

		4/4 1212	3 (without int	tro)	
Intro: 4 measu	res of percuss	sion			
Bm7	Bb7	Am7 D7b5			
• • • •					
_		p-on a single note			
<b>Bm7</b> □ □ □	Bb7 • • • •	Am7 □□□	D7b5 ● T   T		
			_		
Other notes are b	ound to follow, G7 G7	but the root is still			
			F9	Ä	
		Ħ Ħ	•	•	
Novy this many and				□ 	
Bm7	e is the conse-qu Bb7	ience of the one we	G6	rougn	
	• • •				
As I'm bound to	⊔⊥⊔ he the unavoida	able conse-quence o	of vou		
Cm7	be the unavoida	F9	F9#5	BbMA7 Bb6	BbMA7 Bb6
There're so man	ny people who c	an talk and talk an	d talk and just	say no - thing.	or nearly no - thin
Bbm7	Eb7		G#MA7	· C	Am7-5 D7b5
	• • •	<u>-</u>			
		•			
		_			
I have used up all	l the scale I kno	w and at the end I'	ve come to no -	thing, or near	ly no - thing
I have used up all	the scale I kno	w and at the end I'	ve come to no -	thing, or near	ly no - thing
_				thing, or near	ly no - thing
Bm7	Bb7	Am7	D7b5	thing, or near	ly no - thing
So I come back to	b my first note,	as I must come bac	b to you	thing, or near	ly no - thing
Bm7	Bb7	Am7	b to you	thing, or near	ly no - thing
So I come back to	b my first note,	as I must come bac	b to you	thing, or near	ly no - thing
So I come back to	my first note,	as I must come bac EbMA7 D7	k to you	thing, or near	ly no - thing
So I come back to	o my first note, a	as I must come bac  EbMA7  The love I feel for years	k to you  b5  ou.	thing, or near	ly no - thing
So I come back to	my first note,	as I must come bac EbMA7 D7	k to you	thing, or near	ly no - thing
So I come back to	o my first note, a	as I must come bac  EbMA7  The love I feel for years	k to you  b5  ou.	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into th	my first note, and the state of	as I must come bace  EbMA7  The love I feel for years  G7+5  CMA7	k to you  b5  ou.	thing, or near	ly no - thing
So I come back to	my first note, and the state of	as I must come bace  EbMA7  The love I feel for years  G7+5  Ow, Re, Mi, Fa, S	k to you  b5  ou.	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Dm7  Any-one who was	o my first note, and the short sthe whole short in the sh	as I must come bace  EbMA7  The love I feel for years  G7+5  Ow, Re, Mi, Fa, S	k to you  b5  ou.  F9  Sol, La, Ti, Do	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Dm7  Any-one who was	o my first note, and the short sthe whole short in the sh	as I must come bace  EbMA7  The love I feel for years  G7+5  Ow, Re, Mi, Fa, S	k to you  b5  ou.  F9  Sol, La, Ti, Do	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Dm7  Any-one who was  Bm7	my first note, and the shape of	as I must come bace  EbMA7  The love I feel for your company c	k to you  b5  ou.  F9  G6  G6	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Dm7  Any-one who was  Bm7	my first note, and the shape of	as I must come bace  EbMA7  The love I feel for your company c	k to you  b5  ou.  F9  G6  G6	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Bm7  Any-one who was  Bm7  He will find hims	o my first note, and one note all and one show the whole show the	as I must come bace  EbMA7  The love I feel for your company c	k to you  b5  ou.  Sol, La, Ti, Do  7b5  G6  ote you know	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Bm7  Any-one who was  Bm7  He will find hims	o my first note, and one note all and one show the whole show the	as I must come bace  EbMA7  The love I feel for your company c	k to you  b5  ou.  Sol, La, Ti, Do  7b5  G6  ote you know	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Dm7  Any-one who was  Bm7  He will find hims  Bm7	my first note, and the shade one note all and the shade one show that the whole shade of the sha	as I must come bace  EbMA7  The love I feel for your company c	k to you  b5  ou.  Sol, La, Ti, Do  7b5  G6  ote you know  7b5  G6	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Dm7  Any-one who was  Bm7  He will find hims  Bm7	my first note, and the shade one note all and the shade one show that the whole shade of the sha	as I must come bace  EbMA7  The love I feel for your company c	k to you  b5  ou.  Sol, La, Ti, Do  cb5  ote you know  cb5  ote you know  cb6  ote you know	thing, or near	ly no - thing
So I come back to  Bm7  I will pour into the  Bm7  Any-one who was  Bm7  He will find hims  He will find hims	o my first note, and the shape of the shape	as I must come bace  EbMA7  the love I feel for years  CMA7  CMA7  Am7  W. Better play the n  Am7  W. Better play the n	k to you  b5  ou.  Sol, La, Ti, Do  cb5  ote you know  cb5  ote you know  cb6  ote you know		ly no - thing
So I come back to  Bm7  I will pour into the  Bm7  Any-one who was  Bm7  He will find hims  He will find hims	o my first note, and the shape of the shape	as I must come bace  EbMA7  the love I feel for years  CMA7  CMA7  Am7  W. Better play the n  Am7  W. Better play the n	k to you  b5  ou.  Sol, La, Ti, Do  cb5  ote you know  cb5  ote you know  cb6  ote you know		ly no - thing

## ONE NOTE SAMBA-G-Jobim/Hendricks

4/4 1...2...123 (without intro)

**Intro: 4 measures of percussion** 

Bb7 Bm7 Am7 **D7b5** This is just a little samba, built up-on a single note Bm7 Bb7 **D7b5** Am7 Other notes are bound to follow, but the root is still that note Dm7 G7#5 **G7** CMA7 Now this new one is the conse-quence of the one we've just been through Bb7 Bm7 Am7 D7b5 As I'm bound to be the unavoidable conse-quence of you F9 BbMA7 Bb6 BbMA7 Bb6 There're so many people who can talk and talk and talk and just say no - thing, or nearly no - thing Bbm7 Eb7 AbMA7 **Am7b5 D7b5** I have used up all the scale I know and at the end I've come to nothing, or nearly no - thing Bm7 Bb7 Am7 **D7b5** So I come back to my first note, as I must come back to you Bm7 Bb7 EbMA7 **D7b5** I will pour into that one note all the love I feel for you. Dm7 **G7** G7#5 CMA7 Any-one who wants the whole show, Re, Mi, Fa, Sol, La, Ti, Do Bm7 B<sub>b</sub>7 Am7 D7b5 **G6** He will find himself with no show. Better play the note you know Bm7 Bb7 Am7 **D7b5 G6** He will find himself with no show. Better play the note you know **A7** AbMA7 **G6** He will find himself with no show. Better play the note you know