9



Gmaj7



Gm6



don't fight the moon, the stars a - bove and don't fight me.

F#13

F#7#5

B9

B7b9

Bm7/E

E7



The fun - da - men - tal lone - li - ness goes - when - ev - er

Bb9

A7

Dm7

G

Dm7

G

two can dream a dream to - geth - er.

Gm7

C9/Bb

Am7

When I saw you first the time was half past three.

Fm7/Bb

Bb9/Ab

When your eyes met mine, it was e -

Gm7



A7#5b9



Dmaj9



ter - ni - ty. By now we know the

Bbdim



Am7



D7b9



wave is on its way to be. Just catch the wave

Gmaj7



Gm6



F#13



F#7#5



don't be a - fraid of lov - ing me.

B9



B7b9



Bm7/E



E7



The fun - da - men - tal lone - li - ness goes when - ev - er

Bb9 A7 Dm7 G Dm7 G

two can dream a dream to - geth - er.

This system contains the first system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in treble and bass clefs. Above the staff, guitar chord diagrams are provided for Bb9, A7, Dm7, G, Dm7, and G. The lyrics are "two can dream a dream to - geth - er." with a long note on "er." that spans across the system.

Dm7 G13 Dm7 G13 Dm7 G13

This system contains the second system of music. It features a piano accompaniment in treble and bass clefs. Above the staff, guitar chord diagrams are provided for Dm7, G13, Dm7, G13, Dm7, and G13. The piano part includes a long melodic line in the treble clef and a bass line in the bass clef.

Dm7 G13 Dm7 G13 Dm7 G13

This system contains the third system of music. It features a piano accompaniment in treble and bass clefs. Above the staff, guitar chord diagrams are provided for Dm7, G13, Dm7, G13, Dm7, and G13. The piano part continues with a melodic line in the treble clef and a bass line in the bass clef.

Dm7 G13 Dm7 G13 Dmaj9

This system contains the fourth system of music. It features a piano accompaniment in treble and bass clefs. Above the staff, guitar chord diagrams are provided for Dm7, G13, Dm7, G13, and Dmaj9. The piano part concludes with a melodic line in the treble clef and a bass line in the bass clef, ending with a final chord in the bass clef.

Jazz Latina

Latin Jazz Standards

A FELICIDADE

ALMENDRA

ARROJOS OJOS VERDES
(GREEN EYES)

BOLAME MUCHO (KISS ME MUCH)

BUENOS

CHICKA DE SAUDADE
(NO MORE BLUES)

CONFIDO EN LA DISTANCIA

DAME UN DADITO PA' RUELE

A DAY IN THE LIFE OF A FOOL
(MAMÁ DE CARNAVAL)

DINDI

FRENESI

THE GIFT (RECADO BOSSA NOVA)

IF YOU NEVER COME TO ME
(INUTIL PAISAJEN)

LA VIDA ES UN SUEÑO

LOS TAMALIYOS DE OLGA

MAMBO 75

MAMBO 98

MAS QUE NADA

O GORRO NAO TEM VEZ
(SOMEWHERE IN THE HILLS)

OBSESION

ONCE I LOVED (AMOR EM PAZ)

ONLY ONCE IN MY LIFE
(SOLAMENTE UNA VEZ)

POR CAUSA DE VOCE
(DON'T EVER GO AWAY)

SE TRAYO EM BRANCO E PRETO

SAMBA DE CHIFFI

SLIGHTLY OUT OF TUNE
(DESAFINADO)

SÓ DANDO SAMBA (JAZZ 'N' SAMBA)

SOMEONE TO LIGHT UP MY LIFE
(SE TODOS FOSSEM IGUAIS A VOCE)

TICO TICO (TICO NO PUGA)

TRES LINDAS CHISANAS

TRISTE

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