

*for instrumentalists
& vocalists*



THE GIRL FROM IPANEMA

MEDITATION

WAVE

QUIET NIGHTS OF QUIET STARS

DESAFINADO

ONCE I LOVED

HOW INSENSITIVE

LITTLE BOAT

SUMMER SAMBA





ONE NOTE SAMBA

PLAY-A-LONG
Book & Recording Set

**A New Approach
to Jazz Improvisation
by Jamey Aebersold®**



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INTRODUCTION

The bossa nova movement of the early 60's would, on the surface, seem to be based on the work of two men - singer Joao Gilberto and composer Antonio Carlos Jobim, who wrote the music to seven of the tunes on this album. But there is solid evidence that the bossa nova as we know it today grew out of cross-influences between the West Coast jazz of the 50's and Brazilian music. Laurindo Almeida, a Brazilian guitarist who came to this country in 1947, worked in the Stan Kenton band for two years when Kenton was especially interested in Latin rhythms. After leaving Kenton, Almeida formed his own quartet with reedman Bud Shank. The group recorded **Braziliance**, an album drawing on Brazilian music and West Coast jazz. This record was popular in Brazil, where there was already a market for West Coast jazz - both Gilberto and Jobim acknowledge a musical debt to saxophonist Gerry Mulligan. In 1957 Jobim persuaded EMI's Brazilian record label to record his composition **Chega de Saudade** with Gilberto doing the vocal. It was a surprise hit, and the bossa nova was launched in Brazil. Five years later guitarist Charlie Byrd returned from Brazil with some bossa nova tunes and he and Stan Getz had a huge success in America with their **Jazz Samba** album that included Jobim's **Desafinado**. Immediately record executives and artists jumped on the bossa nova bandwagon with a glut of recordings, most of questionable worth. Fortunately, the bossa nova style has survived the public relations blitz and has now been absorbed into the mainstream of popular music.

Although Antonio Carlos Jobim respects the 32-bar song tradition, he doesn't let it confine him. **Desafinado** is 64 bars long and unevenly subdivided. **How Insensitive** is made up of four eight-bar phrases, but each one is different. **Meditation** and **One Note Samba** are more typical AABA type tunes, with the final A section slightly modified. **Wave** and **The Girl From Ipanema** are straight ahead form-wise, though melodically there are some surprises; many singers have tripped over the melody in the sixth and eighth bars of the bridge of the latter, for example. **Quiet Nights of Quiet Stars** is 32 bars with a 4-bar tag; the 32 bars is in ABAC form.

Most of the tunes on this record are now staples in the jazz musician's repertoire, and they go down well on commercial gigs as well. Tunes that are fun for the musician, yet have wide audience appeal, are always in short supply, yet this album is literally full of them.

Phil Bailey, 8/3/84

LYRICS

THE GIRL FROM IPANEMA (Garota De Ipanema)

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

Tall and tan and young lovely, (handsome,) The Girl (The Boy)
From Ipanema goes walking, and when she passes, each one she
(he passes, each girl he) passes goes "a - a - h!"
When she walks she's (he walks he's) like a samba that
swings so cool and sways so gentle, that when she passes, each one
she (he passes, each girl he) passes goes "a - a - h!"
Oh, but I watch her (him) so sadly. How can I tell her (him)
I love her (him)?
Yes, I would give my heart gladly,
But, each day when she (he) walks to the sea,
she (he) looks straight ahead not at me.
Tall and tan and young and lovely (handsome), The Girl (The
Boy) From Ipanema goes walking, and when she (he) passes
I smile, but she (he) doesn't see
Last chorus only: No, she (he) doesn't see.

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MEDITATION (Meditacao)

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

In my loneliness— When you're gone and I'm all by myself
and I need your caress,
I just think of you— and the thought of you holding me near
makes my loneliness soon disappear—
Though you're far away— I have only to close my eyes
and you are back to stay.
I just close my eyes— and the sadness that missing you brings
soon is gone and this heart of mine sings—
Yes, I love you so— and that for me is all I need to know—
I will wait for you— 'til the sun falls from out of the sky—
for what else can I do?
I will wait for you— Meditating how sweet life will be—
when you come back to me.

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WAVE (Vou Te Contar)

Words and Music by Antonio Carlos Jobim

So close your eyes, for that's a lovely way to be—
aware of things your heart alone was meant to see,
The fundamental loneliness goes whenever two can dream a
dream together.
You can't deny— don't try to fight the rising sea—
don't fight the moon— the stars above— and don't fight me.
The fundamental loneliness goes whenever two can dream a
dream together.
When I saw you first the time was half past three
when your eyes met mine it was eternity,
by now we 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.

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QUIET NIGHTS OF QUIET STARS (Corcovado)

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

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
a bitter, tragic joke, have found with you
the meaning of existence. Oh, my love.

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DESAFINADO (Slightly Out of Tune)

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

Love is like a never ending melody, Poets have compared it to a
symphony, A symphony conducted by the lighting of the moon,
But our song of love is Slightly Out of Tune.
Once your kisses raised me to a fever pitch, Now the orchestra-
tion doesn't seem so rich.
Seems to me you've changed the tune we used to sing, Like
the Bossa Nova love should swing.
We used to harmonize two souls in perfect time, Now the song is
diff'rent and the words don't even rhyme,
'Cause you forgot the melody our hearts would always croon,
And so what good's a heart that's Slightly Out of Tune.
Tune your heart to mine the way it used to be, Join with me in
harmony and sing a song of loving,
We're bound to get in tune again before too long. There'll be no
Desafinado when your heart belongs to me completely.
Then you won't be Slightly Out of Tune, You'll sing along with
me.

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ONCE I LOVED Music by Antonio Carlos Jobim Words by Ray Gilbert Original Words by Vinicius De Moraes

Once I Loved, And I gave so much love to this love, It was the
world to me.
Once I cried, At the thought I was foolish and proud,
And let you say goodbye.
Then one day, From my infinite sadness you came And brought
me love again.
Now I know, That no matter whatever befalls, I'll never
let you go.
I will hold you so close, make you stay
Because love is the saddest thing— When it goes away.
Because love is the saddest thing— When it goes away.

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LYRICS—continued

HOW INSENSITIVE

(Insensatez)

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

How Insensitive— I must have seemed— when he (she) told me
that he (she) loved me.
How unmoved and cold— I must have seemed
when he (she) told me so sincerely. Why, he (she) must have
asked, did I just turn and stare in icy silence?
What was I to say? What can you say when a love affair
is over?
Now, he's (She's) gone away— and I'm alone— with the mem'ry
of his (her) last look.
Vague and drawn and sad, I see it still,
all his (her) heartbreak in that last look. How, he (she) must
have asked, could I just turn and stare in icy silence?
What was I to do? What can one do when a love affair
is over?

SUMMER SAMBA

(So Nice)

Original Words and Music by
Marcos Valle and Paulo Sergio Valle
English Words by Norman Gimbel

Someone to hold me tight, that would be very nice
Someone to love me right, that would be very nice. Someone to
understand each little dream in me, someone to take my hand,
to be a team with me. So Nice, life would be So Nice
if one day I'd find someone who would take my hand and
samba thru life with me.
Someone to cling to me, stay with me right or wrong,
someone to sing to me some little samba song. Someone to
take my heart, then give his heart to me. Someone who's
ready to give love a start with me.
Oh yes, that would be So Nice. Should it be you and me,
I could see it would be nice.

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LITTLE BOAT

(O Barquinho)

By Roberto Menescal
English Words by Buddy Kaye
Original Words by Renaldo Boscoli

My Little Boat is like a note bouncing merrily along,
hear it splashing up a song.
The sails are white, the sky is bright headin' out into the blue
with a crew of only two.
Where we can share love's salty air on a little paradise that's
afloat,
not a care have we in my Little Boat.
The wind is still, we feel the thrill of a voyage heaven bound,
tho we only drift around.
Warmed by the sun, two hearts as one beating with enchanted
bliss, melting in each others kiss.
When daylight ends and slyly sends little stars to twinkle
brightly above,
it's goodbye to my Little Boat of love.
(Last Chorus): Goodbye Little Boat. Goodbye Little Boat.

ONE NOTE SAMBA
(Samba De Uma Nota So)
Music by Antonio Carlos Jobim
Original Words by Newton Mendonca

This is just a little samba built upon 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 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.
I will pour into that one note all the love I feel for you.
Anyone 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— (repeat to beginning)

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DISCOGRAPHY

The Girl from Ipanema (1963)

Music by Antonio Carlos Jobim; English words by Norman Gimbel; Portuguese words by
Vinicius de Moraes. Ipanema is a suburb of Rio de Janeiro. First recorded by Joao
Gilberto; best selling record by Stan Getz, with vocals by Joao and Astrud Gilberto.
Grammy award for record of the year 1964.

Harold Betters (Gateway 7017)

Herb Ellis (Concord 181)

Ella Fitzgerald (Pablo 2308 234; 2310 751; 2630 201)

Stan Getz-J. & A. Gilberto (MGM 530; Verve UMV-2099)

Stephane Grappelli (Vanguard VSD 81-82)

Vince Guaraldi-G. Sete (Fantasy 8362)

Antonio Carlos Jobim (Verve UMP-3080; Warner Bros. 2B-3409)

Jack McDuff (Prestige 7362)

Anita O'Day (GLN 6000)

Oscar Peterson Trio (Verve 6-8606)

Baden Powell (Pausa 7089)

Zoot Sims (Pablo 2310 783; 2310 850)

Paul Smith (Outstanding 022)

Ira Sullivan (Flying Fish 27075)

DISCOGRAPHY-continued

Meditation (Meditacao) (1963)

Music by Antonio Carlos Jobim; English words by Norman Gimbel; Portuguese words by Newton Mendonca. First English recording by Pat Boone.

Dexter Gordon (Prestige 7680; 24087)
Paul Horn (Epic PE-26466)
Antonio Carlos Jobim (Verve 6-8547; UMP-3080)
Marian McPartland (Concord 202)
Anita O'Day (CRS 2126)
Joe Pass (Pausa 7043)
Oscar Peterson (Mercury 1029)
Paul Smith (Outstanding 012)
Walter Wanderley (CRS 2137)

Wave (1967)

Words & Music by Antonio Carlos Jobim; early record by Antonio Carlos Jobim

Walter Bishop Jr. (Muse 5183)
Charlie Byrd (Fantasy 9466)
Benny Carter (Pablo 2308 204; 2310 853)
Eddie Lockjaw Davis (Inner City 2058; Pablo 2310 778; 2310 858)
Paul Desmond (A&M 850)
Dorothy Donegan (Progressive 7056)
Kenny Drew/N-H Oersted-Pedersen (Inner City 2002)
Herb Ellis (Concord 77)
Lorraine Feather (Concord 78)
Ella Fitzgerald (Pablo 2310 751; 2630 201)
Dexter Gordon (Inner City 2050)
Great Jazz Trio (Inner City 6030)
Woody Herman (Concord 220)
Milt Jackson/Ray Brown (Pablo 2310 757)
Ahmad Jamal (MCA 29042; Prestige 24052)
Antonio Carlos Jobim (*A&M 3002; Warner Bros. 2B-3409)
Barney Kessel/Red Mitchell (Jazzum 5025)
Helen Merrill (Inner City 1125)
Anita O'Day (Emily 9578; 42181)
Joe Pass/Paulinho da Costa (Pablo 2310 824)
Oscar Peterson (Pablo 2625 711; Pausa 7102)
Paul Smith (Outstanding 022)
Jesper Thilo Quartet (STV 4065)
Stanley Turrentine (Blue Note LT-1095)
McCoy Tyner (Milestone 55003)
Art Van Damme/Singers Unlimited (Pausa 7066)
Walter Wanderley (CRS 2137)

Quiet Nights of Quiet Stars (Corcovado) (1962)

Portuguese words & music by Antonio Carlos Jobim; English words by Gene Lees. Original title Corcovado named for a mountain near Rio de Janeiro. First English recording by Tony Bennett.

Carlos Barbosa-Lima (Concord 2005)
Miles Davis (Columbia PC-8906)
Ella Fitzgerald (Pablo 2630 201)
Stan Getz/Joao Gilberto (Verve UMV-2099; 6-8545)
Stan Getz Quartet (Verve UMV-2075)
Antonio Carlos Jobim (Verve UMP-3080; Warner Bros. 2B-3409)
Anita O'Day (GLN 6001)
Joe Pass (Pablo 2310 824; 2310 830)
Oscar Peterson (Pausa 7044; Verve 6-8606)
Walter Wanderley (CRS 2137)
Teddy Wilson/Marian McPartland (Halcyon 106)

DISCOGRAPHY-continued

Desafinado (Slightly Out of Tune) (1962)

Music by Antonio Carlos Jobim; English words by Jon Hendricks and Jessie Cavanaugh;
Portugese words by Newton Mendonca. Best selling record by Stan Getz & Charlie Byrd.
Carlos Barbosa-Lima (Concord 2005)
Stan Getz-Charlie Byrd (UMJ-3158)
Stan Getz-Joao Gilberto (Verve UMV-2099; 6-8545)
Antonio Carlos Jobim (Verve UMP-3080; Warner Bros. 2B-3409)
Walter Wanderley (CRS 2137)

Once I Loved (1967)

Music by Antonio Carlos Jobim; Words by Joao Gilberto and Vinicius de Moraes.
Early recording by Frank Sinatra & Antonio Carlos Jobim.
Ella Fitzgerald/Joe Pass (Pablo 2310 702)
Bill Hardman (Muse 5152)
Hollywood Jazz Quintet/Hal Gordon (Gateway 7018)
Milt Jackson (Pablo 2310 849; 2310 804)
Frank Sinatra/Antonio Carlos Jobim (Reprise FS-1021)
McCoy Tyner (Milestone 9063)

How Insensitive (Insensatez) (1963)

Music by Antonio Carlos Jobim; English words by Norman Gimbel; Portugese words by
Vinicius de Moraes. Best selling record by Astrud Gilberto.
Laurindo Almeida (Inner City 6031)
Charlie Byrd/Bud Shank (Concord 173)
Ella Fitzgerald (Pablo 2630 201)
Stan Getz/Luiz Bonfa (Verve UMV-2100)
Ahmad Jamal (MCA 29041)
Antonio Carlos Jobim (Verve UMP-3080)
Karin Krog/Dexter Gordon (STV 4045)
Pat Martino (Muse 5096)
Helen Merrill (Inner City 1125)
Wes Montgomery (Verve UMV-2111)
Oscar Peterson (Mercury 1029)
Flora Purim (Milestone 9058)
Walter Wanderley (CRS 2137)

Little Boat (O Barquinho) (1962)

Music by Roberto Menescal; English words by Buddy Kaye; Portugese words by Ronaldo
Boscoli.
Lorez Alexandria (DCO 782)
Gabor Szabo (MCA 29065)

Summer Samba (So Nice) (1966)

Portugese words and music by Marcos Valle and Paulo Sergio Valle; English words by
Norman Gimbel. Best selling record by Walter Wanderley.
Anita O'Day (CRS 2126; GLN 6001)
Bud Shank (Pacific Jazz 10091)
Walter Wanderley (CRS 2137)

One Note Samba (Samba De Uma Nota So) (1961)

Portugese words & music by Newton Mendonca and Antonio Carlos Jobim; English words by
Jon Hendricks. Introduced by Joao Gilberto.
Herb Ellis (Verve UMV-2674)
Ella Fitzgerald (Pablo 2630 201; 2310 772; 2308 206)
Stan Getz (Verve UMV-2075)
Al Jarreau (BBG 6237)
Antonio Carlos Jobim (Verve UMP-3080; Warner Bros. 2B-3409)
Modern Jazz Quartet/Laurindo Almeida (Atlantic SD 1429)

The Girl From Ipanema

(Garôta De Ipanema)



SIDE 1/TRACK 1
PLAY 4 CHORUSES

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

♩=146

Musical notation for the first four choruses, including a treble clef, 4/4 time signature, and various chords and melodic lines.

Chords: FΔ, G7, G-, Gb7, FΔ, GbΔ, B7+4, B7+4, F#-, A-/D, D7, G-, G-, Bb-/Eb, Eb7, A-, D7+9, G-, C7b9, FΔ, G7, G7, G-, Gb7, FΔ, Gb7, Φ

SOLO section musical notation, including a treble clef, 4/4 time signature, and various chords and melodic lines.

Chords: FΔ, G7, G-, Gb7, FΔ, Gb7, FΔ, Gb7, Φ, GbΔ, B7+4, B7, F#-, A-/D, D7, G-, Bb-/Eb, Eb7, A-, D7+9, G-, C7b9, FΔ, G7, G-, Gb7, FΔ, Gb7, Φ, Φ, FΔ, Gb7, FΔ, Gb7, FΔ



Meditation

(Meditação)

SIDE 1/TRACK 2
PLAY 4 CHORUSES

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

$\text{♩} = 146$

The musical score is written in 4/4 time and consists of several systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on the top staff, and the chord progression is written on the bottom staff. The chord progression for the first system is: C, F#-B, B7, C. The second system continues the melody and chord progression: D-, Eb07, E-, A7+5, D-, D-, F-. The third system: Bb7, E-, A7+5, D-, G7+5. The fourth system: FΔ, F-, Bb7, E-, Eb07. The fifth system: D-, G7+5, C, F#-B, B7, C. The sixth system: D-, Eb07, E-, A7+5, D-, F-. The seventh system: Bb7, E-, A7+5, D-, G7b9 ⊕ CA, D-/G. The eighth system is labeled 'SOLO' and contains the following chord progression: C, F#-B, B7, C, D-Eb07, E-, A7+5. The ninth system: D-, F-, Bb7, E-, A7+5, D-, G7+5. The tenth system: FΔ, F-, Bb7, E-, Eb07, D-, G7+5. The eleventh system: C, F#-B, B7, C, D-Eb07, E-, A7+5. The twelfth system: D-, F-, Bb7, E ⊕ A7+5, D-, G7b9 ⊕ CA, D-/G. The thirteenth system: ⊕ E-, A7+5, D-, G7b9, E-, A7+5, D-, G7b9. The fourteenth system: CΔ, Bb7+4, CΔ, Bb7+4, CΔ, Bb7+4, CΔ+4.

Wave

(Vou Te Contar)

SIDE 1/TRACK 3
PLAY 4 CHORUSES

Words and Music by Antonio Carlos Jobim



♩=144 (8 bar Drum intro) D^{Δ} $Bb^{\Delta 7}$ $A-$ $D7$

G^{Δ} $G-$ $F\#7$ $B7$ $B-$ $E7$

$Bb7$ $A7+9$ $D-$ $G7$ | 1. $D-$ $G7$ | 2. $D-$ $G7$ $G-$ — 3

$C7$ — 3 $(A-)$ $(A-)$ $F-$ $Bb7$ — 3

Eb^{Δ} E^{Δ} $A7+9$ D^{Δ} $Bb^{\Delta 7}$ $A-$

$D7$ G^{Δ} $G-$ $F\#7$ $B7$

$B-$ $E7$ $Bb7$ $A7+9$ $D-$ $G7$ $D-$ $G7$ Φ

SOLO D^{Δ} $Bb^{\Delta 7}$ $A-$ $D7$ G^{Δ} $G-$ $F\#7$ $B7$

$B-E7$ $Bb7$ $A7+9$ $D-G7$ | 1. $D-G7$ | 2. $D-G7$ $G-$ $C7$ F^{Δ} F^{Δ} $(A-)$ $(A-)$

$F-$ $Bb7$ Eb^{Δ} E^{Δ} $A7+9$ D^{Δ} $Bb^{\Delta 7}$ $A-$ $D7$

G^{Δ} $G-$ $F\#7$ $B7$ $B-E7$ $Bb7$ $A7+9$ $D-G7$ $D-G7$ Φ

Φ $D-G7$ ETC. AND GRADUAL FADE OUT

Quiet Nights of Quiet Stars

(Corcovado)



SIDE 1/TRACK 4
PLAY 5 CHORUSES

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

$\text{♩} = 138$

D7 *A \flat 07* *G-*

C7 *F Δ* *F-*

E- *A7+5* *A-* *D7* *D-*

A \flat 07 *D7* *A \flat 07*

G- *C7* *F Δ* *F-* *B \flat 7+4*

E \emptyset *A-* *D-* *G7* *E-*

A7+5 *D-* *G7* *C* *A7+9* Φ

SOLO

D7 *A \flat 07* *G-* *C7* *F Δ*

F- *B \flat 7* *E-* *A7+5* (*A-*) *D7* *D-* *A \flat 07*

D7 *A \flat 07* *G-* *C7+9* *F Δ* *F-* *B \flat 7*

E- (*A-*) *D-* *G7* *E \emptyset* *A7+5* *D-* *G7* *C Δ* *A7+9* Φ

Φ *D-* *G7* *C Δ* *A7+9* *D-* *G7* *C Δ* *B \flat 7+4* $\frac{2}{\text{♩}}$ $\frac{2}{\text{♩}}$ *C Δ*

Desafinado

(Slightly Out of Tune)



SIDE 1/TRACK 5
PLAY 3 CHORUSES

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

♩ = 186 (8 bar Drum intro)

The musical score consists of two staves: a treble clef staff for guitar and a bass clef staff for bass. The key signature is one flat (Bb) and the time signature is 4/4. The score includes an 8-bar drum intro. The guitar line features various chords such as F#m, G7+4, G-, C7, A#m, D7b9, E#m, A7+4, D7, A#m, D7b9, G7b9, Gb#(4), Bb-6, F#m, E7+9, A#m, C7, B-, E7, A#m, Bb#7, B-, E7, A#m, F#-m, B-, E7, C#m, D-, G7, G7+4, G-, C7, A#m, D7+9, G-, Eb7, F#m, Ab#7, G7, Bb-, Eb7, G7, C7, F#m, and G-/C. The bass line features triplets and various rhythmic patterns.

DESAFINADO - cont.



SOLO

Handwritten guitar chord notation in 4/4 time, featuring various chords and accidentals. The notation is organized into ten horizontal lines, each representing a measure or a group of measures. The chords are written in a stylized, handwritten font.

Line 1: F^{Δ} G^{7+4} G^- C^7 A^{ϕ} D^{7b9}

Line 2: G^- E^{ϕ} A^{7+4} D^7 A^{ϕ} D^{7b9} G^{7b9} $G_b^{\Delta+4}$

Line 3: F^{Δ} G^{7+4} G^- C^7 A^{ϕ} D^{7b9}

Line 4: G^- B_b^{-6} F^{Δ} E^{7+9} A^{Δ} C^7 B^- E^7

Line 5: A^{Δ} B_b^{o7} B^- E^7 A^{Δ} $F^{\#-}$ B^- E^7

Line 6: C^{Δ} $C^{\#o7}$ D^- G^7 G^- D^{7b9} G^- C^7

Line 7: F^{Δ} G^{7+4} G^- C^7 A^{ϕ} D^{7+9}

Line 8: G^- E_b^7 F^{Δ} A_b^{o7} G^7

Line 9: B_b^- E_b^7 G^7 C^7 F^{Δ} $G^{-/C}$ ϕ

Line 10: ϕ F^{Δ} $G^{-/C}$ F^{Δ} $G^{-/C}$ F^{Δ}

Once I Loved

(O Amor En Paz)



SIDE 2/ TRACK 1
PLAY 5 CHORUSES

Music by Antonio Carlos Jobim
English Words by Ray Gilbert
Original Words by Vinicius DeMoraes

♩ = 184

Chorus 1:

Chorus 2:

Chorus 3:

Chorus 4:

Chorus 5:

Chorus 6:

Chorus 7:

Chorus 8:

Chorus 9:

Chorus 10:

Chorus 11:

Chorus 12:

Chorus 13:

Chorus 14:

Chorus 15:

Chorus 16:

Chorus 17:

Chorus 18:

Chorus 19:

Chorus 20:

Chorus 21:

Chorus 22:

Chorus 23:

Chorus 24:

Chorus 25:

Chorus 26:

Chorus 27:

Chorus 28:

Chorus 29:

Chorus 30:

Chorus 31:

Chorus 32:

Chorus 33:

Chorus 34:

Chorus 35:

Chorus 36:

Chorus 37:

Chorus 38:

Chorus 39:

Chorus 40:

Chorus 41:

Chorus 42:

Chorus 43:

Chorus 44:

Chorus 45:

Chorus 46:

Chorus 47:

Chorus 48:

Chorus 49:

Chorus 50:

Chorus 51:

Chorus 52:

Chorus 53:

Chorus 54:

Chorus 55:

Chorus 56:

Chorus 57:

Chorus 58:

Chorus 59:

Chorus 60:

Chorus 61:

Chorus 62:

Chorus 63:

Chorus 64:

Chorus 65:

Chorus 66:

Chorus 67:

Chorus 68:

Chorus 69:

Chorus 70:

Chorus 71:

Chorus 72:

Chorus 73:

Chorus 74:

Chorus 75:

Chorus 76:

Chorus 77:

Chorus 78:

Chorus 79:

Chorus 80:

Chorus 81:

Chorus 82:

Chorus 83:

Chorus 84:

Chorus 85:

Chorus 86:

Chorus 87:

Chorus 88:

Chorus 89:

Chorus 90:

Chorus 91:

Chorus 92:

Chorus 93:

Chorus 94:

Chorus 95:

Chorus 96:

Chorus 97:

Chorus 98:

Chorus 99:

Chorus 100:

SOLO

SOLO 1:

SOLO 2:

SOLO 3:

SOLO 4:

SOLO 5:

SOLO 6:

SOLO 7:

SOLO 8:

SOLO 9:

SOLO 10:

SOLO 11:

SOLO 12:

SOLO 13:

SOLO 14:

SOLO 15:

SOLO 16:

SOLO 17:

SOLO 18:

SOLO 19:

SOLO 20:

SOLO 21:

SOLO 22:

SOLO 23:

SOLO 24:

SOLO 25:

SOLO 26:

SOLO 27:

SOLO 28:

SOLO 29:

SOLO 30:

SOLO 31:

SOLO 32:

SOLO 33:

SOLO 34:

SOLO 35:

SOLO 36:

SOLO 37:

SOLO 38:

SOLO 39:

SOLO 40:

SOLO 41:

SOLO 42:

SOLO 43:

SOLO 44:

SOLO 45:

SOLO 46:

SOLO 47:

SOLO 48:

SOLO 49:

SOLO 50:

SOLO 51:

SOLO 52:

SOLO 53:

SOLO 54:

SOLO 55:

SOLO 56:

SOLO 57:

SOLO 58:

SOLO 59:

SOLO 60:

SOLO 61:

SOLO 62:

SOLO 63:

SOLO 64:

SOLO 65:

SOLO 66:

SOLO 67:

SOLO 68:

SOLO 69:

SOLO 70:

SOLO 71:

SOLO 72:

SOLO 73:

SOLO 74:

SOLO 75:

SOLO 76:

SOLO 77:

SOLO 78:

SOLO 79:

SOLO 80:

SOLO 81:

SOLO 82:

SOLO 83:

SOLO 84:

SOLO 85:

SOLO 86:

SOLO 87:

SOLO 88:

SOLO 89:

SOLO 90:

SOLO 91:

SOLO 92:

SOLO 93:

SOLO 94:

SOLO 95:

SOLO 96:

SOLO 97:

SOLO 98:

SOLO 99:

SOLO 100:

FADE OUT ENDING

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How Insensitive

(Insensatez)



SIDE 2/ TRACK 2
PLAY 4 CHORUSES

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

$\text{♩} = 120$

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of a vocal line and a guitar accompaniment. The key signature has one flat (Bb). The guitar part includes a solo section with a key signature change to one sharp (F#).

Chords: D-, C#o7, C-, G7/B, BbΔ, BbΔ, EbΔ, Eφ, A7+9, D-, F7, B°7, BbΔ, Eφ, A7+9, D-, C-, F7, B-, E7b9, Eφ, A7+9, D- ⊕ A7+9, D-, C#o7, C-, G7/B, BbΔ, EbΔ, Eφ, A7+9, D-, C-, F7, B°7, BbΔ, Eφ, A7+9, D-, C-, F7, B-, E7b9, Eφ, A7+9, D- ⊕ A7+9, ⊕, Bφ, Eφ, A7+9, D-, Bφ, BbΔ, A7+9, D- ⊕, G7+4

Little Boat

(O Barquino)



SIDE 2/TRACK 3
PLAY 11 CHORUSES

Music by Roberto Menescal
English Words by Buddy Kaye
Original Words by Renaldo Boscoli

♩=144

(4 bar Drum intro)

SOLO



Summer Samba

(So Nice)

SIDE 2/TRACK 4
PLAY 6 CHORUSES

Original Words & Music by
Marcos Valle & Sergio Valle
English Words by Norman Gimbel

♩ = 165

Chords: $F\Delta$, $B\phi$, $E7+9$, $Bb\Delta$, $Eb7$, $A-$, $D7b9$, $G-$, $E\phi$, $A7+9$, $D-$, $G7$, $G-$, $Db7$, $C7$, $G-$, $C7b9$, $F\Delta$, $Bb7$, $F\Delta$, $G-/c$

SOLO

Chords: $F\Delta$, $B\phi$, $E7+9$, $Bb\Delta$, $Eb7+4$, $A-$, $D7b9$, $G-$, $E\phi$, $A7+9$, $D-$, $G7$, $G-$, $Db7$, $C7$, $G-$, $C7b9$, $F\Delta$, $Bb7$, $F\Delta$, $G-/c$, $Bb7$, $F\Delta$, $Bb7$, $F\Delta$, $Bb7$, $F\Delta$, $Bb7$, $F\Delta$, $Bb7$, $F\Delta+4$

One Note Samba

(Samba De Uma Nota So)



SIDE 2/TRACK 5
PLAY 7 CHORUSES

Music by Antonio Carlos Jobim
Original Words by Newton Mendonca

♩=218

Chords: D-, Db7, C-, B7+4 (F7), D-, Db7, C-, B7+4 (F7), F-, Bb7, EbΔ, Ab7, D-, Db7, C-, B7+4, Bb, Eb-, Ab7, DbΔ, DbΔ, Db-, Gb7, BΔ, CΔ, F7, D-, Db7, C-, B7+4 (F7), D-, Db7, GbΔ, F7+4, F-, Bb7+4, EbΔ, Ab7, DbΔ, C7, BΔ, Bb ⊕, SOLO, D-, Db7, C-, B7+4 (F7), D-, Db7, C-, B7+4 (F7), F-, Bb7, EbΔ, Ab7, D-, Db7, C-, B7+4, Bb, Eb-, Ab7, DbΔ, Db-, Gb7, BΔ, CΔ, F7, D-, Db7, C-, B7+4 (F7), D-, Db7, GbΔ, F7+4, F-, Bb7+4, EbΔ, Ab7, DbΔ, C7, BΔ, Bb ⊕, ⊕ DbΔ, C7, BΔ, Bb, DbΔ, C7, BΔ, Bb