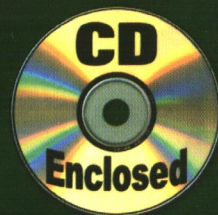


VOLUME 98



Antonio Carlos

Jobim

BOSSA NOVA

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

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

Jamey Aebersold Jazz







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

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Guitar, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

DAVE STRYKER - nylon string guitar; BILL MOORING - bass; DUDUKA DA FONSECA - drums & percussion

Engraving by DAVID SILBERMAN
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INTRODUCTION

Antonio Carlos Jobim is the most famous of all Brazilian popular music composers; in his own country he is often compared to George Gershwin, especially with respect to his sophisticated harmonies and his uncanny ability to create memorable melodies. He was the central composer of the bossa nova movement, whose heyday began in 1958 and lasted into the mid-60s. When the whoopla subsided, Jobim continued to write first-rate tunes, many of which have been played and recorded by jazz musicians. Most of the tunes on this album are from the late 50s and early 60s.

Jobim was born in Rio de Janeiro in 1927. By 1950 he was playing in clubs, and in 1954 he began writing arrangements for record dates. At about this time the first West Coast Jazz records were being imported into Brazil, and Jobim was among the local musicians who listened enthusiastically to Chet Baker, Bud Shank, and especially Gerry Mulligan. In 1956 Jobim began collaborating with poet-lyricist Vinicius de Moraes, and two years later he met singer-guitarist Joao Gilberto, whose unique approach to rhythm and intimate vocal style were the final elements necessary for the bossa nova's initial success. The first release by this team, *Chega de Saudade* (*No More Blues* in English, though "saudade" is closer to meaning "longing," "nostalgia" or "sadness" than "blues"), was a success in Brazil following its release in July, 1958. *Desafinado* was the follow-up single, and Gilberto's first album appeared in Brazil in 1959. Incidentally, Jobim, Moraes and Gilberto had to put up with critics who complained that the bossa nova was little more than an imitation of modern jazz. Jobim retorted that "Flat fives and sharp nines are not the exclusive domain of jazz composers. Bach also used them." And to prove the point, the first phrase of *Desafinado* ends in a flatted fifth, and the lyric is about singing off-key in a way that humorously deals with the subject — a tweak of the critics' noses.

Most of the other tunes on this play-a-long set followed quickly. *Quiet Nights/Corcovado* (literally "the hunchback," the name of a mountain overlooking Rio de Janeiro), *How Insensitive/Insensatez*, *Meditation/Meditacao*, *Once I Loved/Amor em Paz*, *So Danco Samba*, and *One Note Samba/Samba de Uma Nota So* were written before most Americans had heard of the bossa nova. But in Brazil it was a social phenomenon as well as a musical one. The term "Bossa Nova" meant anything new, modern or surprising. One spoke of bossa nova girls, bossa nova cars — even Brazil's president was considered bossa nova. The new style was heard by American musicians touring South America, but it wasn't until guitarist Charlie Byrd brought back a Gilberto record and played it for Stan Getz that sparks flew. Getz agreed to do an album with Byrd's trio ("Jazz Samba," Verve 314 521 413-2) that included *Desafinado* and *One Note Samba*. The album made the top of Billboard's album chart in the fall of 1962 and got a five star review in Down Beat magazine — a rare alignment of popular taste and jazz criticism. A media blitz for the bossa nova followed, causing Charlie Byrd to comment, "I knew it was something that would have a lot of public appeal. But I didn't know that it would inspire bossa nova neckties." American pop artists with little or no affinity for Brazilian music were trying to cash in: Elvis Presley's *Bossa Nova Baby* and *Blame It on the Bossa Nova* by Eydie Gorme, for example. Brazilians were also getting a piece of the American action. A sold-out concert at Carnegie Hall in November of 1962 presented several of the leading Brazilian musicians including Joao Gilberto and resulted in several recording contracts for the artists. Jobim himself participated in a recording the following year that brought Joao Gilberto and Stan Getz together ("Getz-Gilberto," Verve 314 521 414-2). It included *The Girl from Ipanema* (named for a teenage girl who walked to the beach each day past a bar in Ipanema where Moraes and Jobim liked to hang out) and *O Grande Amor*. It was as big a success as the "Jazz Samba" album.

With the British invasion spearheaded by the Beatles in 1964, the pop excesses of the bossa nova movement in America dried up, leaving the bossa nova repertoire primarily to jazz musicians and cabaret singers, who to this day are attracted to the sophisticated harmonies and rhythms. When Jobim died in 1994, he was a national hero in his homeland.

To get the proper mood on this disk, guitarist Dave Stryker used a nylon string guitar. He and bassist Bill Moring, a long-term associate, are joined by Brazilian percussionist Duduka Da Fonseca.

The "Brazilian Sound" by Chris McGowan and Ricardo Pessanha (1991, Billboard Books) provided much of the background in preparing these notes. Gene Lees' article on Jobim in the March, April and May, 1995 issues of the Jazzletter was also helpful.

Phil Bailey - 12/3/00

DISCOGRAPHY

"The Man from Ipanema" (Verve 3-CD Set 314 525 880-2) contains 55 tracks featuring Jobim's music including the twelve tunes in this album. "Antonio Carlos Jobim, The Composer of Desafinado Plays" (Verve 314 521 431-2) is a single CD that includes nine of the tunes on this album. Also valuable, though popular in style, is "The Legendary Joao Gilberto" (World Pacific CDP 7 93891 2), which includes the original recordings with the Portuguese lyrics of seven of the early tunes on this album.

The following CDs are believed to be in print in the United States at presstime. Boxed sets are not included.

Corcovado (Quiet Nights)

Nat Adderley (Challenge CHR 70009)
Monty Alexander (Concord CCD-4394)
Karrin Allyson (Concord CCD-4773-2)
Gene Bertoncini (Chiaroscuro CR (D) 343)
Ran Blake/Jeanne Lee (Owl R2 79238)
Charlie Byrd (Concord CCD-4468) (Columbia/Legacy CK 52973)
Miles Davis with Gil Evans (Columbia CK 65293)
Manfredo Fest (DMP CD-524)
Stan Getz with Joao Gilberto (Verve 314 521 414-2; 314 517 330-2; 314 535 119-2)
Astrud Gilberto (Verve 314 519 824-2)
Joao Gilberto (World Pacific CDP 7 93891 2)
Lin Halliday (Delmark DE-458)
Shirley Horn (Verve 833 235-2)
Dmitri Matheny (Monarch MR 1018)
Joe Pass (Milestone MCD-47073-2)
Joe Pass/Niels Henning Orsted Pedersen (duo) (Pablo OJCCD-786-2)
Astrud Gilberto (Verve 314 519 824-2)
Houston Person/Ron Carter duo (32 Jazz 32010)
Oscar Peterson (Verve 314 521 442-2; 314 513 830-2)
Frank Rosolino (Double-Time DTRCD-113)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)
Jimmy Smith (Milestone MCD-9184-2)
Louis Smith Quintet (Steeplechase SCCD 31096)
Toots Thielemans (EmArcy 314 510 113-2)
Vanessa Rubin (Telarc CD-83465)
Sarah Vaughan (Verve 314 525 472-2)

Desafinado

Charlie Byrd (Maucha Adnet, vcl) (Concord CCD-4850-2)
Thomas Clausen (Stunt STUCD 19808)
Eliane Elias (Blue Note CDP 7 93089 2)
Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
Manfredo Fest (Concord CCD-4539) (DMP CD-524)
Ella Fitzgerald (Verve 314 525 4 72-2)
Stan Getz w. Charlie Byrd (Verve 314 521 413-2; 314 511 468-2)
Joao Gilberto (World Pacific CDP 7 93891-2)
Romero Lubambo (GSP 5004CD)
George Shearing (Concord CCD-4388)

The Girl From Ipanema

Laurindo Almeida (Concord CCD-4497; JAZ45212)
Gerry Beaudoin (Honest HON CD 5002)
Charlie Byrd (Concord CCD-4468)(Columbia/Legacy CK 52973)
Tutti Camerata (Tutti's Trombones feat. Frank Rosolino)(Bainbridge BCD2049)
Eliane Elias (Blue Note CDP 0777 7 96146 2)
Eliane Elias (vcl)(Blue Note CDP 7243 4 95050 2)
Manfredo Fest (DMP-524)
Ella Fitzgerald (Pablo PACD-5308-2)
Erroll Garner (Telarc CD-83378)
Stan Getz w. Gilberto (Verve 314 521 414-2; 314 511 468-2; 314 525 472-2;
314 519 853-2)
Stan Getz/Arthur Fiedler-Boston Pops (RCA 09026-68703-2)

Astrud Gilberto (Verve 314 519 824-2)
Benny Golson (Arkadia 70742)
Antonio Carlos Jobim (Shirley Horn vcl)(Verve 314 531 556-2)
Art Pepper/Zoot Sims (Pepper not on this track)(Pablo PACD-2310-957-2)
Oscar Peterson (Verve 314 521 442-2)
Lee Ritenour (I. E. 314 533 893-2)
Bobby Shew (Mamma MMF 1013)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)

Insensatez (How Insensitive)

Toshiko Akiyoshi (Denon 32C838-7874)
Gene Bertoncini (guitar alone) (medley with Chopin prelude)
(Chiaroscuro CR (D) 343)
Dee Dee Bridgewater (Verve 314 511 895-2)
Ray Brown Trio (Evidence ECD 22076-2)
Charlie Byrd (Concord CCD-4468)
Tony Campise (Heart Music HMTCC0021CD)
Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
Manfredo Fest (Concord CCD-4660)
George Garzone (Luciana Souza, vcl) (NYSE 6018 2)
Stan Getz (Maria Toledo vcl) (Verve 314 511 468-2; 823 613-2)
Joao Gilberto (World Pacific CDP 7 93891 2)
Scott Hamilton (Concord CCD-4254; JAZ45212)
Earl Klugh (Warner Brothers 9 26750-2)
Lee Konitz/Gil Evans (duo) (Verve 314 511 622-2)
Steve Kuhn (Concord CCD-4446)
L. A. 4 (medley with Chopin prelude) (Concord CCD-6008)
Bireli Lagrene (Blue Note 0777 7 80251 2 2)
John Leitham (USA USACD-725)
David Leonhardt (Big Bang BBR9561)
Pat Martino (32 Jazz 32021)
Susannah McCorkle (Concord CCD-4857-2)
Wes Montgomery (Verve 314 525 742-2)
New Four Freshmen (Hindsight HCD801)
Emily Remler (duo with Larry Coryell) (Concord CCD-4289; CCD-4453)
George Shearing (piano alone) (Concord CCD-4281)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2; 926340-2)
Richard Stoltzman (RCA 09026 63281-2)
Ettore Stratta (Mike Renzi feature) (Teldec 4509-90877-2)
Billy Taylor (HDP HDP-235)
Leroy Vinnegar (Contemporary CCD-14068-2)

Meditation

Ray Brown (Concord CCD-4315)
Charlie Byrd (Concord CCD-4468)
Rosemary Clooney (Concord JAZ45212)
Paul Desmond (Telarchive CD-83319)
Tal Farlow (Verve 841 291-2)
Joao Gilberto (World Pacific CDP 7 93891 2) (Verve 314 525 472-2)
Dexter Gordon (Prestige PRCD-11009-2)
Bobby Hackett (Chiaroscuro CR (D) 105)
Morgana King (Mainstream JK 57121)
Oliver Nelson BB (RCA 6993-2-RB)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)
Richard Stoltz 11 (RCA 09026 63281-2)

No More Blues (Chega de Saudade)

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

O Grande Amor

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

Once I Loved (Amor em Paz)

Freddie Cole (Milestone in a CD-9234-2)
Gene Bertoncini (Chiaroscuro CR (D) 343)
Charlie Byrd (Columbia/Legacy CK 52973)
Keith Copeland (Steeplechase SCCD 31395)
Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
Manfredo Fest (DMP CD-459)
Joao Gilberto (World Pacific CDP 7 93891 2)
Joe Henderson (Milestone OJCCD-465-2) (Verve 314 527 222-2)
Vincent Herring (Music Masters 01612-65178-2)
Shirley Horn (Verve 314 525 742-2; 837 933-2)
Milt Jackson/Monty Alexander (Pablo OJCCD-731-2)
Antonio Carlos Jobim (Shirley Horn vcl) (Verve 314 531 556-2)
Wes Montgomery (Verve 825 676-2)
Frank Morgan (Telarc CD-83374)
Gerry Mulligan (Telarc CD-83361)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2; 9 26340-2)
McCoy Tyner (Milestone OJCCD-720-2)

One Note Samba

Karrin Allyson (Concord CCD-4593; JAZ45212)
Charlie Byrd (Concord CCD-4468)
Al Cohn/zoot Sims (32 Jazz 32017)
Eliane Elias (Blue Note CDP 7 93089 2)
Eliane Elias (vcl) (Blue Note CDP 7243 4 95050 2)
Stan Getz (Verve 314 521 413-2; 314 525 742-2)
Joao Gilberto (World Pacific CDP 7 93891 2)

Vincent Herring (Music Masters 01612-65178-2)
Earl Klugh (Warner Bros. 9 26750-2)
Hendrik Meurkens (Concord CCD-4728)
Modern Jazz Quartet (Rhino R2 71727)
Ettore Stratta (Teldec 4509-90877-2)
Toots Thielemans (Private Music 01005-82110-2)
Mel Torme (Concord CCD-4360)

So Danco Samba

Karrin Allyson (Concord CCD-4773-2)
Charlie Byrd (Maucha Adnet vcl) (Concord CCD-4850-2)
Ella Fitzgerald (Pablo PACD-2308-242-2)
Stan Getz w. Luiz Bonfá (Verve 823 613-2)
Antonio Carlos Jobim (Verve 314 525 742-2)
Susannah McCorkle (Concord CCD-4418)

Triste

Gene Bertoncini (Chiaroscuro CR (D)343)
Charlie Byrd (Concord CCD-4468)
Allen Farnham (Concord CCD-4789-2)
Manfredo Fest (Concord CCD-4711)
Joao Gilberto (Warner Bros. 9 45165-2)
Joe Henderson (Verve 314 527 222-2)
Vincent Herring (Music Masters 01612-65152-2)
Antonio Carlos Jobim (Herbie Hancock, piano alone) (Verve 314 531 556-2)
Carmen Lundy (Concord CCD-4640)
Tania Maria (Concord JAZ45212)
Bunky Pizzarelli (Challenge CHR 70025)
Claudio Roditi w. Metropole Orchestra (Mons MR 874-767)
Martin Taylor (Linn AKD 081)
Stanley Turrentine (Music Masters 01612-65079-2)
Sarah Vaughan (Milestone MCD-47073-2)

Wave

Beachfront Property (Cexton CR 1848)
Joanne Brackeen (Arkadia 70371)
Charlie Byrd (Concord CCD-4468)
Benny Carter (Pablo OJCCD-374-2)
Rosemary Clooney (Concord CCD-4496)
Eddie Lockjaw Davis (Steeplechase 31058)
Paul Desmond (CBS Associated CK 40806)
Kenny Drew/Niels Henning Oersted Pedersen duo (Steeplechase SCCD 31002)
Eliane Elias (Blue Note CDP 0777 7 96146 2)
Manfredo Fest (DMP CD-524)
Joao Gilberto (Warner Bros. 9 45165-2)
Dexter Gordon (Steeplechase SCCD 31050)
Stephane Grappelli (Black Lion BLCD 760132)
Freddie Hirsch/Bill Frisell duo (Nonesuch 79468-2)
Ahmad Jamal (Impulse MCAD-5644)
Antonio Carlos Jobim (Verve 314 531 556-2)
Harold Land (Postcards POST 1008)
Susannah McCorkle (Concord CCD-4857-2)
James Moody (32 Jazz 32045)
Gerry Mulligan (Telarc CD-83361)
Oscar Peterson (Verve 847 203-2; 314 525 742-2) (MPS 821 289-2)
Buddy Rich (RCA 009026 68732-2)
Ettore Stratta (Teldec 4509-90877-2)
Mel Torme (Concord CCD-4481)
McCoy Tyner (Milestone MCD-55003-2)
Michael Weiss Trio (Steeplechase SCCD 31449)
Nancy Wilson (Capitol CDP 7243 8 53921 2 2)

Soloing: by Jamey Aebersold

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

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

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

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

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

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

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



1. Quiet Nights Of Quiet Stars

(Corcovado)



PLAY 5 CHORUSES (♩ = 132)

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

D7 Ab^o7

Qui - et Nights of Qui - et Stars, qui - et chords from my — gui - tar

G-7 C7 FΔ

float - ing on the si - lence that — sur - rounds — us. —

F-7 E7^b9 A7+5

Qui - et thoughts and qui - et dreams, — qui - et walks by qui - et streams,

A-7/D D7 D-7 Ab^o7

and a win - dow look - ing on — the moun - tains and the sea. — How love - ly!

D7 Ab^o7

This is where I want — to be. — Here, with you so close — to me, — un - til —

G-7 C7 FΔ

— the fi - nal flick - er of — life's em - ber. —

F-7 B^b7+4 E-7 A-7

I, who — was lost and lone - ly, — be - liev - ing life was on - ly —



1. Quiet Nights Of Quiet Stars – Cont.



D-7 G7 E-7 A7+5

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

D-7 G7 C A7+9

the mean-ing of ex - is - tence. Oh,— my love.—

SOLOS

D7 Ab^o7 G-7 C7 FΔ

F-7 E7b9 A7+5 A-7/D D7 D-7 Ab^o7

D7 Ab^o7 G-7 C7 FΔ

F-7 Bb7 E-7 A-7 D-7 G7

F-7 Bb7 E-7 A7 Eb-7 Ab7 D-7 G7 C A7+9

(Play chords in staff on last chorus only.)

D-7 G7 CΔ A7+9 D-7 G7

CΔ Bb7+4 2 2 CΔ



2. Wave

(Vou Te Contar)



PLAY 4 CHORUSES (♩ = 131)

Antonio Carlos Jobim

INTRO D-7 G7 D-7 G7

DA Bb7 A-7

eyes, for that's a love - ly way to be
ny, don't try to fight the ris - ing sea

D7 GΔ G-7

- a - ware of things your heart a - lone was meant to see,
- don't fight the moon, the stars a - bove and don't fight me.

F#7 B7 B-7 E7

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

Bb7 A7+9 D-7 G7

1. D-7 G7 2. D-7 G7

two can dream a dream to - geth - er. 2. You can't de -
two can dream a dream to - geth - er.

G-7 C7 FA FA

When I saw you first the time was half past three

F-7 Bb7 EbΔ EØ A7+9

when your eyes met mine it was e - ter - i - ty, by now we

2. Wave - Cont.



DA Bb^o7 A-7 D7

know the Wave is on its way to be. Just catch the Wave

GA G-7 F#7 B7

- don't be a - fraid of lov - ing me The fun - da - men - tal lone -

B-7 E7 Bb7 A7+9 D-7 G7 ⊕ D-7 G7

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

SOLOS

DA Bb^o7 A-7 D7 GA G-7

F#7 B7 B-7/E E7 Bb7 A7+9 D-7 G7

1.	D-7 G7
2.	D-7 G7

G-7 C7 FΔ FΔ F-7 Bb7 EbΔ E∅ A7+9

DA Bb^o7 A-7 D7 GA G-7

F#7 B7 B-7/E E7 Bb7 A7+9 D-7 G7 ⊕ D-7 G7

⊕
D-7 G7

etc. and gradual fade out ...



3. Jazz 'N' Samba

(So Danço Samba)



PLAY 7 CHORUSES (♩ = 168)

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

INTRO

CA D-7/G G7 2 2 CA D-7/G G7

CA A7+5 D7 3 3

The

Jazz 'N' Sam-ba, The Jazz 'N' Sam-ba Hear it all a - round, The

D-7 G7 CA D-7/G

Jazz 'N' Sam-ba, The Jazz 'N' Sam-ba sound. The

CA A7+5 D7 3 3

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

D-7 G7 CA

Jazz 'N' Sam-ba, The Jazz 'N' Sam-ba go!

G-7 C7 FA

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

A-7 D7 D-7 G7

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

CA A7+5 D7 3 3

Jazz 'N' Sam - ba, It's so re - fresh - ing, Like a new per - fume, — It's

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4. O Grande Amor



PLAY 5 CHORUSES (♩ = 116)

Words and Music by Antonio Carlos Jobim
and Vinicius DeMoraes

INTRO

A-7 A-6 D-7/A A-6

A-7 E7b9 / G#o G-7 C7

Ha - ja o que _____ hou - ver _____ Há sem - pre um ho -

(Lyrics are in Portuguese only)

BØ E7+9 A-7 A7+9

- mem, pa - ra _____ u - ma _____ mul - her _____

D-7 G7 CA FA

E há de sem - pre ha - ver _____ pa - ra - es - quecer um fal - so a - mor -

BbΔ BbΔ BØ E7+9

— E um - a _____ von - ta - de de mor - er.

A-7 E7b9 / G#o G-7 C7

Se - ja co - mo for _____ Há de _____ ven - cer _____

BØ E7+9 EØ A7+9

— o grande _____ a - mor, _____ Que há _____ de ser _____

4. O Grande Amor – Cont.



D-7 **E^b◊7** **A-7/E** **FΔ**
 — no co - ra - ção — co mo um - per - dão —
B^bΔ **BØ** **E7+9** **A-7** **E7+9**
 — pra quem — cho - rou. —

SOLOS

A-7 **E7^b9**
G[#]◊ **G-7** **C7** **BØ** **E7+9**
A-7 **A7+9** **D-7** **G7** **CΔ** **FΔ**
B^bΔ **BØ** **E7+9** **A-7** **E7^b9**
G[#]◊
G-7 **C7** **BØ** **E7+9** **EØ** **A7+9**
D-7 **E^b◊7** **A-7/E** **FΔ**
B^bΔ **BØ** **E7+9** **A-7** **E7+9**

Play Coda only at the end.

A-7 **A-6** **D-7/A** **A-6**

etc. and fade out . . .



5. Triste



PLAY 6 TIMES (♩ = 152)

By Antonio Carlos Jobim

INTRO B \flat -7 E \flat 7

A B \flat Δ G \flat Δ B7+4

Sad is to live in sol - i - tude,

B \flat Δ E \flat 7+4 D-7 G7

Far from your tran - quil al - ti - tude;

C-7 A-7 D7+9 G-7 E-7 A7

Sad is to know that no one ev - er can live on a dream that nev - er can be, will nev - er be, Dream - er a - wake, wake up and see,

D Δ E-7 A7 D-7 G7 C-7 F7

- er can be, will nev - er be, Dream - er a - wake, wake up and see,

B B \flat Δ B \flat -7

Your beau - ty is an aer - o - plane,

B \flat Δ F-7 B \flat 7

So high my heart can't bear the strain;


E \flat Δ A \flat 7+4 D-7 G-7 C7

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

5. Triste - Cont.



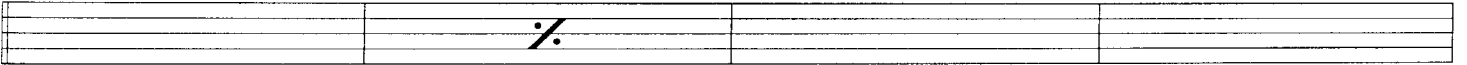
C-7 F7 B \flat -7 E \flat 7 E \flat -7 E \flat 7 B \flat -7 E \flat 7 B \flat -7 E \flat 7 Ø



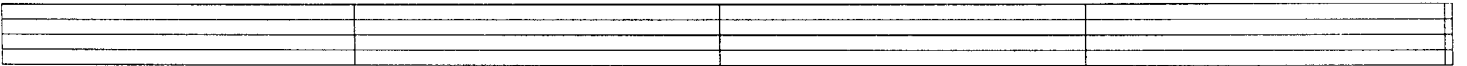
Sad___ is to live in sol - i - tude._____

C SOLOS

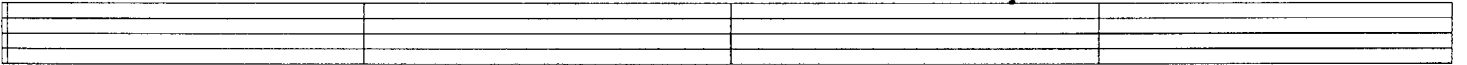
B \flat Δ G \flat Δ B7+4



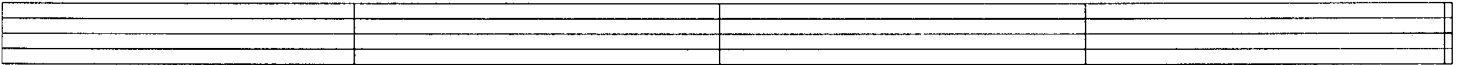
B \flat Δ E \flat 7+4 D-7 G7



C-7 A-7 D7+9 G-7 E-7 A7



DΔ E-7 A7 D-7 G7 C-7 F7



D

B \flat Δ B \flat -7



B \flat Δ F-7 B \flat 7



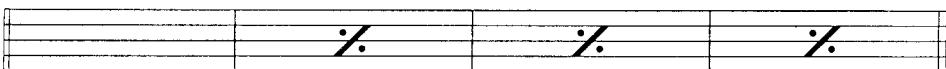
E \flat Δ A \flat 7+4 D-7 G-7 C7



C-7 F7 B \flat -7 E \flat 7 B \flat -7 E \flat 7 Ø




B \flat -7 E \flat 7



etc. and fade out...



6. One Note Samba

(Samba De Uma Nota So)



PLAY 5 CHORUSES (♩ = 160)

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

Drum Intro

D-7 D♭7 C-7

This is just a lit - tle sam - ba built up - on a sin - gle note.

B7+4 D-7 D♭7 C-7 B7+4

— Oth - er notes are bound to fol - low but the root is still that note. — Now this

F-7 B♭7 E♭Δ A♭7

new one is — the con - se - quence — of the one we've just — been through. — As I'm

D-7 D♭7 C-7 B7+4 B♭

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

E♭-7 A♭7

There's so man - y peo - ple who can talk and talk and talk and just say

D♭Δ D♭Δ D♭-7

noth - ing, or near - ly noth - ing. — I have used up all the scale I

G♭7 BΔ C∅ F7

know and at the end I've come to noth - ing, or near - ly noth - ing. So I

D-7 D♭7 C-7 B7+4

come back to — my first — note, as I must come back — to you. — An - y -



6. One Note Samba – Cont.



D-7 Db7 GbΔ B7+4

one who wants_ the whole_ show Re, Mi, Fa, Sol, La, Ti, Do, He will

F-7 Bb7+4 EbΔ Ab7

find him-self_ with no show, Bet-ter play the note_ you know. This is

DbΔ C7 BA Bb

just a lit - tle sam - ba built up - on one sin - gle note.

SOLOS

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

F-7 Bb7 EbΔ Ab7 D-7 Db7 C-7 B7+4 Bb

Eb-7 Ab7 DbΔ Db-7 Gb7 BA CØ F7

D-7 Db7 C-7 B7+4 D-7 Db7 GbΔ B7+4

F-7 Bb7+4 EbΔ Ab7 DbΔ C7 BA BbΔ

DbΔ C7 BA BbΔ DbΔ C7 BA Bb



7. How Insensitive

(Insensatez)



PLAY 6 CHORUSES (♩ = 126)

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

D-7 C#°7

How _____ In - sen - si - tive _____ I must have seemed.
Now _____ she's gone a - way _____ and I'm a - lone _____

C-7 G7/B

_____ when she told me that she loved me. _____ How _____
_____ with the mem - 'ry of her last look. _____ Vague _____

BbΔ EbΔ

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

EØ A7+9 D-Δ D-7

_____ when she told me so sin - cere - ly. _____ Why, _____
_____ all her heart-break in that last look. _____ How, _____

C-7 F7 B°7

_____ she must have asked, _____ did I just turn _____
_____ she must have asked, _____ could I just turn _____

BbΔ A7+9 D-7

_____ and stare in i - cy si - lence? _____ What _____
_____ and stare in i - cy si - lence? _____ What _____

C-7 F7 B-7 E7b9

_____ was I to say? _____ What can you say _____
_____ was I to do? _____ What can one do _____



7. Insensitive - Cont.



B \flat Δ +4 **A7+9** **D-7** **\emptyset** **A7+9**

- when a love af - fair is o - ver?
 - when a love af - fair is o - ver?

SOLOS

D-7 **C \sharp 07** **C-7**

G7/B **B \flat Δ** **E \flat Δ**

E \emptyset **A7+9** **D- Δ** **D-7** **C-7** **F7**

B \circ 7 **B \flat Δ** **A7+9** **D-7**

C-7 **F7** **B-7** **E7 \flat 9**

B \flat Δ +4 **A7+9** **D-7** **\emptyset** **A7+9**

\emptyset
B \emptyset **E \emptyset** **A7+9** **D-7**

B \emptyset **B \flat Δ** **A7+9** **D-7** **G7+4**



8. The Girl From Ipanema

(Garôta De Ipanema)



PLAY 4 CHORUSES (♩ = 144)

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

INTRO FΔ Gb7+4 FΔ D-7

Play 4 times

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

G7 G7 G-7

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

Gb7+4 FΔ 1. Gb7+4 2. FΔ GbΔ 3 3

— she pass - es goes, "Ahh!" Oh, — but I watch her so
— she pass - es goes, "Ahh!"

B7+4 F#-Δ F#-7 3 3 A-7/D

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

D7 G-7 3 3 Bb-7/Eb Eb 3

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

A-7 3 3 D7+9 4 G-7 3 3 C7b9 4

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

FΔ D-7 G7

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

G7 G-7 Gb7+4 3 FΔ Gb7+4

- ma goes walk - ing, and when— she pass - es I smile, — but she does - n't see.
Last chorus only: no, she does - n't see.



8. The Girl From Ipanema – Cont.



SOLOS

FΔ D-7 G7 G-7 Gb7+4

FΔ 1. Gb7+4 2. FΔ GbΔ B7+4

B7 F#-Δ F#-7 A-7/D D7

G-7 Bb-7/Eb Eb7 A-7 D7 9/4

G-7 C7b9 4/4 FΔ D-7 G7

G7 G-7 Gb7+4 FΔ Gb7+4 ⊕

⊕
FΔ Gb7+4 FΔ Gb7+4 FΔ Gb7+4

etc. and fade out . . .



9. Meditation

(Meditação)



PLAY 3 CHORUSES (♩ = 110)

Music by Antonio Carlos Jobim
English Words by Norman Gimbel

C F#-7/B B7

In my lone - li - ness When you're gone -
Though you're far a - way I have on -

C F7 E-7 A7+5

- and I'm all by my - self and I need your car - ress.
- ly to close my eyes and you are back to stay.

D-7 D-7 F-7 Bb7

I just think of you and the thought -
I just close my eyes and the sad -

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

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

FΔ F-7 Bb7

Yes, I love you so and that -

E-7 Eb°7 D-7 G7+5

- for me is all I need to know

C F#-7/B B7

I will wait for you 'til the sun -



9. Meditation – Cont.



C D-7 Eb°7 E-7 A7+5

- falls from out of the sky for what else can I do?

D-7 F-7 Bb7

I will wait for you Med - i - tat -

E-7 A7+5 D-7 G7b9 Θ CA D-7/G

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

SOLOS

CA F#-7/B B7 CA F7 E-7 A7+5

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

FΔ F-7 Bb7 E-7 Eb°7 D-7 G7+5

CA F#-7/B B7 CA D-7 Eb°7 E-7 A7+5

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

Θ
E-7 A7+5 D-7 G7 E-7 A7+5 D-7 G7

CA Bb7+4 CA Bb7+4 CA Bb7+4

etc. and fade out . . .



10. Once I Loved (O Amor En Paz)



PLAY 4 CHORUSES (♩ = 164)

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

INTRO

D-7 G7 2 D-7 G7 D-7 D7+9

G-7 C7 FA F#o7

1. Once I Loved, And I
2. Then one day, From my

G-7 Abo7 A-7

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

F-7 Bb7 EbΔ Eo

Once I cried at the thought I was fool - ish and
Now I know, that no mat - ter what - ev - er be -

A7b9 1. DΔ D7+9 2. DΔ

proud, and let you say good - bye. let you go.
falls, I'll nev - er

G7 CA F7 BbΔ

I will hold you close, make you stay Be-cause

Bo Bb-6 A-7 Ab7+4

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

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10. Once I Loved – Cont.



G7 EØ A7+9 D-7 D-7 (D7+9)

A musical staff showing the melody for the first line of the song. It features two triplet markings over the first six notes. The notes are: G4, A4, B4 (triplet); C5, B4, A4 (triplet); G4, F4, E4; D4, C4, B3; A3, G3, F3; E3, D3, C3.

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

SOLOS

G-7 C7 FΔ F#Ø7 G-7 AbØ7

An empty musical staff with a repeat sign at the beginning, intended for a solo performance.

FΔ/A F-7 Bb7 EbΔ

An empty musical staff with a repeat sign and a slash through it, indicating a section to be omitted.

EbΔ EØ A7b9 1. DΔ D7+9 2. DΔ G7

An empty musical staff with a repeat sign and a double bar line, indicating the end of a solo section.

CΔ F7 BbΔ BbΔ BØ Bb-6 A-7

An empty musical staff with a repeat sign at the beginning, intended for a solo performance.

Ab7+4 G7 G7/F E7b9 A7+9 D-7 D7b9

An empty musical staff with a repeat sign at the beginning, intended for a solo performance.

D-7 G7 D-7 G7

An empty musical staff with a repeat sign at the beginning, intended for a solo performance.

etc. and fade out . . .



11. Desafinado

(Slightly Out of Tune)



PLAY 3 CHORUSES (♩ = 136)

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

INTRO

FΔ G-7/C

2 2 2

FΔ G7+4

Love is like a nev - er end - ing mel - o - dy,

G-7 C7 AØ D7b9

Po - ets have com - pared it to a sym - pho - ny,

G-7 EØ A7+4 D7 AØ D7b9

A sym-pho-ny con - duct - ed by the light - ing of the moon,

G7b9 GbΔ+4

But our song of love is Slight - ly Out of Tune.

FΔ G7+4

Once your kiss - es raised me to a fe - ver pitch,

G-7 C7 AØ D7b9

Now the orch - es - tra - tion does - n't seem so rich.

G-7 Bb-6 FΔ E7+9

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



11. Desafinado - Cont.



AA C7 B-7 E7

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

AA Bb07 B-7 E7

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

AA F#-7 B-7 E7

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

CA C#07 D-7 G7

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

G-7 D7b9 G-7 C7

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

FΔ G7+4

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

G-7 C7 A0 D7+9

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

G-7 Eb7 FΔ Ab07

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

G7 Bb-7 Eb7

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



11. Desafinado - Cont.



G7 C7 FA G-7/C

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

SOLOS

FA G7+4 G-7 C7 AØ D7b9

G-7 EØ A7+4 D7 AØ D7b9 G7b9 GbΔ+4

FA G7+4 G-7 C7 AØ D7b9

G-7 Bb-6 FA E7+9 AΔ C7 B-7 E7

AΔ BbØ7 B-7 E7 AΔ F#-7 B-7 E7

CA C#Ø7 D-7 G7 G-7 D7b9 G-7 C7

FA G7+4 G-7 C7

AØ D7+9 G-7 Eb7 FA AbØ7

G7 Bb-7 Eb7 G7 C7 FA G-7/C

FA G-7/C FA G-7/C

etc. and fade out . . .



12. No More Blues



PLAY 3 CHORUSES (♩ = 184)

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

INTRO

D-7 EbΔ+4 D-7 EbΔ+4

A

D-7 D-7/C BØ BØ BbΔ A7+5

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

D-7 Eb7+4 D-7 E7b9 A-7

prom-ised no more to roam. Home is where the heart is;—

A-7 BbΔ BbΔ EØ A7b9

the fun - ny part is— my heart's been right here all a - long.

D-7 D-7/C BØ BØ BbΔ

No more tears and no more sighs and o more

A7+5 D-7 D7b9

fears. I'll say no more— good - byes— when trav - el

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

beck - ons me I swear I'm gon - na re - fuse. I'm gon - na

BØ EØ A7+5 D-7 A7+5

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

Cont'd on next page

12. No More Blues - Cont.



C

DA B7+5 E-7 E-7 E-7/A

Ev - 'ry day when I am far a - way my thoughts turn home - ward.

A7b9 D°7 DA F#-7 F°7

For - ev - er home - ward. I've trav - eled 'round the world in search of

E-7 E-7 B-6 E7

hap - pi - ness, but all the hap - pi - ness I found was in my

D

Bb6 A7b9 DA B-7 B7+5 B-7/E E7

home town. No more blues I'm going back home! And

C#° F#7+5 B-7 Bb7 A-7 D7

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

GA G-7 F#-7 F#-7

set - tle down - and nev - er roam - and find - a wife - and build -

F7 E7 E-7/A F#7 F#7+5

- a home - when we - set - tle down there'll - be no - more blues! - Noth - ing but

F#-7 B7b9 E7 E-7/A A7 DA ⊕ A7+5

hap - pi - ness - when we set - tle down there'll - be no more blues. -



12. No More Blues – Cont.



E SOLOS

D-7 D-7/C BØ BbΔ A7+5 D-7 Eb7+4

D-7 E7b9 A-7 BbΔ EØ A7b9

F

D-7 D-7/C BØ BbΔ A7+5 D-7 D7b9

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

G

DΔ B7+5 E-7 E-7/A A7b9 DØ7 DΔ

F#-7 FØ7 E-7 B-6 E7 Bb6 A7b9

H

DΔ B-7 B7+5 B-7/E E7 C#Ø F#7+5 B-7 Bb7 A-7 D7

GΔ G-7 F#-7 F#-7 F7 E7 E-7/A

F#7 F#7+5 F#-7 B7b9 E7 E-7/A A7 Ø DΔ A7+5

Ø

D-7 EbΔ+4

etc. and fade out ...