

ANTONIO CARLOS JOBIM

for guitar tab



ten superb arrangements in guitar tablature & standard notation, including chord symbols, melody line & lyrics

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for guitar tab

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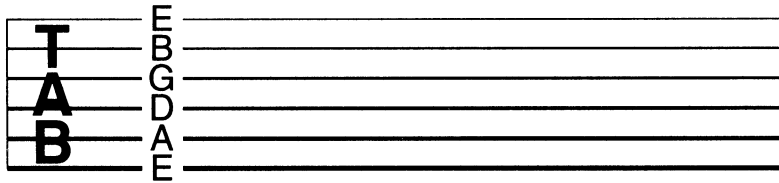
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tablature & instructions explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



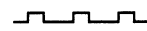
4th String	3rd String	3rd String	3rd String	1st String	OPEN	} Chord of A minor
7th Fret	7th Fret	5th Fret	OPEN	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
OPEN				4th String	2nd Fret	
				5th String	OPEN	

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

Finger Vibrato



Tremolo Arm
Vibrato



Glissando



Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming



This sign indicates fast up and down stroke strumming.

gua

This sign indicates that the notes are to be played an octave higher than written.

loco

This instruction cancels the above.



This note-head indicates the string is to be totally muted to produce a percussive effect.

P.M. = Palm mute

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

GHOST NOTE

The note is half sounded

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

STAGGERED UNISON BEND

Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string.

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

HARMONICS

Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

Am⁷ D⁷/A A^bdim

TAB

A D⁹/A A^bdim (add E)

1. Qui - et _____ nights of qui - et stars, qui - et _____ chords from
 2. *Ad lib. Instrumental* - - - - -

TAB

Gm⁷ C⁹

my gui - tar _____ float - ing on _____ the si - lence that

TAB

Fmaj7

F6

Fm7

sur - rounds _____ us. _____ Qui - et _____ thoughts and

The first system of music consists of three measures. The vocal line has a melody starting on a half note, followed by a quarter note, and then a dotted half note. The guitar accompaniment features a steady eighth-note bass line with chords. The tablature shows fingerings for the strings.

Fm6

Em7

A7#5b9

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

The second system of music consists of three measures. The vocal line continues the melody with a dotted half note, a quarter note, and a quarter note. The guitar accompaniment changes chords to match the new system. The tablature shows fingerings for the strings.

D9

and a _____ win - dow look - ing on _____ the moun -

The third system of music consists of three measures. The vocal line has a dotted half note, a quarter note, and a quarter note. The guitar accompaniment features a steady eighth-note bass line with chords. The tablature shows fingerings for the strings.

B

Dm⁹

G⁷

D⁹/A

tains and the sea. How love - ly! This is where I

(End Instrumental) -----

The first system of music features a vocal line in treble clef with lyrics: "tains and the sea. How love - ly! This is where I". Below the vocal line is a guitar chord accompaniment in treble clef, and at the bottom is a guitar tablature. The tablature shows fret numbers for the six strings: 5, 5, 5, 3, 3, 3 for the first two measures; 2, 1, 1, 5, 5, 5 for the next three measures; and 5, 5, 5, 5, 5, 5 for the final three measures. A double bar line is placed after the second measure of the second group, with the text "(End Instrumental) -----" above it.

A^b dim (add E)

want to be, here with you so close to me,

The second system of music features a vocal line in treble clef with lyrics: "want to be, here with you so close to me,". Below the vocal line is a guitar chord accompaniment in treble clef, and at the bottom is a guitar tablature. The tablature shows fret numbers for the six strings: 5, 5, 5, 4, 4, 3 for the first three measures; 5, 4, 5, 5, 5, 3 for the next three measures; and 5, 4, 5, 4, 3, 3 for the final three measures.

Gm⁷

C⁹

Fmaj⁷

un - til the fin - al flick - er of life's em - ber.

The third system of music features a vocal line in treble clef with lyrics: "un - til the fin - al flick - er of life's em - ber.". Below the vocal line is a guitar chord accompaniment in treble clef, and at the bottom is a guitar tablature. The tablature shows fret numbers for the six strings: 3, 3, 3, 3, 3, 3 for the first two measures; 3, 3, 3, 3, 3, 3 for the next three measures; and 1, 1, 1, 1, 1, 0 for the final three measures.

F6

Fm7

Bb9

I who was lost and lone - ly,

The first system of music features a vocal line in treble clef with lyrics "I who was lost and lone - ly,". Below it is a guitar accompaniment in treble clef with a bass line in bass clef. The guitar part consists of chords and arpeggiated patterns. At the bottom is a guitar tablature with six lines, showing fret numbers and bar lines.

Em7

Am7

Dm7

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

The second system of music features a vocal line in treble clef with lyrics "be - liev - ing life was on - ly a bit - ter tra - gic". Below it is a guitar accompaniment in treble clef with a bass line in bass clef. The guitar part consists of chords and arpeggiated patterns. At the bottom is a guitar tablature with six lines, showing fret numbers and bar lines.

G7

Em7

A7#5b9

joke, have found with you

The third system of music features a vocal line in treble clef with lyrics "joke, have found with you". Below it is a guitar accompaniment in treble clef with a bass line in bass clef. The guitar part consists of chords and arpeggiated patterns. At the bottom is a guitar tablature with six lines, showing fret numbers and bar lines.

how insensitive (insensatez)

music by antonio carlos jobim
original lyrics by vinicius de Moraes
english lyrics by norman gimbel

Allow the melody in this piece to sit gently with the chord accompaniment,
which should be languid and allowed to flow.

♩ ≈ 112

Dm^{6/9} B♭¹³ Em^{7♭5}

The first system of music features a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B♭4, A4, G4, F4, E4, D4. The bass staff provides a steady accompaniment with chords: Dm^{6/9} (D-F-A-C), B♭¹³ (B♭-D-F-A-C), and Em^{7♭5} (E-G-B♭-D). The guitar tablature below shows the fretting for each measure.

T	12	10	10	8	8	6	5	3	3	5	3
A	10	10	10	8	8	6	3	3	3		
B	10	10	9	7	7	6	3	3	2		
B	10	10		6			0				

A^{7#5} A⁷ **A** Dm⁷

1. How _____ in - sen - si - tive _____
See Block Lyrics for Verse 2

The second system begins with a key signature change to two flats. The melody starts with a whole note G4, followed by quarter notes: F4, E4, D4, C4, B3, A3, G3. The bass staff accompaniment includes chords: A^{7#5} (A-C-E-G), A⁷ (A-C-E-G), and Dm⁷ (D-F-A-C). The guitar tablature shows the fretting for each measure.

T	6	5	5	10	10	10	10	11	10	11	10
A	6	6	6	10	10	10	10	10	10	10	9
B	5	5	5	10	10	10	10	10	10	10	8
B	5	5		10	10			10	10		

D^bdim

Cm⁶

I must have seemed when he

Hold chord...

TAB

10	10	10	11	10	11	10	10	9	10
9	9	9	9	9	9	8	8	8	8
8	8	8	8	8	8	7	7	7	7
9	9	9	9	9	9	8	8	8	8

G⁷/B

told me that he loved me.

Hold chord...

TAB

8	7	6	5	5	3	3	3
8	4	4	5	6	3	3	3
8	5	5	7	7	0	0	0
7	7	7	7	7	0	0	0
7	7	7	7	7	2	2	2

B^bmaj¹³

How un - moved and cold

TAB

3	3	3	8	8	8	8	5	8	5	8
3	3	3	7	7	7	7	8	7	7	7
0	0	0	7	7	7	7	7	7	7	8
2	2	2	6	6	6	6	6	6	6	6

E^b maj⁷ **E^m7^b5**

I must have seemed when he

T 8 8 8 5 5 8 8 7 8
A 7 7 7 8 8 7 7 7 8
B 6 8 6 8 8 6 8 8 7 8

A7[#]5^b9 **D^m7** **D^b7**

told me so sin - cere - ly.

T 6 5 4 3 3 6 6 6 6 6 6 6
A 6 6 6 6 6 5 5 4 4 4 4 4
B 0 5 5 5 6 4 6 4 6 6 6 6

C^m7 **B^{dim}**

Why he must have asked

T 8 8 8 8 8 8 8 6 6 6 6
A 8 8 8 8 8 8 8 7 7 7 7
B 8 8 8 8 8 8 8 7 7 7 7

1.

B \flat maj 7^b5 A 7 Dm 7

when a love af - fair is o - ver?

Hold chord... Hold chord...

TAB

Detailed description: This system contains the first musical phrase. The vocal line starts with a whole note 'when' and a triplet of eighth notes 'a love af - fair'. The guitar accompaniment features a triplet of eighth notes in the first measure, followed by chords. The tablature shows fingerings for the bass and treble clefs across six strings.

2.

A 7 B \flat maj 7^b5

love af - fair is o - ver?

Let ring...

TAB

Detailed description: This system contains the second musical phrase. The vocal line continues with 'love af - fair is o - ver?'. The guitar accompaniment includes a repeat sign and a 'Let ring...' instruction. The tablature shows fingerings for the bass and treble clefs across six strings.

Gm 6

TAB

Detailed description: This system contains the third musical phrase, primarily for guitar. The accompaniment consists of a series of chords and single notes. The tablature shows fingerings for the bass and treble clefs across six strings.

Dm7

The musical score consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). The middle staff is a guitar staff showing chords and a 'rall.' marking. The bottom staff is a tablature staff with fret numbers: 5, 5, 7, 5, 7, 7, 5, 7, 7, 5, 5, 5, 7, 5.

Verse 2:

Now, he's gone away
And I'm alone
With the mem'ry of his last look
Vague and drawn and sad
I see it still
All his heartbreak in that last look
How, he 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?

Portuguese lyrics

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

if you never come to me (inutil paisagem)

music & original words by antonio carlos jobim
english lyric by ray gilbert

The chord progression in this piece was originally recorded with voice and piano. To achieve the feel, relax and lay back on the tempo.

Slow Bossa Nova / Freely

C⁶/₉ D^b⁶/₉

Gently

TAB

C⁶/₉ D^b⁶/₉ C⁶/₉ D^b⁶/₉

TAB

C^{6/9} A^{b9#5} G^{7b5}

rubato

Bell note

TAB

A **A tempo** ♩ ≈ 88

C^{maj7} B^{maj7(add13)} B^b ^{maj7b5}

There's no use

TAB

A^{7#5b9} D^{m11}

of a moon - light glow

TAB

Fm⁷ Fm⁶

or the peaks where win - ter snows. What's the

TAB

5 3 6 5 3 6 5 3 0 1 1 1 1 1 1 1 1 2 1 0

Gliss

E¹³ E7^{#5} A⁹ A7^{b9}

use of the waves that will break in the cool of the

Let ring...

TAB

5 5 5 5 5 2 0 2 0 3 3 3 3 0

D7^{#9} G7^{#9} C¹³

eve - ning? What is the song with -

TAB

5 6 5 6 6 6 6 6 5 3 5 3 3 3 3 3 3 3 3

F7#9

Cmaj7

Db9#11

out you? _____ It's no - thing. _____

TAB

4	4	4	3	3	3	3	3	3	3	3
4	4	4	5	5	5	5	5	4	4	3
2	2	2	4	4	4	4	4	4	4	4
1			3		3			4	3	3

B %

Cmaj7

Bmaj7#13

Bbmajb5

1. It may be _____
 2. (*) Ad lib. Instrumental - - - -

TAB

3	3	3	3	4	4	4	5	5	5	5
5	5	5	5	4	4	4	5	5	5	5
4	4	4	4	3	3	3	7	7	7	7
3		3		2		2		6		6

A7#5b9

Dm11

_____ you will ne - ver come, _____

TAB

6	6	3	3	3	3	3	3	3
6	6	6	6	5	6	6	5	5
5	5							
5				5			5	

F7#9

To Coda ⊕ Cmaj7

Db9#11

D.%. al Coda ⊕

out you, _____ to no - where. _____

TAB

4	4	4	3	3	3	3	3	3	3
4	4	4	5	5	5	5	4	4	4
2	2	2	4	4	4	4	4	4	3
1			3		3		4	3	3

Coda ⊕

Cmaj7

Db9#11

Cmaj7

no - where, _____ to no - where, _____

TAB

3	3	3	3	3	3	3	3	3	3
5	5	5	5	4	4	4	5	5	5
4	4	4	4	4	4	4	4	4	4
3		3		4	3	3	3	3	3

Db9#11

rubato
Cmaj7

rall.

Db9#11

_____ to no - where. _____

TAB

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

E7 A7 D9

Hold chord - - - - -

TAB

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

G13 C G7#5

TAB

5	3	5	5	5	5	4	4	4	4	4	4	4	4
			5	5	5	3	5	3	3	3	3	3	3
3						3			3				

A Verse:

Cmaj7add6

B7sus4

1. In _____ my lone - li - ness, _____

See Block Lyric for Verse 2

TAB

5	5	5	5	5	5	3	7		11	10	10	7	7
4	4	4	4	4	4	4	7			9	9	8	8
							9			9	9	7	7
3		3			3		*7		7		7		
							*7						

*Fretted but not played

B⁷ **Cmaj⁷add⁶**

when you're gone and I'm all by my - self and I need your

Hold chord

TAB

7	7	7	8	10	10	10	10	10	8	7	8	5
8	8			9	9	9	9	9	9			8
7	7			9	9	9	9	9	9			7
7					8		8			8		

Em¹¹ **A⁷#⁵** **Dm⁷**

ca - ress. I

Hold chord

TAB

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

B^b7

just think of you and the thought

Hold chord

TAB

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

Em⁷

A⁷#⁵

— of you hold - ing me near ————— makes my lone -

TAB 5 7 4 5 6 6 6 5 6 3
5 5 7 5 5 5 5 5

Dm⁷

1.
G⁹#⁵

2.
G⁹#⁵

- li - ness soon — dis - ap - pear. —————

TAB 3 2 3 5 5 5 5 5 5 5 5
6 5 4 4 4 4 4 4 4 4 4
5 5 3 3 3 3 3 3 3 3 3

B %

Fmaj⁷

Fm⁶

B^b7

Yes, ————— I love you so —————

TAB 8 8 8 8 8 8 7 10 8 8
10 10 10 10 10 10 9 9 9 9 9
9 9 9 9 9 9 9 9 9 9 9
8 8 8 8 8 8 8 8 8 8 8

Em⁷

E^bdim

and that for me is all I need to know...

The first system of music features a vocal line with lyrics "and that for me is all I need to know...". The guitar accompaniment consists of chords and melodic lines. The guitar tablature below shows fingerings: 8, 9, 8, 7, 10, 9, 8, 7, 10, 9, 8, 7, 5, 6, 5.

Dm⁷

G⁷#⁵

C

Cmaj⁷add⁶

I

The second system of music features a vocal line with the lyric "I". The guitar accompaniment includes chords and melodic lines. The guitar tablature shows fingerings: 5, 6, 5, 5, 4, 4, 5, 4, 4, 5, 5, 4, 5, 5, 4.

B⁷sus⁴

B⁷

will wait for you 'til the sun

The third system of music features a vocal line with lyrics "will wait for you 'til the sun". The guitar accompaniment includes chords and melodic lines. The guitar tablature shows fingerings: 5, 5, 3, 7, 11, 10, 10, 7, 7, 7, 7, 8, 10, 4, 4, 4, 7, 9, 9, 7, 8, 8, 7, 8, 9, 3, 7, 7, 7, 9, 9, 7, 9, 9.

*Fretted but not played

Cmaj7add6

Em11

— fades from out — of the sky, — for what — else can — I do? —

TAB: 8 8 8 | 10 9 9 | 10 9 9 | 10 9 9 | 8 9 9 | 7 8 8 | 5 8 7 | 5 8 7 | 5 8 7 | 6 6 5

A7#5

Dm7

— I — will wait —

TAB: 5 5 5 | 6 6 5 | 6 5 7 | 6 5 7 | 6 5 7 | 6 5 7 | 5 5 7 | 6 6 5 | 8 7 6

Bb7

Em7

A7#5 To Coda ⊕

— for you. — Me - di - ta - tion how sweet — life will be —

Hold chord

TAB: 6 6 6 | 7 6 6 | 6 6 6 | 6 6 6 | 6 6 6 | 5 7 5 | 5 7 5 | 6 6 5 | 3 5 5

Dm7

G13

Ab7#5/Gb

D.%. al Coda ⊕

— when you come — back to me. —

TAB

5	5	5	5	5	5	5	5
4	5	5	5	5	5	5	5
3	4	4	4	4	4	4	4
3							

Coda ⊕

Dm7

G13

C6

B7

— when you come — back to me. —

TAB

5	5	5	5	7	8-7	10	8
4	5	5	5	8			7
3	5	5	5	7			6
3	3				7		

Hold chord -----

Bb13

A7

D9

TAB

8	8	5	8-6	5	5	5	5
7	7	6			5	5	5
6	6	5			4	4	4
6	6	5	5	5	5	5	5

Hold chord -----

E⁷ A⁷

P Hold chord -----

TAB

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

5 5 7 7 7 7 6 5 5 5 4

5 7 6 7 6 7 6 5 5 5 4

D⁹ G¹³ Cmaj⁷

TAB

5 5 5 5 5 5 5 8

5 4 5 5 4 4 4 7

5 4 4 5 4 3 5 7

5 3 5 5 5 3 5 7

B^bmaj¹³ Cmaj⁷ B^bmaj¹³ rall. C^{6/9}

rall.

TAB

8 8 5 5 5 8 8 0 3 3 3 3

7 7 4 4 4 7 7 7 8 8 2 2

7 7 5 5 5 7 7 7 7 7 2 2

6 6 3 3 3 6 6 6 6 6 3 3

Verse 2:
 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.

one note samba (samba de uma nota so)

original words by n mendonca
english lyric by jon hendricks
music by antonio carlos jobim

The most effective way of playing this song is to make the chordal rhythm percussive. Try experimenting with the feel making some notes long and some notes short. At **[B]** the guitar part can follow the vocal line or continue as a rhythm accompaniment.

♩ ≈ 140

A Dm7 D♭7

1. This is just a lit - tle sam - ba built up -
2. *Ad lib. Instrumental* - - - - -

TAB

Cm¹¹ B^{7b5} Dm7

on a sin - gle note. Oth - er notes are bound to fol -

TAB

Chords: $D\flat 7$ $Cm 7$ $B 7\flat 5$

low but the root is still that note. Now the

TAB

6	6	6	1	1	1	1	6	6	6	6
4	4	4	4	4	4	4	8	8	8	6
6	6	6	3	3	3	3	7	7	7	6
4	4	4	3	3	3	3	7	7	7	6

Chords: $Fm 7$ $E 7\flat 5$

new one is the con - se - quence of the

TAB

6	6	6	6	6	6	6	6	6	6
9	9	9	9	9	9	9	9	9	6
8	8	8	8	8	7	7	7	7	6
8	8	8	8	7	7	7	7	7	6

Chords: $E\flat maj 7$ $A\flat 9$ $Dm 7$ $D\flat 7$ $Cm 11$

one we've just been through as I'm bound to be the un -

TAB

6	6	6	6	6	6	6	6	6	6	1
8	8	8	8	4	4	4	6	6	6	4
7	7	7	7	5	5	5	5	4	4	3
6	6	6	6	4	4	4	5	4	4	3

B7b5

Bb6

- a - void - a - ble con - se - quence of you.

TAB: 1 4 1 6 6 6 6 6 6 6 6 6
3 3 3 7 8 8 8 8 8 8 8 8
3 3 7 7 6 6

B

Ebm7

Ab7

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

Gliss P H

TAB: 6 8 9 11 9 8 6 9 7 6 4 6 5 6 4 6
7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Dbmaj7

Db6

Dbmaj7

Db6

no - thing or near - ly no - thing

TAB: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3
4 6 6 4 6 6 4 6 6 4 6 6

D^bm7

G^b7

I have used up all the scale I know and at the end I've come to

Gliss P H

TAB 4 6 7 9 7 6 4 7 5 4 2 4 3 4 2 4

C^bmaj7

Cm7^b5

B7^b5

no - thing or near - ly no - thing. So I

(End Instrumental) - - - -

TAB 4 4 4 7 6 6 6 3 1 1 8 8 6 6 6 4 4 4 8 8 7 8 7

C

Dm7

D^b7

Cm7

come back to my first note as I must come back to you.

TAB 6 6 6 6 6 1 1 1 1 4 4 4 4 6 6 6 6 3 3 3 3 3 3 8 8 7 7 7 5 7 6 4 6 6 4 6 3 3 3 7

B⁷₅ Dm⁷ D^b₇

I will pour in - to that one note all the

T
A
B

6 6 6 6 | 6 6 6 6 | 6 6 6 6

8 8 8 8 | 7 7 7 7 | 4 4 4 4

7 7 7 7 | 5 5 5 5 | 6 6 6 6

7 7 7 7 | 5 5 5 5 | 4 4 4 4

7 7 7 7 | 5 5 5 5 | 4 4 4 4

1

4

3

Cm⁷ B⁷₅

love I feel for you. A - ny -

T
A
B

1 1 1 | 6 | 6 6 6

4 4 4 | 8 | 8 8 8

3 3 3 | 7 | 7 7 7

3 3 3 | 7 | 7 7 7

6 6

6 6

Fm⁷ E⁷₅ E^bmaj⁷

one who wants the whole show, Re, Mi, Fa, Sol, La, Te, Doh,

T
A
B

6 6 6 6 | 6 6 6 6 | 6 6 6 6

9 9 9 9 | 9 9 9 9 | 8 8 8 8

8 8 8 8 | 8 8 8 8 | 7 7 7 7

8 8 8 8 | 7 7 7 7 | 6 6 6 6

8 8 8 8 | 7 7 7 7 | 6 6 6 6

4

4

Chords: A^b9 D^b6 $C7$ 1. $C^b\text{maj}7$

— he will find him - self — with no — show. Bet - ter play —

TAB: 6 6 11 11 11 11 11 11 11 11
 4 4 11 11 10 10 10 9 9 9 8
 5 5 11 11 11 11 11 10 10 10 9

4 9 9 8 8 7

Chord: B^b6

— the note — you know. — This is

TAB: 11 11 6 6
 8 8 8 6
 9 9 7 6

7 6

2. $C^b\text{maj}7$ B^b6

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

TAB: 11 11 11 11 6
 9 9 8 8 8
 10 10 9 9 7

8 8 7 7 6



somewhere in the hills (o morro nao tem vez (favela))

music & original words by antonio carlos jobim & vinicius de Moraes
english lyric by ray gilbert

Favela means music written for a play. In this piece it describes the slums which lie in the hills around the city of Rio. The guitar plays a simple accompaniment to this haunting melody, which can either be sung, or played on the flute.

♩ ≈ 142

Gm⁷ Dm⁷ Gm⁷

T 3 3 3 5 5 5 5 5 5 3 3 3 3 5
A 3 3 3 5 5 5 5 5 5 3 3 3 3 5
B 3 3 3 5 5 5 5 5 5 3 3 3 3 5

Dm⁷ **A** Gm⁷ Dm⁷

O mor - ro não tem vez

T 5 5 5 5 3 3 3 3 5 5 5 5 5 3
A 5 5 5 5 3 3 3 3 5 5 5 5 5 3
B 5 5 5 5 3 3 3 3 5 5 5 5 5 3

Gm⁷ Dm⁷ Gm⁷

É o que e - le fez já

The first system of music features a vocal line in G minor with lyrics "É o que e - le fez já". The guitar accompaniment consists of chords and eighth-note patterns. The guitar tablature shows fingerings for the strings, including triplets and barre techniques.

Dm⁷ Gm⁷

foi de - mais. Mas

The second system continues the melody with lyrics "foi de - mais. Mas". The guitar accompaniment maintains a steady rhythm with chords and eighth notes. The tablature includes triplets and barre work.

Cm⁷ F¹³ B^b maj⁷

o lhem bem vo - cês Quan - do

The third system features lyrics "o lhem bem vo - cês Quan - do". The guitar accompaniment includes a prominent F13 chord and a Bb maj7 chord. The tablature shows complex fingerings and barre techniques.

B \flat 7
E \flat maj7
E \flat m⁶
Gm7
Dm7
To Coda \oplus

de - rem vez — ao mor - ro To - da a cida - de vai can - tar.

T 3 3 3 3 3 3 2 2 3 3 1 1 3
A 1 1 1 3 5 5 1 3 3 3 2 2 3
B 1 1 1 3 5 5 1 1 3 3 0 2 3

B

Gm7 **Cm7**

Mor - ro pe

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3 3 3 4 4 3 3 3 3
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gm7 **Cm7** **Gm7**

— de pas - sa - gem mor - ro quer se mo - strar

T 3 3 3 3 3 4 3 3 3 3 3 3 3 3 3 4
A 3 3 3 3 3 5 3 3 3 3 3 3 3 3 3 5
B 3 3 3 3 3 5 3 3 3 3 3 3 3 3 3 3

Cm⁷ Gm⁷ Eb⁷#⁹ D⁷#⁹ C⁷#⁹

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

The first system of music features a vocal line in G minor with lyrics "A - bram a - las pro mor - ro Tam - bo - rim". The guitar accompaniment consists of chords and eighth-note patterns. The tablature below shows fingerings for the guitar, including triplets and barre techniques.

C Gm⁷ Dm⁷

— vai fa - lar. É um é dois, — é três

The second system begins with a section marked with a circled 'C'. The vocal line continues with lyrics "— vai fa - lar. É um é dois, — é três". The guitar accompaniment features a steady eighth-note rhythm. The tablature includes various chord shapes and fingerings.

Gm⁷ Dm⁷ Gm⁷

— É cem, — é mil — a

The third system continues the vocal line with lyrics "— É cem, — é mil — a". The guitar accompaniment maintains the eighth-note pattern. The tablature shows consistent chord voicings and fingerings.

Dm⁷ **Gm⁷**

ba tu - car. O

TAB

5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3

5 3 3 3 (3) (3)

Cm⁷ **F¹³** **B^bmaj⁷**

mor ro não tem vez Mas se

TAB

5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 1 1 1 1 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B^b7 **E^bmaj⁷** **E^bm⁶** **Gm⁷** **Dm⁷**

de - rem vez ao mor - ro To - da a cida - de vai can - tar.

TAB

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

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

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

1 1 1 1 6 2 2 3 3 3 3 3 3 3 3 3

1 1 1 1 5 1 1 3 3 3 3 3 3 3 3 3

0 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3

Gm7

1. 2. *D.%. al Coda* ⊕

TAB

Coda ⊕ Gm7 Gm7

TAB

Dm7 Gm7 Dm7 *Repeat to fade*

TAB

the girl from ipanema (garota de ipanema)

original words by vinicius de Moraes
 english lyric by Norman Gimbel
 music by Antonio Carlos Jobim

The feel of this classic Bossa Nova should be established in the opening four bars. Use a mixture of strumming and fingerstyle and try to keep the tempo even throughout the piece. Ipanema is the name given to a sand spit between the lagoon and sea next to Copacabana beach.

♩ ≈ 150

F^{6/9} Cm⁷ Cm⁶ F^{6/9} Cm⁷

The first system of music consists of five measures. The top staff is a treble clef with a key signature of one flat and a common time signature. Chord symbols are placed above the staff: F^{6/9}, Cm⁷, Cm⁶, F^{6/9}, and Cm⁷. The middle staff shows the melody with notes and rests. The bottom staff is guitar tablature with strings numbered 1-6 and fret numbers 7 and 8.

A

Cm⁶ Fmaj⁹

1. Tall and tan and young and love - ly the girl
 2. *Ad lib. Instrumental* - - - - -

The second system of music starts with a boxed letter 'A' above the first measure. It contains two measures of music. The top staff has a treble clef, key signature of one flat, and common time. Chord symbols Cm⁶ and Fmaj⁹ are placed above the staff. The middle staff contains the lyrics: "1. Tall and tan and young and love - ly the girl" and "2. Ad lib. Instrumental" with a dashed line. The bottom staff is guitar tablature with strings numbered 1-6 and fret numbers 3, 4, 5, 7, 8, and 9.

G13

from I - pa - ne - ma goes walk - ing and when

Hold chord

TAB

5 5 3 3 3 5 5 5 3 1
4 4 4 4 4 4 4 3 3
3 3 3 3 3 3 3 3 3

Gm7

Gb7b5

Fmaj7

she pass - es, each one she pass - es goes "Aaaah!"

TAB

3 3 3 1 0 1 1 1 1 1 1 1 2 2 2 2 2
3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1

Gb7

Fmaj9

When she walks she's like a Sam - ba that

TAB

2 2 2 2 2 2 8 9 9 7 8 9 9 9 7 4 3
3 3 3 3 3 3 9 9 9 7 9 9 9 9 7 4 5
2 2 2 2 2 2 7 7 7 7 7 7 7 7 4 4 3
2 2 2 2 2 2 8 8 8 8 8 8 8 8 3 3 3

G¹³

Gm⁷

swings so cool and sways — so gen - tle, that when — she pass - es, each one —

Hold chord...

TAB

G^{b7b5}

Fmaj⁷

— she pass - es goes "Aaaah!"

TAB

B

G^bmaj⁷

C^b9

Oh, — but I watch her so sad - ly. —

TAB

F#m⁹

How _____ can I tell her I

TAB 2 2 2 4 4 4 4 5 4 2 4 2
 2 2 2 2 2 2 2 2 2 2 2 2
 2 1 2 1 2 2 2 2 2 2 2 2

D⁹

Gm⁹

love her? _____ Yes, _____

TAB 5 5 5 5 5 5 5 5 5 5 5 5
 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5

E^b9

I would give my heart glad - ly. _____ But each

TAB 6 5 3 5 3 6 6 6 6 6 6 6 6 5 6
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Am⁷

D7^{b9#11}

Gm⁷

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

Hold chord... Hold chord...

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line features eighth-note triplets. The guitar accompaniment includes chords and melodic lines with triplets. The tablature shows fingerings for the guitar strings.

C

C7^{b9#11}

Fmaj⁹

me. Tall and tan and young and love - ly, the girl

(End Instrumental).....

TAB

Detailed description: This system contains measures 4-6. Measure 4 is an instrumental ending. Measures 5-6 have vocal lines. The guitar accompaniment features chords and melodic lines. The tablature shows fingerings for the guitar strings.

G¹³

from I - pa - ne - ma goes walk - ing and when

Hold chord

TAB

Detailed description: This system contains measures 7-9. The vocal line continues with the lyrics. The guitar accompaniment features chords and melodic lines. The tablature shows fingerings for the guitar strings, including a 'Hold chord' instruction.

Gm⁹

G^b7^b5

Fmaj⁷

she pass - es I smile, but she does - n't see.

Hold chord...

TAB

1 1 1 3 1 3 1 0 0 0 3 0 0 0 1 1 1 1 3 2 2 2 2 3 1 1

1.

G^b7^b5

2.

G^b7^b5

Fmaj⁷

She just does - n't see.

TAB

1 1 1 0 0 0 1 1 1 1 3 2 2 2 2 1 1

G^b7^b5

Fmaj⁷

G^b7^b5

Repeat to fade

She just does - n't see. She just does - n't

TAB

1 1 1 0 0 0 1 1 1 1 3 2 2 2 2 1 1

desafinado (slightly out of tune)

english lyric by jon hendricks & jessie cavanaugh
music by antonio carlos jobim

Desafinado literally means 'off key'. This song is the anthem of the Bossa Nova (New Thing) beat and although to start with it was not accepted by the established musicians in Brazil, it became a massive international hit.

♩ ≈ 140
Fmaj7

Light strum

TAB

A
(Fmaj7)

1. Love is like a ne - ver end - ing

Finger style

TAB

G⁷_{b5} Gm⁷

mel - o - dy, _____ po - ets have com -

TAB

1 2 2 2 2 2 2 2 0 1 3
 4 4 4 4 4 4 4 3 3 3
 3 3 3 3 3 3 3 3 3 3

C⁷ Am⁷_{b5} D⁷_{b9}

pared it to a sym - pho - ny. _____

Hold chord -----

TAB

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

Gm⁷ A⁷_{b9}

A sym - pho - ny con - duc - ted by the

TAB

3 3 3 5 3 6 6 5 5 4 5
 3 3 3 3 3 5 5 5 5 5 5
 3 3 3 3 3 0 5 5 5 5 5

D7 **D7^{b9}** **G7^{b9}**

light - ing of the moon, but our song of

TAB

5 7 7 7 4 | 4 4 4 4 | 4 3 3 6 3
 5 5 5 5 5 | 5 5 5 5 | 4 4 4 4 3
 5 5 7 7 4 | 5 4 4 5 | 3 5 5 5 5

G^bmaj7

love is slight - ly out of tune.

TAB

4 3 1 1 2 2 2 2 2 2
 3 0 3 3 3 3 3 3 3 3
 3 0 4 3 3 3 3 3 3 3

2 2 2

B **Fmaj7** **G7^{b5}**

2. Once your kis - ses raised me to a fe - ver pitch,

TAB

1 3 1 1 1 3 2 3 2 2 2 2 2
 2 2 2 2 2 3 3 3 4 4 4 4 4
 1 1 1 1 1 3 3 3 3 3 3 3 3

Gm⁷ C⁷

now the orch - es - tra - tion does - n't

Hold chord ----- H

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, C5, D5, E5, F5, G5. The guitar accompaniment features a bass line of G2, Bb2, D3, F3 and a treble line of Bb3, D4, F4, G4. The tablature shows fret numbers 2, 4, 3 on the first three strings and 3, 0, 1, 3 on the last three strings.

Am^{7b5} D^{7b9} Gm⁷

seem so rich. _____ Seems to me you've changed.

Gliss

TAB

Detailed description: This system contains measures 4-6. Measure 4 has a vocal line with a half note G4 and a quarter rest. Measure 5 has a vocal line with a half note A4 and a quarter rest. Measure 6 has a vocal line with a half note Bb4 and a quarter rest. The guitar accompaniment continues with the same bass line and treble line as the first system. The tablature shows fret numbers 8, 8, 7 on the first three strings and 4, 5, 5, 4, 5, 4, 3, 3, 3, 3, 3, 3 on the last three strings.

Bbm Am⁷ Bm^{7b5} E^{7#9}

the tune we used to sing.

TAB

Detailed description: This system contains measures 7-10. Measure 7 has a vocal line with a half note G4 and a quarter rest. Measure 8 has a vocal line with a half note A4 and a quarter rest. Measure 9 has a vocal line with a half note Bb4 and a quarter rest. Measure 10 has a vocal line with a half note C5 and a quarter rest. The guitar accompaniment continues with the same bass line and treble line as the first system. The tablature shows fret numbers 6, 6, 6, 5, 6, 5, 5, 5, 5, 5, 6, 6, 7, 7, 7, 7, 8, 7, 6, 7, 7, 7, 0 on the last three strings.

C

Amaj7

B^b dim

Bm¹¹

like the Bos - sa No - va love should swing.

TAB

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

E⁷

Amaj7

B^b dim

We used to har - mon - ise two souls in

TAB

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

Bm¹¹

E⁷

Amaj7

per - fect time, now the song is

TAB

5	5	5	5	5	5	5	5	5	4	5
7	7	7	7	7	7	7	7	7	5	5
7	7	7	6						6	6
7	7			7	6	6	6	6	7	

F#m7 Bm11

dif - f'rent and the words don't e - ven rhyme.

TAB

7	5	2	3	5	5	7	5	5
5	6	2		7	7	7	7	7
4		2		7			7	6
		2		7		7		7

E7 Cmaj7 C#dim

'Cause you for - got the mel - o - dy our

TAB

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

Dm11 G7 Gm7

hearts would al - ways croon _____ and so what good's a heart that's slight -

TAB

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

F#dim

G7

C7

ly out of tune.

TAB

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

D

Fmaj7

G7b5

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

TAB

1	3	0	1	0	1	3	2	3	1	2	2	2	2
2		2		2		3	3		4	4	4	4	4
2				3					3	3	3	3	3
1		1		1		3		3	3				

Gm7

C7

join with me in har - mo - ny and

Hold chord -----

TAB

2	2	2	0	1	3	6	5	4	5
4	4	4	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3
3		3	3						

Am^{7b5} D^{7b9} Gm⁷

sing a song of lov - ing. We're bound to get in

Hold chord

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The guitar accompaniment features a bass line with notes G2, F2, E2, D2, C2, B1, and A1. The guitar tablature shows fingerings for the strings: 10-9-8-7 for the first measure, 6-4-3-3-8 for the second, and 7-6-5 for the third.

B^bm Am⁷ A^b dim

tune a - gain be - fore too long, there'll be

TAB

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note on B4, a quarter note on C5, a quarter note on D5, and a quarter note on E5. The guitar accompaniment continues with the same bass line pattern. The guitar tablature shows fingerings: 6-5-8-6 for the first measure, 5-5-5-5-4-3 for the second, and 5-5-3-5 for the third.

G⁷ B^bm⁷

no de - sa - fi - na - do when your heart be - longs to me com - plete - ly.

TAB

Detailed description: This system contains the final three measures. The vocal line has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The guitar accompaniment continues with the same bass line pattern. The guitar tablature shows fingerings: 6-6-6-6 for the first measure, 6-6-6-6-5-5 for the second, and 6-6-6-6 for the third.

E^b9 **G⁷** **Gm⁷** **C⁷#9**

Then you won't be slight - ly out of tune, you'll sing a -

TAB

6	6	3	5	6	6	6	6	6	0	1	0	4	5
6	5	5	6	4	4	4	4	4	0	3	0	3	3
6			6	3					3				

F^{6/9} **F^{6/9}**

long with me.

TAB

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

Repeat to fade

TAB

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

water to drink (agua de beber)

words by norman gimbel
music by antonio carlos jobim

This arrangement keeps the basis of Jobim's original accompaniment and adds melody. The rhythm should be percussive and a certain amount of freedom should be exercised to give the song feeling.

♩ ≈ 138

Am⁷ B⁷ E⁷_b⁹ Am⁷

TAB

1	1	4	4	3	4	3	3	1	1	1
0	2	0	2	0	2	0	2	0	2	0
2	2	2	2	2	2	2	2	2	2	2
0	0	2	2	2	2	2	2	2	2	2

B⁷ E⁷_b⁹ Am⁷ B^b maj⁷

TAB

4	4	3	4	3	3	1	1	5	3	5	0
2	2	1	2	0	2	0	2	3	3	3	1
2	2	2	2	0	0	2	0	3	3	3	0
2	2	2	2	0	0	2	0	3	3	3	0

Am⁷ B^b maj⁷ Am⁷

TAB

0	0	0	5	3	5	3	3	3	1	1	1
1	1	1	3	3	3	3	3	3	1	1	1
0	0	0	3	3	3	3	3	3	1	1	1
0	0	0	3	3	3	3	3	3	1	1	1

B7 E7b9 Am7 B7 E7b9

TAB

4	4	3	4	3	3	1	1	0	2	0	2	1	1	4	4	3	4	3	3	1
2				1			2				2			2				1		
2				2			0			0	2			2				2		

Am7 Fmaj7 Am7

TAB

1	0	2	0	2	1	1	2	1	1	1	1	1	1	0	1	1	1	1	1
0				2		2	2	2	2	2	2	2	2	2	0	2	0	2	0
0				0		1			1						0	2	0	2	0

A Verse:

B E7#5b9

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

See Block Lyrics for Verse 2

Let ring...

TAB

	1	0	4	4	4	4	0	1	1	1	1	1	1
2			4	4	4	4		1	1	1	1	0	
0			4	4	4	4		0	0	0	0	2	
0			2	2	2	2		0		0			

Am⁷

Dm¹¹

- er. I need your love or

TAB 1 1 1 1 0 3 3 5 5 5 5 5

B 0 2 2 0 2 0 2 1 0 3 5 5 5 4 3

G¹³

Cmaj⁷

I will die. My ve - ry life

Let ring...

TAB 5 5 3 5 0 0 0 0 0 0 0 1 0

B 3 3 3 3 0 0 0 0 0 0 2 1 8 7

B⁷

Bb⁷b⁵

Am⁷

A^b7^b5

C⁶/G

is in your pow - er.

TAB 5 5 3 1 2 2 2 2 2 1 1

B 7 6 5 4 2 2 2 2 2 2 1

B7⁹/F# (F#dim)

B7⁹

B7

Will I _____ with - er _____ and fade or _____ bloom to _____

TAB: 1 1 1 1 | 1 1 3-1 | 0 0 2 2 | 1 1 2 2

B: 2 2 | 2 | 2 2 4 2 | 2 2

Am⁷

D⁷/A

_____ the sky? _____ Ág - ua de be - ber, _____

Let ring...

TAB: 0 1 1 1 | 2 2 1 0 3 | 3 3 3 3 | 0 2 0 2 | 0 2 2 2 | 0 2 2 2 | 5 4 5 4 | 5 5 4 3

B: 0 2 0 2 | 0 2 2 2 | 5 4 5 4 | 0 2 0 2 | 0 2 2 2 | 0 2 2 2 | 5 4 5 4 | 5 5 4 3

Dm⁷/A

Am⁷

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

Let ring...

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

B: 5 5 5 2 1 | 0 0 0 0 | 0 0 0 0 | 2 2 1 0 3

D7/A

Dm7/A

Am7

give the flow - er wa - ter to drink. —

TAB

3	3	3	3	3	3	1	1	1	1	1
5	5	5	5	5	5	3	0	0	0	0
4	4	4	3	3	3	0	2	2	2	2
5	5	5	5	5	5	0	0	0	0	0

D7/A

Dm7/A

Ag - ua de be - ber, — give the flow - er wa -

Let ring...

TAB

2	2	1	0	3	3	3	3	3	3	3	3	1	1	2	1
0	0	0	0	0	5	5	5	5	5	5	5	3	0	0	0
0	0	0	0	0	4	4	4	4	3	3	3	0	2	2	2
0	0	0	0	0	5	5	5	5	5	5	5	0	0	0	0

1.

Am7

2.

Am7

- ter to drink. — 2. The rain can fall — ter to drink. —

Let ring...

TAB

0	1	1	1	1	1	1	0	1	0	4	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0
0	2	2	2	2	2	2	0	2	2	4	0	2	2	2	2
0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0

B

Am⁷ B⁷ E⁷₉

TAB

1	1	1	1	1	1	1	1	4	4	3	4	3	3	1
0	0	0	0	0	0	0	0	2	2	2	2	1	2	
0			0	2	2		0	2			2			

Am⁷ B⁷ E⁷₉ Am⁷

TAB

1	1	1	1	4	4	3	4	3	3	1	1	1	0	0
0	2	0	2	0	2	2	2	1	2	0	2	0	2	0
0			0	2			2			2			0	2

B^bmaj⁷ Am⁷ B^bmaj⁷

TAB

5	3	5	0	0	0	0	5	3	5	3	3	1
3	3	3	1	1	1	1	3	3	3	3	3	
3	3	3	0	0	0	0	3	3	3	3	3	
			0		0							

Am⁷ B⁷ E⁷₉ Am⁷

TAB

1	1	1	1	4	4	3	4	3	3	1	1	1	0	0
0	2	0	2	0	2	2	2	1	2	0	2	0	2	0
0			0	2			2			2			0	2

B⁷ E⁷_{b9} Am⁷ Fmaj⁷

TAB
B

Am⁷ Repeat to fade

TAB
B

Verse 2:

The rain can fall on distant deserts
 The rain can fall upon the sea
 The rain can fall upon the flower
 Since the rain has to fall let it fall on me.

Água de beber
 Água de beber camará
 Água de beber
 Água de beber camará
 Água de beber
 Água de beber camará.

Portuguese lyrics

*Eu quis amar Mas tive medo
 E quis salvar meu coração
 Mas o amor sabe um segredo
 O medo pode matar o seu coração*

Água de beber...

*Eu nunca fiz coisa tão certa
 Entrei pra escola do perdão
 A minha casa vive aberta
 Abre todas as portas do coração*

Água de beber...

*Eu sempre tive uma certeza
 Que só me deu desilusão
 É que o amor É uma tristeza
 Muita mágoa demais para um coração*

Água de beber...

wave (vou te contar)

words & music by antonio carlos jobim

A classic Jobim song that has become a jazz standard. It was originally recorded on the 1967 album of the same name. The opening rhythm sounds good if it is lightly strummed, and the melody played at **A** should be played fingerstyle – the combination works well.

♩ ≈ 144

Dm7 G/D Dm7 G/D Dm7 G/D Dm7

The first system of music consists of three measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The middle staff shows a guitar accompaniment with chords and a melodic line. The bottom staff is a guitar tablature with fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

G/D Dm7 G/D Dm7 G/D

1. So close your

Gliss

The second system of music consists of three measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The middle staff shows a guitar accompaniment with chords and a melodic line. The bottom staff is a guitar tablature with fret numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

A

Dmaj7

B^bdim

Am7

Vocal line for system A, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A slur covers the final three notes (B4, A4, G4).

eyes, for that's a love - ly way to be, _____
 2. *Ad lib. Instrumental* - - - - -

Guitar line for system A, starting with a treble clef and a key signature of one sharp (F#). It features a series of chords: Dmaj7, B^bdim, and Am7. The Am7 chord is held for a longer duration. A 'Gliss' instruction is placed above the Am7 chord. The line ends with a final chord.

Light strum - - - - - Let ring - - - - - *sim.*

TAB for system A. The first four measures correspond to the Dmaj7 chord (5-7-7-5 on strings 2-5). The fifth measure is a glissando from the 4th fret to the 5th fret. The sixth measure is a B^bdim chord (3-2-0-2-5-5). The seventh measure is an Am7 chord (0-0-0-5-5-5). The eighth measure is a final Am7 chord (0-0-0-5-5-5).

D7^b9

Gmaj7

Gm⁶

Vocal line for system B, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4.

_____ a - ware _____ of things _____ your heart a - lone _____ was meant _____ to see. _____

Guitar line for system B, starting with a treble clef and a key signature of one sharp (F#). It features a series of chords: D7^b9, Gmaj7, and Gm⁶. A 'Gliss' instruction is placed above the D7^b9 chord. The line ends with a final chord.

TAB for system B. The first four measures correspond to the D7^b9 chord (5-5-5-5-7-5 on strings 2-5). The fifth measure is a glissando from the 5th fret to the 7th fret. The sixth measure is a Gmaj7 chord (3-3-3-3-3-3). The seventh measure is a Gm⁶ chord (2-3-5-2-4-3). The eighth measure is a final Gm⁶ chord (2-3-5-2-4-3).

F#13

F#7#5

B⁹

B7^b9

Vocal line for system C, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4.

The fun - da - men - tal lone -

Guitar line for system C, starting with a treble clef and a key signature of one sharp (F#). It features a series of chords: F#13, F#7#5, B⁹, and B7^b9. The line ends with a final chord.

TAB for system C. The first four measures correspond to the F#13 chord (2-4-3-2 on strings 2-5). The fifth measure is an F#7#5 chord (2-3-3-2). The sixth measure is a B⁹ chord (2-2-2-2-1). The seventh measure is a B7^b9 chord (2-3-1-2-2-1). The eighth measure is a final B7^b9 chord (2-3-1-2-2-1).

Bm⁷/E B^b7 A⁷

- li - ness goes _____ when - e - ver two can dream a dream to - geth -

TAB

3	3	3		0	6	6	5	5
4	4	4	4	3	7	7	6	6
					6	6	5	5

B

Dm⁷ G/D Dm⁷ G/D Dmaj⁷

- er. _____ You can't de - ny, don't

Gliss

TAB

5	5	7	7	5	7	7	7	10	9	5	5	5	5	
6	6	8	8	6	8	8				7	7	7	7	
5	5	7	7	0	5	7	7			6	6	6	6	4
0										5	5	5	5	

B^b dim Am⁷ D⁷b⁹

try to fight the ris - ing sea, _____ don't fight _____ the moon, _

Let ring -----

Gliss

TAB

		0	3	2	5	5	5	5	5	5	5	5	5	5	7	5
			3	2	5	5	5	5	5	5	5	5	5	5		3
5	4		2	0	0	0	0	0	4	4	4	4	4	4	4	4

Gmaj⁷ Gm⁶ F#¹³ F#^{7#5}

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

TAB

3	3	3	2-3	5	2	2	2	2	2
4	4	3	3	3	4	3	3	3	3
4	4	2	2	2	2	2	2	2	1
3	3	3	3						

B⁹ B^{7b9} Bm^{7/E}

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

TAB

2	3	2	2	3	3	3	4	3	0
2	1	3	3	3	3	3	4	3	0
2	2	2	2	2	4	4	4	4	3
1	1	1	2	2					

B^{b7} A⁷ Dm⁷ G/D Dm⁷ G/D

two can dream a dream to - geth - er.

TAB

6	6	5	5	1	1	3	3	1	3	3	3
7	7	6	6	1	1	3	3	1	3	3	3
6	6	5	5	2	2	4	4	2	4	4	4
6	6	5	5	0	0						

C

Gm7

C7/Bb

Am7

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

Hold chord... Hold chord...

TAB

10	10	10	10	8	8	8	8	5	5	5	5
11	11	13	11	10	10	11	10	5	5	5	5
10	10			8	8	10	11	5	5	5	5
12	12			8	8			5	5	5	5
10	10							5	5		

Fm7

Bb7/Ab

when your eyes met mine it was e -

Hold chord... Hold chord...

TAB

5	5	5	5	8	8	8	8	6	6	8	9	8
5	5	5	5	9	9	11	9	7	6	8	9	8
5	5	5	5	8	8			6	7	6		
5	5	5	5	8	8			6	7	6		
5	5	5	5	8	8			6	7	6		

Gm7

A7b9#5

A7

ter - ni - ty. (End Instrumental) By now we

Strum Gliss

TAB

6	3	3	6	6	5	6	10	9
3	3	3	6	6	5	6	10	9
3	3	3	6	6	5	6	10	9
3	3	3	6	6	5	6	10	9
3	3	3	6	6	5	6	10	9

D Dmaj7 B^bdim Am7

know the wave is on the way to be,

Gliss
Let ring -----

TAB

5	5	5	5	Gliss	3	2	5	5	5	5	5
7	7	7	7	4	2	0	5	5	5	5	5
6	6	6	6	5	4	2	5	5	5	5	5
7	7	7	7	4	5	4	5	5	5	5	5
5	5	5	5				0	0	0	(0)	4

D7^b9 Gmaj7 Gm6

just catch the wave don't be afraid of loving me...

Gliss

TAB

5	5	5	5	5	3	3	3	3	2	3	5	2
4	4	4	4	5	3	3	3	3	3	3	5	4
5	5	5	5	7	4	4	4	4	3	3	5	3
4	4	4	4	4	4	4	4	2	2	2	5	2
					3	3	3	3				

F#13 F#7#5 B⁹ B⁷9 Bm7/E

The fun - da - men - tal lone - li - ness goes when - e - ver

TAB

2	2	2	2	2	2	3	2	2	3	3	3	0
4	3	3	2	2	2	1	2	3	4	4	4	4
3	3	3	2	2	2	1	2	2	3	3	3	3
2	2	2	1	1	1	1	1	2	4	4	4	4

1. B \flat 7 A7 Dm7 G/D Dm7 G/D

two can dream a dream to - geth - er.

TAB

6	6	5	5	5	5	7	7	7	7	7	7
7	7	6	6	6	6	8	8	6	8	8	8
6	6	5	5	5	0	5	7	7	7	7	7
6	6	5	5	5	0	5	7	7	7	7	7

2. Dm7 G/D Dm7 G/D Dm7 G/D Dm7

- er.

TAB

5	5	7	7	7	7	7	7	7	7	7	7
6	6	8	8	6	8	8	8	8	8	6	6
0	5	7	7	0	5	7	7	7	7	0	5
5	5	7	7	7	7	7	7	7	7	7	7

G/D Dm7 G/D Dm7 G/D Repeat to fade

TAB

7	7	7	7	5	5	7	7	7	7	7	7
8	8	8	8	6	6	8	8	6	8	8	8
7	7	7	7	0	5	7	7	0	5	7	7
7	7	7	7	0	5	7	7	0	5	7	7



corcovado

quiet nights of quiet stars



desafinado

slightly out of tune



how insensitive

insensatez



if you never come to me

inutil paisagem



meditation

meditação



one note samba

samba de uma nota so



somewhere in the hills

o morro nao tem vez (favela)



the girl from ipanema

garota de ipanema



water to drink

agua de beber



wave

vou te contar



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