

# ANTONIO CARLOS JOBIM

for guitar tab



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

# ANTONIO CARLOS JOBIM

for guitar tab

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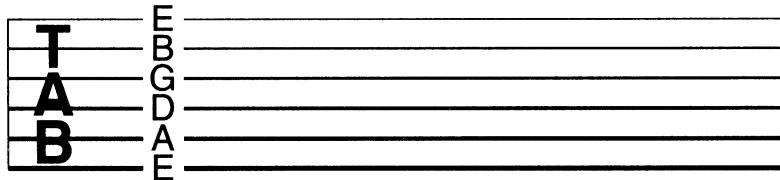
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# tablature & instructions explained

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.

*8va*

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

**Bend**

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

**DECORATIVE BEND**  
Bend the string as indicated, strike the string and release.

**PRE-BEND**  
Bend the string as indicated, strike the string and release.

**GHOST NOTE**  
The note is half sounded

**Bend**

**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.

**Uni**

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

**Bend**

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

**H**

**HAMMER-ON**  
Hammer a finger down on the next note without striking the string again.

**P**

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

**0 1 2 3**

**RAKE-UP**  
Strum the notes upwards in the manner of an arpeggio.

**0 1 2 3**

**RAKE-DOWN**  
Strum the notes downwards in the manner of an arpeggio.

**Harm**

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

# corcovado (quiet nights of quiet stars)

english words by gene lees  
music & original words by antonio carlos jobim

Corcovado literally means 'hunchback'. It is the name of the mountain overlooking Rio de Janeiro on top of which stands the statue of Christ The Redeemer with its outstretched arms embracing the city below. The music tells the story of a man who lives on the mountain dreaming of a simple life.

$\text{♩} \approx 126$

N.C.

Am<sup>6</sup>

A♭ dim

Gm<sup>7</sup>

C<sup>11</sup>

C<sup>13</sup>

Fmaj<sup>7</sup>

Fm<sup>6</sup>

Em<sup>7</sup>

Am<sup>7</sup>                    D<sup>7/A</sup>                    A♭ dim

The musical score shows three measures of music. The first measure is Am<sup>7</sup>, featuring a bass note and three chords. The second measure is D<sup>7/A</sup>, with a bass note and three chords. The third measure is A♭ dim, with a bass note and three chords. The tablature below shows the strings 5, 4, and 3 being played. Measure 1: T 5 5 5, A 5 5 5, B 5. Measure 2: T 3 3 3, A 5 4 5, B 4. Measure 3: T 3 3 3, A 4 4 5, B 4.

**A**

D<sup>9/A</sup>                    A♭ dim (add E)

The musical score shows a single measure of D<sup>9/A</sup>. The tablature shows strings 5, 4, and 3 being played. The lyrics are: "1. Qui - et \_\_\_\_ nights of qui - et stars, qui - et \_\_\_\_ chords from 2. Ad lib. Instrumental - - - -".

The musical score shows three measures of A♭ dim (add E). The tablature shows strings 5, 4, and 3 being played. Measure 1: T 5 5 5, A 5 5 5, B 5. Measure 2: T 5 5 5, A 5 4 5, B 4. Measure 3: T 5 5 5, A 4 4 5, B 4.

Gm<sup>7</sup>                    C<sup>9</sup>

The musical score shows a single measure of Gm<sup>7</sup>. The tablature shows strings 5, 4, and 3 being played. The lyrics are: "my gui - tar \_\_\_\_ float - ing on \_\_\_\_ the si - lence that".

The musical score shows three measures of C<sup>9</sup>. The tablature shows strings 5, 4, and 3 being played. Measure 1: T 5 5 3, A 4 4 3, B 3. Measure 2: T 3 3 3, A 3 3 3, B 3. Measure 3: T 3 3 3, A 2 2 2, B 2.

Fmaj<sup>7</sup>F<sup>6</sup>Fm<sup>7</sup>

sur - rounds \_\_\_\_\_ us. \_\_\_\_\_

Qui - et \_\_\_\_\_ thoughts and

A musical staff with three measures. The first measure shows a Fmaj7 chord with a bass note. The second measure shows an F6 chord with a bass note. The third measure shows an Fm7 chord with a bass note. Below the staff is a guitar tablature with six strings and six frets per string.

**TAB**

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

Fm<sup>6</sup>Em<sup>7</sup>

A7#5b9

qui - et dreams, \_\_\_\_\_

qui - et walks by \_\_\_\_\_

qui - et streams,

A musical staff with three measures. The first measure shows an Fm6 chord with a bass note. The second measure shows an Em7 chord with a bass note. The third measure shows an A7#5b9 chord with a bass note. Below the staff is a guitar tablature with six strings and six frets per string.

**TAB**

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

D<sup>9</sup>

and a \_\_\_\_\_ win - dow look - ing on \_\_\_\_\_ the moun -

A musical staff with two measures. The first measure shows a D9 chord with a bass note. The second measure shows a G7 chord with a bass note. Below the staff is a guitar tablature with six strings and six frets per string.

**TAB**

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

**B**Dm<sup>9</sup>G<sup>7</sup>D<sup>9/A</sup>

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

(End Instrumental) - - - - -

A♭ dim (add E)

Gm<sup>7</sup>C<sup>9</sup>Fmaj<sup>7</sup>

F<sup>6</sup>                    Fm<sup>7</sup>                    B<sup>b9</sup>

I who was lost and lone - ly,

TAB

Em<sup>7</sup>                    Am<sup>7</sup>                    Dm<sup>7</sup>

be - liev - ing life was on - ly

a bit - ter tra - gic

TAB

G<sup>7</sup>                    Em<sup>7</sup>                    A<sup>7#5b9</sup>

joke, have found with you

TAB

Dm<sup>7</sup>

**1.** G<sup>7</sup>      **2.** G<sup>7</sup>

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

**TAB**

D<sup>9/A</sup>

D<sup>9/A</sup>

**TAB**

Cmaj<sup>7add6</sup>

Cmaj<sup>7add6</sup>

**TAB**

# 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.

$\text{♩} \approx 112$

Dm<sup>6/9</sup>      B<sub>b</sub>13      Em<sup>7b5</sup>

TAB notation for the first section:

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

**A**

A<sup>7#5</sup>      A<sup>7</sup>      Dm<sup>7</sup>

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

TAB notation for the second section:

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

D♭ dim

Cm<sup>6</sup>

Sheet music and guitar tab for the first section. The music starts in D♭ dim and transitions to Cm<sup>6</sup>. The lyrics are: "I must have seemed when he". The tab shows a sequence of chords and notes across six strings.

Lyrics: I must have seemed when he

Tab (String 6 to 1):

T	10	10	10	11	10	11	10	10	9	10
A	9	9	9	9	9	8	8	8	7	7
B	8	8	8	8	8	7	7	7	7	7
	9	9	9	9	9	9	9	8	8	8

G<sup>7</sup>/B

Sheet music and guitar tab for the second section. The music starts in G<sup>7</sup>/B. The lyrics are: "told me that he loved me.". The tab shows a sequence of chords and notes across six strings.

Lyrics: told me that he loved me.

Tab (String 6 to 1):

T	8	7	6	5	5	3	3	3	3	3
A	8	8	4	6	7	3	3	3	3	3
B	7	7	5	7	0	0	0	0	0	0
					7				2	

B♭ maj<sup>13</sup>

Sheet music and guitar tab for the third section. The music starts in B♭ maj<sup>13</sup>. The lyrics are: "How un - moved and cold". The tab shows a sequence of chords and notes across six strings.

Lyrics: How un - moved and cold

Tab (String 6 to 1):

T	3	3	3	8	8	8	8	5	5	8
A	3	3	3	7	7	7	7	7	7	7
B	0	0	0	7	7	7	7	7	7	8
	2	2	6	6	6	6	6	6	6	8

E♭maj⁷

I must have seemed when he

**TAB**

```

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

```

A⁷♯⁵♭⁹

told me so sin - cere ly.

**TAB**

```

T 6 5 4 3 3 | 6 6 6
A 6 6 5 5 | 5 7 7
B 0 5 5 | 5 5 5

```

Cm⁷

Why he must have asked

**TAB**

```

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

```

B♭maj<sup>7</sup>      Em<sup>7b5</sup>      A<sup>7</sup>

did I just turn  
and stare in i - cy si -

**TAB**

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

Dm<sup>7</sup>      D♭<sup>7</sup>      Cm<sup>7</sup>

lence? \_\_\_\_\_ What \_\_\_\_\_

**TAB**

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

F<sup>7</sup>      Bm<sup>11</sup>      E<sup>7b9</sup>

was I to say? \_\_\_\_\_ What can you say \_\_\_\_\_

**TAB**

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

**B♭maj<sup>7</sup>♭5**

**1.** **A<sup>7</sup>**

**Dm<sup>7</sup>**

when a love af - fair is o - ver?

(b) **Hold chord...**

**Guitar Tab:**

T	5	4	5	8	7	6	5	5	5	5	5
A	7			6	5	5	5	3	3	5	5
B	7			5	0	0	3	3	3	3	3
	6							5	5	5	5

**2.** **A<sup>7</sup>**

**B♭maj<sup>7</sup>♭5**

love af - fair is o - ver?

**Guitar Tab:**

T	5	5	5	8	7	6	5	5	5	5	5
A	5	5	5	6	6	6	5	7	7	7	7
B	3	3	3	5	5	5	5	7	7	7	7
	5	5	5	0	0	0	7	7	7	7	7

Let ring...

**Gm<sup>6</sup>**

**Guitar Tab:**

T	5	5	3	3	3	3	3	3	3	3	6
A	7	7	3	2	2	2	2	3	3	3	5
B	7	7	2	3	3	2	2	3	3	2	7
	6	6		3	3	3	2	3	3	3	6

Dm<sup>7</sup>

A musical score for a Dm<sup>7</sup> chord. The top staff shows a treble clef, a key signature of one flat, and a bassoon-like sound. The bottom staff shows a bass clef and a guitar tablature. The guitar tablature has six horizontal lines representing strings, with vertical tick marks indicating finger placement. The first four strings have ticks at the 5th and 7th frets. The 6th string has ticks at the 5th and 6th frets. The 5th string has ticks at the 5th and 7th frets. The 4th string has ticks at the 5th and 6th frets. The 3rd string has ticks at the 5th and 7th frets. The 2nd string has ticks at the 5th and 6th frets. The 1st string has ticks at the 5th and 7th frets. The tablature ends with a 'rall.' instruction.

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 dôr  
O seu amôr  
Um amôr tão delicado  
Ah! Porque você  
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**

C<sup>6/9</sup>                      D<sup>b6/9</sup>

Gently

T A B

C<sup>6/9</sup>                      D<sup>b6/9</sup>                      C<sup>6/9</sup>                      D<sup>b6/9</sup>

T A B

C $\sharp$  $\flat$  A $\flat$  $\sharp$  $\natural$  G $\flat$  $\sharp$  $\flat$

rubato

Bell note

**A** A tempo  $\text{♩} \approx 88$

Cmaj $^7$

Bmaj $^7$ (add $^{13}$ )

B $\flat$ maj $^7$  $\flat$  $5$

There's no use

A $7\sharp\flat$  $9$

Dm $11$

of a moon - light glow -

Fm<sup>7</sup>      Fm<sup>6</sup>

or the peaks where win - ter snows.

Gliss

T 3 3 6 6 6 5 3 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3  
A 6 6 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3  
B 5 5 5 5 5 5 5 5 1 0 1 1 1 1 1 1 1 1 1 2 1 0 1 3

E<sup>13</sup>      E<sup>7#5</sup>      A<sup>9</sup>      A<sup>7b9</sup>

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

Let ring...

T 5 5 5 5 5 5 2 2 2 2 2 2 2 2 2 2 2 2  
A 6 6 6 6 6 6 4 4 4 4 4 4 3 3 3 3 3 3 3 3  
B 5 5 5 5 5 5 0 0 0 0 0 0 5 5 5 5 5 5 5 5

D<sup>7#9</sup>      G<sup>7#9</sup>      C<sup>13</sup>

eve - ning? What is the song with -

p.

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

F<sup>7</sup><sub>#9</sub>                            C maj<sup>7</sup>                            D<sub>b</sub><sup>9</sup><sub>#11</sub>

out you? \_\_\_\_\_ It's no - thing. \_\_\_\_\_

TAB

**B** %

C maj<sup>7</sup>                            B maj<sup>7</sup><sub>#13</sub>                            B<sub>b</sub> maj<sub>b</sub><sup>5</sup>

1. It may be \_\_\_\_\_

2. (%) Ad lib. Instrumental - - - -

TAB

A<sup>7</sup><sub>#5</sub><sub>b9</sub>                            D m<sup>11</sup>

you will ne - ver come,

TAB

Fm<sup>7</sup>                    Fm<sup>6</sup>

Gliss

**TAB**

E<sup>13</sup>                    E<sup>7#5</sup>                    A<sup>9</sup>                    A<sup>7b9</sup>

(End Instrumental)

**TAB**

D<sup>7#9</sup>                    G<sup>7#9</sup>                    C<sup>13</sup>

need me?                    Where would they lead me?                    With -

**TAB**

F<sup>7</sup>#9*To Coda ♣ Cmaj<sup>7</sup>*D<sup>b</sup>9#11*D.%%. al Coda ♣*

Musical score and tablature for the first section of the piece. The score consists of two staves: a vocal staff and a guitar staff. The vocal part starts in F<sup>7</sup>#9 and transitions to Cmaj<sup>7</sup>. The guitar part is in D<sup>b</sup>9#11. The tablature shows a six-string guitar with fingerings (e.g., 4, 4, 4, 5, 5, 3) and picking patterns (e.g., down-up, down-down). The vocal line includes lyrics: "out you, to no - where." The tablature is labeled "TAB".

*Coda ♣*Cmaj<sup>7</sup>D<sup>b</sup>9#11Cmaj<sup>7</sup>

Musical score and tablature for the Coda section. The vocal part remains in Cmaj<sup>7</sup>. The guitar part changes to D<sup>b</sup>9#11. The tablature shows a six-string guitar with fingerings (e.g., 3, 3, 3, 3, 3, 3) and picking patterns (e.g., down-up, down-down). The vocal line continues with "no - where, to no - where,". The tablature is labeled "TAB".

D<sup>b</sup>9#11rubato  
Cmaj<sup>7</sup>

rall.

D<sup>b</sup>9#11

Musical score and tablature for the final section. The vocal part starts in rubato Cmaj<sup>7</sup> and transitions to rallentando D<sup>b</sup>9#11. The guitar part follows the same pattern. The tablature shows a six-string guitar with fingerings (e.g., 3, 3, 3, 3, 3, 3) and picking patterns (e.g., down-up, down-down). The vocal line includes "to no - where." The tablature is labeled "TAB".

# meditation (meditação)

original words by newton mendonca  
english lyric by norman gimbel  
music by antonio carlos jobim

This piece should be played in a cool and contained style with the chord accompaniment gently supporting the melody. The original instrumental version was played on the piano.

$\text{♩} \approx 132$

C<sup>6</sup>                    B<sup>7</sup>                    B<sup>b13</sup>

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure shows a C<sup>6</sup> chord. The second measure shows a B<sup>7</sup> chord. The third measure shows a B<sup>b13</sup> chord. The fourth measure shows a B<sup>b13</sup> chord again. A 'Hold chord' instruction with a dashed line is placed below the third measure. The bottom staff is a guitar tablature (TAB) staff with six strings. It shows the fingerings for each note in the corresponding measures. The first measure has fingerings 5-5-5-5-5-5. The second measure has fingerings 5-5-5-8-7-5. The third measure has fingerings 8-7-10-8-7-6. The fourth measure has fingerings 8-7-8-6-5-6. The TAB staff includes column headers T, A, and B.

A<sup>7</sup>                    D<sup>9</sup>

The musical score continues with two staves. The top staff is a treble clef staff with three measures. The first measure shows an A<sup>7</sup> chord. The second measure shows a D<sup>9</sup> chord. The third measure shows a D<sup>9</sup> chord again. A 'Hold chord' instruction with a dashed line is placed below the first measure. The bottom staff is a guitar tablature (TAB) staff with six strings. It shows the fingerings for each note in the corresponding measures. The first measure has fingerings 8-6-5-5-5-5. The second measure has fingerings 5-5-5-4-5-5. The third measure has fingerings 5-3-5-5-7-6. The TAB staff includes column headers T, A, and B.

E<sup>7</sup>                    A<sup>7</sup>                    D<sup>9</sup>

**TAB**

G<sup>13</sup>                    C                    G<sup>7#5</sup>

**TAB**

**A** Verse:

Cmaj<sup>7</sup>add<sup>6</sup>

B<sup>7sus4</sup>

1. In my lone - li - ness,  
See Block Lyric for Verse 2

**TAB**

\*Fretted but not played

B<sup>7</sup>    Cmaj<sup>7</sup>add<sup>6</sup>

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	8
8	8	7	9	9	9	9	9	9	9	9	9	7
7	7	9	9	9	9	9	9	9	9	9	9	9
7				8	8	8	8	8	8	7		

Em<sup>11</sup>    A<sup>7#5</sup>    Dm<sup>7</sup>

ca - ress. \_\_\_\_\_ I \_\_\_\_\_

TAB

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

B<sup>b7</sup>

just think of you \_\_\_\_\_ and the thought \_\_\_\_\_

Hold chord

TAB

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

Em<sup>7</sup>

A<sup>7#5</sup>

**TAB**

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

Dm<sup>7</sup>

1.  
G<sup>9#5</sup>

2.  
G<sup>9#5</sup>

**TAB**

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

**B**

Fmaj<sup>7</sup>

Fm<sup>6</sup>

B<sup>b7</sup>

**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	10	7	7	7
8	8	8	8	8	8		8	8	

Em<sup>7</sup>                              Eb dim

**TAB**

8 8 7 10 9 8 7 10 9 8 7 5  
9 9 9 8 7 8 7 8 7 6 5  
8 9 9 7 7 7 7 5

Dm<sup>7</sup>                              G7#5                              C  
Cmaj7add6

**TAB**

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

B7sus4                              B7

**TAB**

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

\*Fretted but not played

Cmaj<sup>7</sup>add<sup>6</sup>Em<sup>11</sup>

Musical score and tablature for the Cmaj<sup>7</sup>add<sup>6</sup> chord progression. The score shows two staves: vocal and piano. The vocal part includes lyrics: "fades from out of the sky, for what else can I do?". The piano part features a bass line with eighth-note patterns. The tablature below shows a six-string guitar neck with fingerings: T 10, 9, 9; A 10, 9, 9; B 8. The progression then moves to Em<sup>11</sup>.

A<sup>7#5</sup>Dm<sup>7</sup>

Musical score and tablature for the A<sup>7#5</sup> and Dm<sup>7</sup> chord progression. The vocal part includes lyrics: "I will wait...". The piano part features a bass line with eighth-note patterns. The tablature below shows a six-string guitar neck with fingerings: T 6, 6, 6; A 6, 5, 5; B 5. The progression then moves to Em<sup>7</sup>.

B<sub>b</sub><sup>7</sup>Em<sup>7</sup>A<sup>7#5</sup> To Coda ♪

Musical score and tablature for the B<sub>b</sub><sup>7</sup>, Em<sup>7</sup>, and A<sup>7#5</sup> chord progression, leading to the Coda. The vocal part includes lyrics: "for you. Me - di - ta - tion how sweet life will be...". The piano part features a bass line with eighth-note patterns. The tablature below shows a six-string guitar neck with fingerings: T 7, 6, 6, 6; A 7, 6, 6; B 6. A note "Hold chord" is indicated above the tablature.

Dm<sup>7</sup>G<sup>13</sup>

A♭7♯5/G♭

*D.‰. al Coda ♣*

— when you come back to me.

**TAB**

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

*Coda ♣*Dm<sup>7</sup>G<sup>13</sup>C<sup>6</sup>B<sup>7</sup>

— when you come back to me.

**TAB**

5	5	5	5	7	8—7	10—8
4	5	5	5	8	7	7
3	5	5	5	7	7	6
3	3	3	3			

Hold chord .....

B♭<sup>13</sup>A<sup>7</sup>D<sup>9</sup>

**TAB**

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

Hold chord .....

E<sup>7</sup>                    A<sup>7</sup>

TAB

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

D<sup>9</sup>                    G<sup>13</sup>                    Cmaj<sup>7</sup>

TAB

5 5 5 5 5 4 | 5 3 5 5 5 4 | 5 5 5 4 4 3  
5 4 4 4 3 | 5 5 5 4 4 3 | 5 5 5 4 4 3  
5 5 5 4 4 3 | 5 3 5 5 5 4 | 5 5 5 4 4 3  
5 5 5 4 4 3 | 5 5 5 4 4 3 | 5 5 5 4 4 3

B♭maj<sup>13</sup>              Cmaj<sup>7</sup>              B♭maj<sup>13</sup>              rall.              C<sup>6/9</sup>

TAB

8 8 5 5 5 8 | 5 5 5 4 4 7 | 8 8 0 3 3 | 7 7 3 3  
7 7 5 5 5 7 | 5 5 5 4 4 7 | 7 7 3 3 | 5 5 3 3  
6 6 3 3 | 5 5 5 4 4 3 | 6 6 3 3 | 5 5 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.

$\text{♩} \approx 140$

**A**  
Dm<sup>7</sup>      D<sup>b</sup>7

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

TAB notation for guitar:

T	6	6									
A	5	5	6	6	6	6	6	6	6	6	4
B	7	7	7	7	7	6	6	6	6	6	3
	5	5	5	5	5	4	4	4	4	4	

Cm<sup>11</sup>      B<sup>7b5</sup>      Dm<sup>7</sup>

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

TAB notation for guitar:

T	1	1	1								
A	4	4	4	6							
B	3	3	3	8	6	6	6	6	6	6	6
	3	3	3	7	8	8	8	8	8	8	

D♭<sup>7</sup>                    Cm<sup>7</sup>                    B<sup>7b5</sup>

**TAB**

```

T 6 6 6 1 1 1 6 6 6
A 4 4 4 3 3 3 8 8 8
B 4 6 6 6 3 3 7 7 7

```

Fm<sup>7</sup>                    E<sup>7b5</sup>

**TAB**

```

T 6 6 6 6 6 6 6 6 6
A 9 9 9 9 9 9 9 9
B 8 8 8 8 8 7 7 7

```

E♭maj<sup>7</sup>                    A♭<sup>9</sup>                    Dm<sup>7</sup>                    D♭<sup>7</sup>                    Cm<sup>11</sup>

**TAB**

```

T 6 6 6 6 6 6 6 6 1
A 8 8 8 8 8 4 4 4 3
B 7 7 7 7 7 5 5 5 4

```

B<sup>7b5</sup>      B<sup>b6</sup>

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

TAB:

T	1	4	4	6	6	6	6	8	8	8	6
A	3	3	8	8	7	8	7	7	7	7	6
B	3	3	1	7	7	7	6				6

**B**      E<sup>b</sup>m<sup>7</sup>      A<sup>b7</sup>

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

Gloss

TAB:

T	6	8	9	11	9	8	6	9	7	6	4
A	7							5	6	6	5
B	6								6	6	6

D<sup>b</sup>maj<sup>7</sup>      D<sup>b</sup>6      D<sup>b</sup>maj<sup>7</sup>      D<sup>b</sup>6

no - thing or near - ly no - thing

TAB:

T	6	6	6	6	6	6	6	6	6	6
A	5	5	3	3	3	3	5	5	3	3
B	6	6	6	6	6	6	6	6	6	6

D♭m<sup>7</sup>

G♭7

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

**TAB**

Gloss: 4-6-7-9-7-6-4-7 | 5-4-2-4-3-4-2-4

P: 5-4-2-4-3-4-2-4

H: 5-4-2-4-3-4-2-4

C♭maj<sup>7</sup>Cm<sup>7b5</sup>B<sup>7b5</sup>

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

(End Instrumental) - - - - -

**TAB**

4-4-4-7-6-6-6 | 3-1-1-8-8-7-7

**C**Dm<sup>7</sup>

D♭7

Cm<sup>7</sup>

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

**TAB**

6-6-6-6-6 | 5-5-5-4-4 | 6-6-6-4-4 | 1-1-1-4-4 | 1-1-1-4-4 | 6-8-7

B<sup>7b5</sup>                      Dm<sup>7</sup>                      D<sup>b7</sup>

I will pour in - to \_\_\_\_ that one \_\_\_\_\_ note all the

**TAB**

```

T 6 6 6 6 6 6 6 1
A 8 8 5 5 5 5 5 4
B 7 7 7 7 7 7 6 3

```

Cm<sup>7</sup>                      B<sup>7b5</sup>

love I feel \_\_\_\_ for you. \_\_\_\_ A - ny -

**TAB**

```

T 1 1 1 6 6 6 6
A 4 4 4 8 8 8 8
B 3 3 3 7 7 7 7

```

Fm<sup>7</sup>                      E<sup>7b5</sup>                      E<sup>b</sup>maj<sup>7</sup>

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

**TAB**

```

T 6 6 6 6 6 6 6 6
A 9 9 9 9 9 9 9 4
B 8 8 8 8 8 8 8 5

```

A<sup>b</sup>9D<sup>b</sup>6C<sup>7</sup> 1.C<sup>b</sup>maj<sup>7</sup>

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

**TAB**

```

6   6
4   4   11  11   11   11   11   11   11   11   11   11
5   5   10  10   10   10   11   11   10   9    9    9    9
11  11   11  11   11   10   11   10   10   10   10   10   9
4           9           9           8           8           8           7

```

B<sup>b</sup>6

the note \_\_\_\_ you know. \_\_\_\_\_ This is

**TAB**

```

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

```

2.

C<sup>b</sup>maj<sup>7</sup>B<sup>b</sup>6

show. Bet - ter play \_\_\_\_\_ the note \_\_\_\_ you know.

**TAB**

```

11  11   11   11   11   11   11   11   11   11   11   11
9   9   8   9   8   9   8   9   8   9   8   9   8
10  10  10  10  10  10  10  10  10  10  10  10  6
8           8           7           7           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.

$\text{♩} \approx 142$

Gm<sup>7</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>

TAB

Dm<sup>7</sup>      [A] Gm<sup>7</sup>      Dm<sup>7</sup>

TAB

Gm<sup>7</sup>                      Dm<sup>7</sup>                      Gm<sup>7</sup>

É o que e - le fez \_\_\_\_\_ já

TAB

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

Dm<sup>7</sup>                      Gm<sup>7</sup>

foi \_\_\_\_\_ de - mais. \_\_\_\_\_ Mas

TAB

5	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3
6	6	6	6	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
7	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3
5				3	3	3	3	3	(3)				(3)		

Cm<sup>7</sup>                      F<sup>13</sup>                      B<sup>b</sup>maj<sup>7</sup>

o lhem bem \_\_\_\_\_ vo - cês \_\_\_\_\_ Quan - do

TAB

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

B♭<sup>7</sup>                      E♭maj<sup>7</sup>                      E♭m<sup>6</sup>                      Gm<sup>7</sup>                      Dm<sup>7</sup>                      To Coda ♪

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

**TAB**

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

**B**                      Cm<sup>7</sup>

Gm<sup>7</sup>

Mor - ro — pe —

**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	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3

Gm<sup>7</sup>                      Cm<sup>7</sup>                      Gm<sup>7</sup>

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

**TAB**

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

Cm<sup>7</sup>              Gm<sup>7</sup>              E♭7♯9      D7♯9      C7♯9

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

**TAB**

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

**C**

Gm<sup>7</sup>              Dm<sup>7</sup>

vai fa - lar. É um é dois, é très

**TAB**

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

Gm<sup>7</sup>              Dm<sup>7</sup>              Gm<sup>7</sup>

É cem, é mil a

**TAB**

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

Dm<sup>7</sup> Gm<sup>7</sup>

ba \_\_\_\_\_ tu - car. \_\_\_\_\_ o

TAB

Cm<sup>7</sup> F<sup>13</sup> B♭maj<sup>7</sup>

mor - ro não \_\_\_\_\_ tem vez \_\_\_\_\_ Mas se

TAB

B♭<sup>7</sup> E♭maj<sup>7</sup> E♭m<sup>6</sup> Gm<sup>7</sup> Dm<sup>7</sup>

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

TAB

Gm<sup>7</sup>

1.

2.

D.‰. al Coda ♀

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (3) and rests. The section ends with a repeat sign and two endings.

**1.** The first ending consists of a single measure of a Gm<sup>7</sup> chord followed by a measure of rests. The second ending begins with a measure of rests followed by a measure of a Gm<sup>7</sup> chord.

**2.** The second ending begins with a measure of rests followed by a measure of a Gm<sup>7</sup> chord.

**D.‰. al Coda ♀**

*Coda ♀*Gm<sup>7</sup>Gm<sup>7</sup>

Musical score and tablature for the coda section. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (3) and rests. The section ends with a repeat sign and two endings.

The first ending consists of a measure of rests followed by a measure of a Gm<sup>7</sup> chord.

The second ending begins with a measure of rests followed by a measure of a Gm<sup>7</sup> chord.

**TAB**

Dm<sup>7</sup>Gm<sup>7</sup>Dm<sup>7</sup>

Repeat to fade

Musical score and tablature for the final section. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with fingerings (1, 2, 3) and rests. The section ends with a repeat sign and two endings.

The first ending consists of a measure of rests followed by a measure of a Dm<sup>7</sup> chord.

The second ending begins with a measure of rests followed by a measure of a Gm<sup>7</sup> chord.

The third ending begins with a measure of rests followed by a measure of a Dm<sup>7</sup> chord.

**TAB**

# the girl from ipanema (garota de ipanema)

original words by vinicius de moraes  
english lyric by norman gimpel  
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.

$\text{♩} \approx 150$

F<sup>6/9</sup> Cm<sup>7</sup> Cm<sup>6</sup> F<sup>6/9</sup> Cm<sup>7</sup>

TAB

A

Cm<sup>6</sup> Fmaj<sup>9</sup>

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

TAB

G<sup>13</sup>

Musical score and tablature for G<sup>13</sup>. The score shows two staves of music with lyrics: "from I - pa - ne - ma goes walk - ing and when \_\_\_\_". The tablature below shows a guitar neck with strings 6, 5, 4, and 3. Fingerings: 5, 5, 3; 5, 4; 3. A "Hold chord" instruction is present.

Gm<sup>7</sup>G<sup>b7b5</sup>F maj<sup>7</sup>

Musical score and tablature for Gm<sup>7</sup>, G<sup>b7b5</sup>, and F maj<sup>7</sup>. The score shows three staves of music with lyrics: "she pass - es, each one \_\_\_\_", "she pass - es goes", and "Aaaah!". The tablature below shows a guitar neck with strings 6, 5, 4, and 3. Fingerings: 3, 3, 3, 1, 1, 0; 3, 3, 3, 1, 3; 2. A "Hold chord" instruction is present.

G<sup>b7</sup>F maj<sup>9</sup>

Musical score and tablature for G<sup>b7</sup> and F maj<sup>9</sup>. The score shows two staves of music with lyrics: "When she walks she's like \_\_\_\_" and "a Sam - ba that". The tablature below shows a guitar neck with strings 6, 5, 4, and 3. Fingerings: 2, 2, 2, 2, 2; 3, 3, 3, 3, 3; 2, 2, 2, 2, 2; 2, 2, 2, 2, 2; 8, 9, 9, 7, 9; 7, 8, 8, 7, 8; 9, 9, 7, 8; 9, 9, 7, 8; 3, 5, 4.

G<sup>13</sup>Gm<sup>7</sup>

swings so cool and sways so gentle, that when she passes, each one...

T 5 5 3 5 | 3 5 5 5 3 3 | 3 3 3 1 0  
A 4 4 3 4 | 3 3 3 3 | 3 3 3 1 3  
B 3 3 3 | 3 3 3 | 3 3 2 2

Hold chord...

G<sup>b7b5</sup>F maj<sup>7</sup>

she passes goes "Aaaah!"

T 1 1 1 3 | 1 1 1 1 0 | 1 1 1 1 1  
A 3 3 3 2 | 2 2 2 2 | 2 2 2 2  
B 2 2 1 1 | 1 1 1 1 | 1 1 1 1

**B**G<sup>b</sup>maj<sup>7</sup>C<sup>b9</sup>

Oh, but I watch her so sadly...

T 1 1 1 1 | 2 1 4 4 | 2 2 2 2  
A 2 2 3 3 | 3 3 3 4 | 2 2 2 2  
B 3 3 4 4 | 4 4 1 1 | 2 2 2 2

F#m<sup>9</sup>

How can I tell her I

TAB

2 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 1 1 1 2 2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2 2 2 2 2 2

D<sup>9</sup>

love her? Yes,

Gm<sup>9</sup>

TAB

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

E♭<sup>9</sup>

I would give my heart gladly. But each

TAB

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

Am<sup>7</sup>D<sup>7b9#11</sup>Gm<sup>7</sup>

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

TAB notation:

T	8
A	5
B	5

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

C

F maj<sup>9</sup>

me.  
Tall and tan and young \_\_\_\_\_ and love - ly, the girl \_\_\_\_\_  
(End Instrumental). . . . .

TAB notation:

T	2
A	2
B	2

3	3	3	3
2	2	2	2

8	9	9	9	7	8
7	7	7	7	7	7
8	8	8	8	8	8

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

G<sup>13</sup>

from I - pa - ne - ma goes walk - ing and when \_\_\_\_\_  
Hold chord

TAB notation:

T	5
A	5
B	3

4	3	4	3	5
3	3	3	3	3

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

Gm⁹                          G♭⁷♭⁵                          Fmaj⁷

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

Hold chord...

**TAB**

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

1. G♭⁷♭⁵                  2. G♭⁷♭⁵                  Fmaj⁷

She just does - n't see.

**TAB**

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

G♭⁷♭⁵                  Fmaj⁷                  G♭⁷♭⁵                  Repeat to fade

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

**TAB**

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

# 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.

$\text{♩} \approx 140$   
F maj<sup>7</sup>

Light strum

T A B

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

**A**  
(F maj<sup>7</sup>)

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

Finger style

T A B

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

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G<sup>7</sup><sub>b5</sub>

mel - o - dy,

Gm<sup>7</sup>

po - ets have com -

TAB

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

C<sup>7</sup>

pared it to a sym -

Am<sup>7</sup><sub>b5</sub>

pho - ny.

D<sup>7</sup><sub>b9</sub>

Hold chord -----

H

TAB

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

Gm<sup>7</sup>

A sym - pho - ny con - duc -

A<sup>7</sup><sub>b9</sub>

- ted by the

TAB

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

D<sup>7</sup>                    D<sup>7b9</sup>                    G<sup>7b9</sup>

light - ing of the moon, but our song of

TAB

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

G<sup>b</sup>maj<sup>7</sup>

love is slight - ly out of tune.

TAB

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

**B** Fmaj<sup>7</sup>                    G<sup>7b5</sup>

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

TAB

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

Gm<sup>7</sup>                                    C<sup>7</sup>

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

Hold chord

**TAB**

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

Am<sup>7b5</sup>                                    D<sup>7b9</sup>                                    Gm<sup>7</sup>

seem so rich.

Seems to me you've changed

Gliss

Gliss

**TAB**

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

B♭m    Am<sup>7</sup>    Bm<sup>7b5</sup>                                    E<sup>7#9</sup>

the tune we used to sing.

**TAB**

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

**C**A maj<sup>7</sup>

B♭ dim

B m<sup>11</sup>

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

**T  
A  
B**E<sup>7</sup>A maj<sup>7</sup>

B♭ dim

We used to har - mon - ise two souls in

**T  
A  
B**B m<sup>11</sup>E<sup>7</sup>A maj<sup>7</sup>

per - fect time,

now the song is

**T  
A  
B**

F#m<sup>7</sup>                                      Bm<sup>11</sup>

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	7
4	2	7		7	7		7	7	6
	2			7			7		

E<sup>7</sup>                                      Cmaj<sup>7</sup>                              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	6	6	4	5	4	5	3	5			
6	6	7	3	3	3	3	4				
7											

Dm<sup>11</sup>                                      G<sup>7</sup>                                      Gm<sup>7</sup>

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

**TAB**

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

F<sup>#</sup>dim                      G<sup>7</sup>                      C<sup>7</sup>

ly out of tune.

TAB

T	8	6	5	6	3	3	3	3	3	3	3	3
A	7	8	5	4	6	6	6	6	5	5	5	5
B	7	8	5	4	4	4	4	3	3	3	3	3

D                      Fmaj<sup>7</sup>                      G<sup>7b5</sup>

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

TAB

T	1	3	0	1	0	1	2	2	2	2	2	2
A	2	2	1	2	2	3	2	4	4	3	3	3
B	1	1	1	1	1	1	3	3	3	3	3	3

Gm<sup>7</sup>                      C<sup>7</sup>

join with me in har - - mo - ny and

H

Hold chord ----- H

TAB

T	2	2	2	2	3	3	0	1	3	6	5	4	5
A	4	4	4	4	3	3	3	3	3	3	5	4	5
B	3	3	3	3	3	3	3	3	3	3	3	3	3

Am<sup>7</sup>b5                    D<sup>7</sup>b9                    Gm<sup>7</sup>

Hold chord

TAB

B♭m                    Am<sup>7</sup>                    A♭ dim

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

TAB

G<sup>7</sup>                    B♭m<sup>7</sup>

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

TAB

E♭⁹                      G⁷                      Gm⁷                      C⁷♯⁹

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

**TAB**

T	6	6	3	5	6	6	6	6	0	1	0	4	5
A	6	6	4	4	5	4	4	3	3	3	3	3	3
B	6	5	5	5	6	5	5	5	3	3	3	2	3

F⁶⁹                      F⁶⁹

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
2	2	2	2	2	2	2	2	2	2	2	2	2	2
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
2	2	2	2	2	2	2	2	2	2	2	2	2	2
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.

$\text{♩} \approx 138$

The musical score consists of three staves. The top staff is a treble clef staff with chords indicated above the staff: Am<sup>7</sup>, B<sup>7</sup>, E<sup>7b9</sup>, and Am<sup>7</sup>. The middle staff is a bass staff with notes and rests. The bottom staff is a guitar TAB staff with six strings labeled T, A, B on the left. Below the staff are numerical fret positions. The score is divided into three sections by vertical bar lines, each section ending with a repeat sign and a double bar line. The first section starts with Am<sup>7</sup>, followed by B<sup>7</sup>, E<sup>7b9</sup>, and Am<sup>7</sup>. The second section starts with B<sup>7</sup>, followed by E<sup>7b9</sup>, Am<sup>7</sup>, and B<sup>b</sup>maj<sup>7</sup>. The third section starts with Am<sup>7</sup>, followed by B<sup>b</sup>maj<sup>7</sup>, and Am<sup>7</sup>.

B<sup>7</sup>      E<sup>7b9</sup>      Am<sup>7</sup>      B<sup>7</sup>      E<sup>7b9</sup>

T 4-4-3-4-3-3-1 | 1-0-2-0-2-0-1 | 4-4-3-4-3-3-1  
A 2-2-1-2-2-2-0 | 2-2-0-2-2-2-0 | 2-2-1-2-2-2-0  
B 2-2-1-2-2-2-0 | 2-2-0-2-2-2-0 | 2-2-1-2-2-2-0

Am<sup>7</sup>      Fmaj<sup>7</sup>      Am<sup>7</sup>

T 1-0-2-0-2-1 | 1-2-1-2-2-1 | 1-0-2-0-2-1  
A 0-2-0-2-0-2 | 2-2-2-2-2-2 | 0-2-0-2-0-2  
B 2-0-0-1-1-0 | 2-2-2-2-2-2 | 2-0-0-1-1-0

**A** Verse:  
B      E<sup>7#5b9</sup>

1. Your love is rain, my heart the flow -  
*See Block Lyrics for Verse 2*

Let ring...

T 2-1-0-4 | 4-4-4-0 | 1-1-1-1-1-1  
A 0-2-4-4 | 2-4-4-0 | 0-0-0-0-0-2  
B 0-0-0-0 | 0-0-0-0 | 0-0-0-0-0-0

**Am<sup>7</sup>**

I need your love or

**Dm<sup>II</sup>**

TAB:

```

T 1 1 1 0 3 3 5
A 0 0 0 2 6 6 5
B 2 2 0 0 5 5 4

```

**G<sup>13</sup>**

I will die.

**Cmaj<sup>7</sup>**

My ve - ry life

Let ring...

TAB:

```

T 5 5 3 5 0 0 0 0 0 1 0
A 4 4 4 0 0 0 0 0 2 1 8
B 3 3 3 3 3 3 0 3 3

```

**B<sup>7</sup>**

is

**B<sup>b7b5</sup>**

in

**Am<sup>7</sup>**

your pow

**A<sup>b7b5</sup>**

- er.

**C<sup>6/G</sup>**

TAB:

```

T 5 5 3 5 3 1 2 2 2 1
A 7 6 5 5 4 2 2 2 2 1
B 7 6 5 5 4 4 3 3 3

```

B<sup>7b9</sup>/F<sup>#</sup> (F<sup>#</sup>dim)B<sup>7b9</sup>B<sup>7</sup>

Will I \_\_\_\_\_ with - er \_\_\_\_\_ and fade or \_\_\_\_\_ bloom to \_\_\_\_\_

**TAB**

```

T 1---1---1---1
A 2---2---2
B 1---1---1
      2-----2
  
```

```

T 1---1---1---1
A 2---2---2
B 1---1---1
      2-----2
  
```

```

T 1---1---3---1
A 2---2
B 1---1---4---2
      2-----2
  
```

Am<sup>7</sup>D<sup>7/A</sup>

— the sky? — Ag - ua de be - ber, —

**TAB**

```

T 0---1---1---1
A 2---0---0---0
B 2---2---2---2
      0-----0
  
```

```

T 0---1---1---1
A 2---0---0---0
B 2---2---2---2
      0-----0
  
```

```

T 0-----0
A 2-----2
B 2-----2
      0-----0
  
```

Let ring...

```

T 0---1---1---1
A 2---0---0---0
B 2---2---2---2
      0-----0
  
```

```

T 0-----0
A 2-----2
B 2-----2
      0-----0
  
```

Dm<sup>7/A</sup>Am<sup>7</sup>

give the flow - er wa - ter to drink. — Ag - ua de be - ber, —

**TAB**

```

T 3---3---1---1
A 5---5---1---1
B 3---3---2---1
      5-----5
  
```

```

T 3---3---1---1
A 5---5---1---1
B 3---3---2---1
      5-----5
  
```

```

T 1---1---1---1
A 0---0---0---0
B 2---2---2---2
      0-----0
  
```

P

Let ring...

```

T 3---3---1---1
A 5---5---1---1
B 3---3---2---1
      5-----5
  
```

```

T 3---3---1---1
A 5---5---1---1
B 3---3---2---1
      5-----5
  
```

D<sup>7</sup>/A                    Dm<sup>7</sup>/A                    Am<sup>7</sup>

give the flow - er wa - ter to drink.

TAB

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

D<sup>7</sup>/A                    Dm<sup>7</sup>/A

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

Let ring...

TAB

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

1.                            2.

Am<sup>7</sup>                            Am<sup>7</sup>

- ter to drink. \_\_\_\_\_ 2. The rain can fall - ter to drink.

Let ring...

TAB

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

**B**Am<sup>7</sup>B<sup>7</sup>E<sup>7b9</sup>

Musical score and tablature for section B. The score consists of four measures of music for a six-string guitar. The tablature below shows the strings from top to bottom: T (6th string), A (5th string), and B (4th string). The first measure has notes at positions 1, 1, 1, 0, 0, 0. The second measure has notes at positions 1, 0, 2, 0, 2, 0. The third measure has notes at positions 4, 4, 3, 4, 3, 3. The fourth measure has notes at positions 1, 2, 2, 2, 2, 0.

Am<sup>7</sup>B<sup>7</sup>E<sup>7b9</sup>Am<sup>7</sup>

Musical score and tablature for section B continuation. The score consists of four measures of music for a six-string guitar. The tablature below shows the strings from top to bottom: T (6th string), A (5th string), and B (4th string). The first measure has notes at positions 1, 1, 1, 0, 2, 0. The second measure has notes at positions 4, 4, 3, 4, 1, 2. The third measure has notes at positions 3, 3, 1, 0, 2, 0. The fourth measure has notes at positions 1, 2, 0, 2, 0, 0.

B<sup>b</sup>maj<sup>7</sup>Am<sup>7</sup>B<sup>b</sup>maj<sup>7</sup>

Musical score and tablature for section B<sup>b</sup> maj<sup>7</sup>. The score consists of four measures of music for a six-string guitar. The tablature below shows the strings from top to bottom: T (6th string), A (5th string), and B (4th string). The first measure has notes at positions 5, 3, 5, 3, 3, 1. The second measure has notes at positions 0, 0, 1, 0, 0, 0. The third measure has notes at positions 5, 3, 5, 3, 3, 3. The fourth measure has notes at positions 1, 1, 1, 0, 0, 0.

Am<sup>7</sup>B<sup>7</sup>E<sup>7b9</sup>Am<sup>7</sup>

Musical score and tablature for section Am<sup>7</sup> continuation. The score consists of four measures of music for a six-string guitar. The tablature below shows the strings from top to bottom: T (6th string), A (5th string), and B (4th string). The first measure has notes at positions 1, 0, 2, 0, 2, 0. The second measure has notes at positions 4, 4, 3, 4, 1, 2. The third measure has notes at positions 3, 3, 1, 0, 2, 0. The fourth measure has notes at positions 1, 0, 2, 0, 2, 0.

B<sup>7</sup>      E<sup>7b9</sup>      Am<sup>7</sup>      Fmaj<sup>7</sup>

Am<sup>7</sup>      Repeat to fade

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 (you 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.

$\text{♩} \approx 144$

Dm<sup>7</sup>    G/D    Dm<sup>7</sup>    G/D    Dm<sup>7</sup>    G/D    Dm<sup>7</sup>

G/D    Dm<sup>7</sup>    G/D    Dm<sup>7</sup>    G/D

**A**

D maj<sup>7</sup>                      B♭ dim                      Am<sup>7</sup>

eyes, for that's a love - ly way to be,

2. *Ad lib. Instrumental* - - - - -

Gliss

Light strum - - - - -

Gliss

Let ring - - - - - sim.

**TAB**

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

D<sup>7b9</sup>                      G maj<sup>7</sup>                      G m<sup>6</sup>

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

Gliss

Gliss

**TAB**

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

F#13                      F#7#5                      B9                      B7b9

The fun - da - men - tal lone -

Gliss

**TAB**

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

Bm<sup>7</sup>/E    B♭<sup>7</sup>    A<sup>7</sup>

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

**TAB**

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

**B**

Dm<sup>7</sup>            G/D            Dm<sup>7</sup>            G/D            D maj<sup>7</sup>

- er. \_\_\_\_\_ You can't de - ny, don't

**TAB**

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

Gliss    Gliss  
    Gliss

B♭ dim    Am<sup>7</sup>    D 7♭9

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

**TAB**

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

Let ring ..... !    Gliss

5 0 0 (0) 0 0 0 0 5

Gmaj<sup>7</sup>                    Gm<sup>6</sup>                    F#13                    F#7#5

**TAB**

B<sup>9</sup>                    B7b<sup>9</sup>                    Bm<sup>7</sup>/E

**TAB**

Bb<sup>7</sup>                    A<sup>7</sup>                    Dm<sup>7</sup>                    G/D                    Dm<sup>7</sup>                    G/D

**TAB**

**C**Gm<sup>7</sup>C<sup>7/B♭</sup>Am<sup>7</sup>

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

Hold chord... Hold chord...

T	10	10	11	13	11	10	8	8	10	11	10	8	5	5	5	5
A	11	10	10	10	9	9	9	9	10	11	10	5	5	5	5	5
B	10	12	12	8	8	8						5	5	5	5	5

Fm<sup>7</sup>B♭<sup>7/A♭</sup>

when your eyes met mine it was e -

Hold chord...

Hold chord...

T	5	5	5	5	8	8	9	9	11	9	8	6	6	8	9	8
A	5	5	5	5	8	8	8	8	8	8	8	7	7	6	6	
B	5	5	5	5	8	8						6	6	6	6	

Gm<sup>7</sup>A<sup>7b9#5</sup>A<sup>7</sup>

ter - ni - ty.

(End Instrumental) - - - - !

By now we

Gliss

Gliss

Strum - - - -

T	6	3	3	3	6	6	6	5	6	10	9					
A	3	3	3	3	6	6	6	6	6							
B	3	3	3	3	5											

**D** D maj<sup>7</sup>      B♭ dim      Am<sup>7</sup>

know the wave is on the way to be,

Gliss  
Let ring

**TAB**

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

D<sup>7b9</sup>      G maj<sup>7</sup>      G m<sup>6</sup>

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

Gliss  
Gliss

**TAB**

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

F#13      F#7#5      B<sup>9</sup>      B<sup>7b9</sup>      Bm<sup>7</sup>/E

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

**TAB**

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

**1.**

B<sup>b7</sup>      A<sup>7</sup>      Dm<sup>7</sup>      G/D      Dm<sup>7</sup>      G/D

two can dream a dream to - geth - er.

**TAB**

```

T 6 6 5 5 5 5 6 6 8 8 6 5 7 7 0 0
A 7 7 6 6 6 6 5 5 8 8 7 7 5 5 7 7
B 6 6 5 5 5 5 0 0 7 7 7 7 0 0

```

**2.**

Dm<sup>7</sup>      G/D      Dm<sup>7</sup>      G/D      Dm<sup>7</sup>      G/D      Dm<sup>7</sup>

er.

**TAB**

```

T 5 5 7 7 7 7 8 8 6 5 7 7 0 0
A 6 6 8 8 6 6 8 8 7 7 7 7 0 0
B 5 5 7 7 7 7 5 5 7 7 7 7 0 0

```

G/D      Dm<sup>7</sup>      G/D      Dm<sup>7</sup>      G/D      *Repeat to fade*

**TAB**

```

T 7 7 7 7 5 5 7 7 8 8 6 5 7 7 0 0
A 8 8 8 8 6 6 8 8 7 7 7 7 5 5 7 7
B 7 7 7 7 5 5 7 7 0 0 7 7 7 7 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

meditaçao



## 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



ISBN 0-7119-5198-5



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