

Bossa Nova Fakebook

A Felicidade

Songbook □ Bossa Nova

The musical score for "A Felicidade" is written in 2/4 time and consists of ten staves of guitar notation. The chords and other markings are as follows:

- Staff 1: C7M(9), C7M(9), Em7
- Staff 2: B7(b9), Em7, A7, Dm7, G7, C7M(9), Bm7(b5)
- Staff 3: E7(b9), Am7, Gm7, C7(9), F7M
- Staff 4: Dm7(9), Am7, D7(9), Am7, D7(9), Dm7
- Staff 5: Am7, C7M(9), F7, C7M(9)
- Staff 6: Gm7, C7(9), F7M, F6, G7, G7
- Staff 7: C7, C7M(9), F#m7(b5), B7(b9), Em7, A7
- Staff 8: Dm7, E7/G#, Am, Am/G, D7/F#, Dm/F
- Staff 9: Am7, Am6, Am(b6), Am7, Am6

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Água de beber

TOM JOBIM E VINICIUS DE MORAES

*6/8 e - head
tr. = so
pl. = so
trumpet head - ...*

Introdução

Musical notation for the introduction, consisting of three staves in 2/4 time. The key signature has two sharps (F# and C#). The notes are: Staff 1: Bm7, C#7, F#7(b13), Bm7, C#7, F#7(b13). Staff 2: Bm7, G7M, Bm7, F#m7(b5) (1ª vez), Bm7 (2ª vez), Voz. Staff 3: C#7, F#7(b13), Bm7, E7(9), Em7(9).

38

Musical notation for the main body, consisting of three staves. The key signature has two sharps. The notes are: Staff 1: A7(13), D7M(9), D₉⁶, C#7, F#7(b13). Staff 2: Bm7, D7(9), C#7, F#₄⁷, Bm7. Staff 3: B7, E7, Em7(9), Bm7, F#m7(b5). The piece ends with a double bar line and the instruction "DC. sem repetição".

BATIDA DIFERENTE

Handwritten musical score for "Batida Diferente". The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The chords used are: C#m7, C#9, Bm7, Bb9#11, AM#7, Em7, A#9, Dm#7, D#9, Dm7, G#9, F#m7, Bb9, Bm#11, and Bb9#11. The melody is written in a treble clef. There are some handwritten annotations: "Intro" on the first staff, "Solo" on the third staff, and "End = 1x" at the bottom.

End = 1x

Bésame Mucho

Bolero (Slow) (♩ = 120 or other)

Consuelo Velazquez

A D_{MI}^6 G_{MI}^6

Bé - sa - me, bé - sa - me mu - cho,
Bé - sa - me, bé - sa - me mu - cho.

G_{MI}^6 G_{MI}^6 $D^{7(b9)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$

co - mo si fue - ra es - ta no - che la úl - ti - ma
Each time I cling to your kiss I hear mu - sic di -

D_{MI}^6 $(A^{7(b9)(\#5)})$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$

vez. Bé - sa - me
vine. Bé - sa - me

G_{MI}^6 D_{MI}^6 $(B_{MI}^{7(b5)})$

mu - cho, que ten - go mie - do per -
mu - cho. Hold me, my dar - ling, and

$E^{7(b9)}$ $A^{7(b9)}$ D_{MI}^6

der - te, per - der - te o - tra vez.
say that you'll al - ways be mine.

B G_{MI}^6 D_{MI}^6

Que - ro te - ner - te muy cer - ca mi - rar - me en tus
This joy is some - thing new, my arms en - fold - ing you.

$E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^6 $(D^{7(b9)})$ G_{MI}^6

o - jos, ver - te jun - to a mí, pien - sa que tal vez ma -
Nev - er knew this thrill be - fore. Who ev - er thought I'd be

D_{MI}^6 E^7 $B^b7(b9)$ $A^{7(b9)}$

ña - na yo ya es - ta - ré le - jos muy le - jos de ti.
hold - ing you close to me, whis - p'ring, "It's you I a - dore."

C D_{MI}^6 G_{MI}^6

bé - sa - me mu - cho

G_{MI}^6 G_{MI}^6 $D^{7(b9)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$

co - mo si fue - ra es - ta no - che la úl - ti - ma
 each lit - tle dream would take wing and my life would be

D_{MI}^6 $(A^{7(b9)(\#5)})$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$

vez. Bé - sa - me
 through. Bé - sa - me

G_{MI}^6 D_{MI}^6 $(B_{MI}^{7(b5)})$

mu - cho, que ten - go mie - do per -
 mu - cho. Love me for - ev - er and

$E^{7(b9)}$ $A^{7(b9)}$ D_{MI}^6 (A^7)

der - te, per - der - te des - pués.
 make all my dreams come true.

Alternate changes (Joao Gilberto)

A , D_{MI}^9 G_{MI}^9/D $E^b_{MI}^{6/9}$ G_{MI}^9 $D^{7(b9)}$ G_{MI}^9 $A^{7(b9)(\#5)}$ D_{MI}^9

$A_{MI}^{7(b5)}$ $D^{7(\#5)}$ G/B $B^b_{MI}^{6/9}$ D_{MI}^9 C_{MI}^6 $E^{7(b9)}/B$ G_{MI}^6 $B^b(B^b\circ 7)$ D_{MI}^9

B $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^9 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^9 G_{MI}^7 D $C^{\#o 7}$ C_{MI}^7 C_{MI}^6 E^7_{SUS} B $E^{7(b9)}/B$ G_{MI}^6 B^b $B^b\circ 7$

C D_{MI}^9 G_{MI}^9/D $E^b_{MI}^{6/9}$ G_{MI}^9 $D^{7(b9)}$ G_{MI}^9 $A^{7(b9)(\#5)}$ F_{MA}^9

A_{MI}^9 $D^{7(\#5)}$ G/B $B^b_{MI}^6$ D_{MI}^9 C_{MI}^6 $E^{7(b9)}/B$ G_{MI}^6 $B^b(B^b\circ 7)$ D_{MI}^9

- LOUIS BONFI

BLACK ORPHEUS

(JAZZ)

Handwritten musical score for "Black Orpheus" by Louis Bonfi. The score consists of ten staves of music with various chord notations and melodic lines. The chords are: A-, B-7b5, E7b9, A-, B-7b5, E7b9, A-, D-7, G7, Cmaj7, C#07, A7b9, D-7, G7, C6, Fmaj7, B-7b5, E7b9, A-, B-7b5, E7b9, A-, B-7b5, E7b9, A-, E-7b5, A7b9, D-, D-, D-7/C, B-7b5, E7b9, A-, A-7/G, Fmaj7, B-7b5, E7b9, A-, B-7b5, E7b9.

D.S. al fine
LAST X ONLY

Handwritten musical score for the final section of "Black Orpheus". It consists of two staves of music with chord notations: A-, D-7, A-7, D-7, A-7, D-7, E-7, A-, FINE.

BLUE BOSSA

51.
KELLY MANN

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bottom staff shows chords: C-7, a slash, and F-7.

Handwritten musical notation for the second system. The bottom staff shows chords: a slash, D-7 b5, G7, and C-7.

Handwritten musical notation for the third system. The bottom staff shows chords: a slash, Eb-7, Ab7, and Dbm7.

Handwritten musical notation for the fourth system. The bottom staff shows chords: a slash, D-7 b5, G7, and C-7.

Handwritten musical notation for the fifth system. The bottom staff shows chords: D-7 b5 and G7. To the right of the staff, the text reads: "PLAY LAST 4 BARS TWICE MORE TO EN".

JOE HENDERSON - "PAGE ONE"

74.
(BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

-JOBIM

The musical score is written on ten staves. The chords and melodic lines are as follows:

- Staff 1: Chords: D-, D-7/c, E7/B, E7 b9. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 2: Chords: E-7 b5, A7 b9, D-, E-7 b5, A7 b9. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 3: Chords: D-, D-7/c, E7/B, E7, A-. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 4: Chords: Bb maj7, E-7 b5, A7 b9. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 5: Chords: D-, D-7/c, E7/B, E7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 6: Chords: E-7 b5, A7 b9, D-, D7 b9. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 7: Chords: G-, G-7/F, A7 b9/E, D-, D-7/c. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 8: Chords: B-7 b5, E-7 b5, A7 b9, D-, A7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 9: Chords: Dmaj7, B7 b13/D#, E-7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.
- Staff 10: Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4.

Handwritten musical notation on ten staves. The notation includes notes, rests, and various chord symbols. The chords are: E-7, A7, D0, Dmaj7, F#-7, F0, E-7, E7, E-7b5, A7b9, Dmaj7, Dmaj7/C#, B-7, E7, F#7, B-7, Bb-7, A-7, D7b9, Gmaj7, C7, F#-7, B7, E7, E-7, A7/G, F#-7, B7, E7, E-7, A7, D, (E-7b5 A7b9).

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFINADO, PLAYS"
GARY BURTON - "ALONE AT LAST"

94.

BASSA

CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

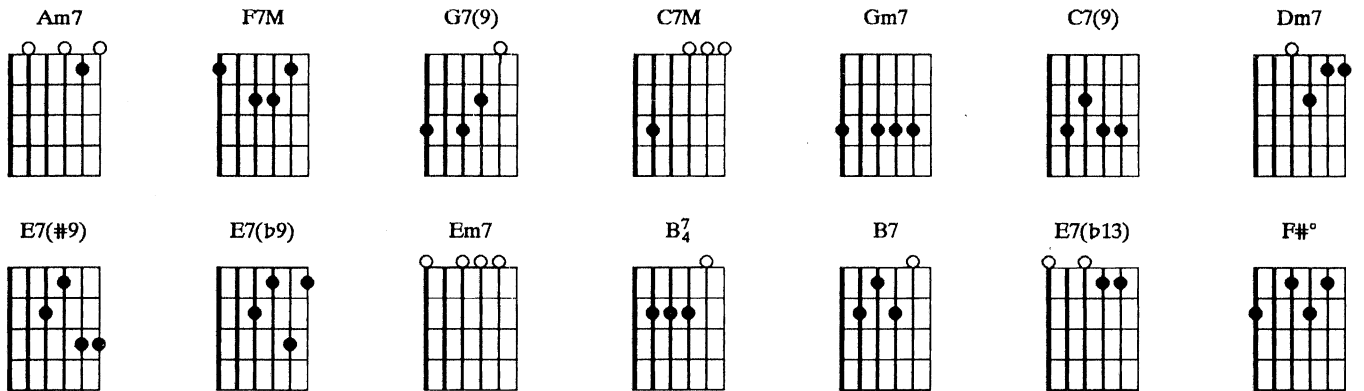
Handwritten musical score for "CORCOVADO - ('QUIET NIGHTS...') - JOBIM". The score is written on ten staves with various musical notations including notes, rests, and chords. The key signature has one flat (Bb) and the time signature is 4/4. The score includes an introduction marked "INTRO - SLOWLY" and ends with "(LAST X ONLY)".

Chords and annotations visible in the score include:

- Staff 1: A-7, Bb7, A-7, A-7/G, G-7, C7
- Staff 2: Fmaj7, Bb7, A-7, A-7/G, D/F#, F7 (NO BASS)
- Staff 3: D7/A, A-7, A-7, A-7
- Staff 4: G-7, C7sus4, F7, Fmaj7, Fmaj7
- Staff 5: F-7, Bb7, E-7, A7 (bis)
- Staff 6: D7, D-7, A-7, A-7
- Staff 7: D7/A, A-7, A-7, A-7
- Staff 8: G-7, 3-1, C7sus4, F7, Fmaj7, Fmaj7
- Staff 9: F-7, F-7, E-7, A-7
- Staff 10: D-7, G7b9, E-7, A7
- Staff 11: D-7, G7, C6, F7E

Deixa

BADEN POWELL E VINICIUS DE MORAES



Am7 / / / F7M / G7(9) / C7M / Gm7 C7(9) F7M / / / Dm7 / E7(#9) / Am7 / / /
 Dei—xa Fale quem quiser falar meu bem Dei—xa Deixa o cora—ção falar também

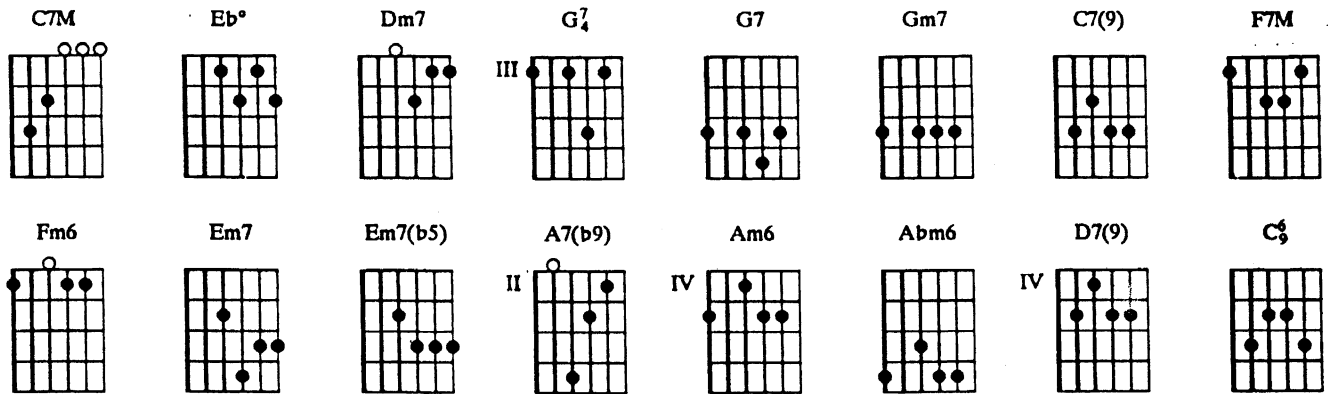
F7M / E7(b9) / Am7 / / / Em7/ B₄ B7 Em7/ E7(b13) / Am7 / / / F7M
 Porque ele tem razão demais quando se queixa Então a gente Deixa, deixa, dei—xa, dei—xa

/ G7(9) / C7M / Gm7 C7(9) F7M / / / Dm7 / E7(#9) / Am7 / / /
 Ninguém vive mais do que uma vez Dei—xa Diz que sim pra não dizer talvez

B7 / / / E7(b9) / / / Am7 / / / F#° / / / E7(b9) / / / Am7/
 Dei—xa A paixão também existe Dei—xa Não me deixes ficar triste

Eu sei que vou te amar

TOM JOBIM E VINICIUS DE MORAES



C7M / / / **Eb°** / / / **Dm7** / / / **G₄** / **G7** / **Gm7** / / / **C7(9)**
 Eu sei que vou te amar Por toda a minha vida eu vou te amar Em cada despedida eu vou te amar
 / / / **F7M** / / / **Fm6** / **Em7** / **Eb°** / **Dm7** / **G₄** / **G7** / **Em7(b5)** / **A7(b9)** /
 Desesperadamente Eu sei que vou te amar E ca—da verso meu será Pra te dizer
Am6 / / / **Abm6** / / / **C7M** / // **Eb°** / / / **Dm**
 que eu sei que vou te amar Por toda a minha vida Eu sei que vou chorar A cada ausência tua
 / / / **G₄** / **G7** / **Gm7** / // **C7(9)** / / / **F7M** / // **Fm6** / //
 eu vou chorar Mas cada volta tua há de apagar O que esta ausência tua me causou
Em7 / // **Eb°** / / / **Em7(b5)** / // **A7(b9)** / / / **D7(9)** / // **G₄**
 Eu sei que vou sofrer A eterna desventura de viver A espera de viver ao lado teu
 / **G7** / **C#**
 Por toda a minha vida

The musical score consists of three staves of music in treble clef. The first staff begins with a chord of A7(b9) and contains a melodic line with eighth and quarter notes. The second staff continues the melody with chords Fm6, Em7, Eb° (diminished triad), and Em7(b5). The third staff concludes the piece with chords A7(b9), D7(9), G⁷/₄ (sus4), G7, and C⁶/₉ (sus9). A repeat sign is present at the end of the first staff, with a bracket above it labeled "2ª vez" (2nd time) and a chord of F7M (first inversion) indicated for the second iteration.

Favela

Antonio Carlos Jobim

Med. Bossa Nova **A** (G13) F13 G13 F13
 GMI7 F/G GMI7 F/G

(G13) F13 G7(#9) GMI7
 GMI7 F/G

CMI7 F13 (BMI7) Bb7
 BbMA7

EMI7(b5) EbMI6 GMI7 DMI7 GMI7

B CMI7 GMI7 CMI7 GMI7

CMI7 GMI7 Eb7(#9) D7(#9) (CMI7) C7(#9)

(G13) Ab13 G13 Ab13
 GMI7 F/G GMI7 F/G

C (G13) Ab13 G7(#9) GMI7
 GMI7 F/G GMI7

CMI7 F13 (BMI7) Bb7
 BbMA7

EMI7(b5) EbMI6 GMI7 DMI7 GMI7

F/G may be replaced by Dmi7 throughout.

THE GIRL FROM IPANEMA

- JOHIM

171.

359A)

Handwritten musical score for "The Girl from Ipanema" by Jobim. The score is written on ten staves. The first staff begins with the chord Fmaj7. The second staff contains the first ending, marked "1. Fmaj7" and "Gb7". The third staff contains the second ending, marked "2. Fmaj7" and "Gbmaj7". The fourth staff contains the chord B7 and F#-7. The fifth staff contains the chord D7 and G-7. The sixth staff contains the chord Eb7, A-7, and D7 b9. The seventh staff contains the chord G-7, C7 b9, and Fmaj7. The eighth staff contains the chord G7, G-7, and Gb7. The ninth staff contains the chord Fmaj7 and (Gb7). The tenth staff is a blank staff with a double bar line.

In the Red Flower

J. Neves

130 - concert

FMaj7 D7b9 D7b9 Gm C9

FMaj7 Am7b5 D7 Em7 Fdim D7/F#

Gm7 Bbm6 Am7 Abdim

Gm7 C9 C9#5 FMaj7 D7b9 G9 C9

FMaj7 D7b9 Gm C9

FMaj7 Am7b5 D7 Em7 Fdim D7/F#

Gm7 Bbm6 Am7 Abdim

Gm7 C9sus C7b9 F6 D7b9 Gm7 C9

MEDITATION

- A.C. JOBIM

(BASS)

Handwritten musical score for bass guitar, showing six staves of music. The score includes various chords and fingering diagrams (e.g., C6, B7, A7, D-7, E-7, Fmaj7, Eb7, D-7, G7). The music is written in a single system with a treble clef and a 4/4 time signature. The chords are written above the notes, and the fingering diagrams are written below the notes. The score ends with a double bar line and a repeat sign.

2c. d

Handwritten musical score for bass guitar, showing a single staff of music. The score includes various chords (Bb7, A7b9, Ab7, G7b9, C6, (D-7 G7)) and a treble clef. The music is written in a single system with a 4/4 time signature. The chords are written above the notes, and the fingering diagrams are written below the notes. The score ends with a double bar line and a repeat sign.

Antonio Carlos Jobim - "The Composer of Desafinado, Plays"

MY LITTLE BOAT

RODER 10
MENSICAL

309.

(BOSSA)

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The first measure contains a whole note chord G minor. The second measure contains a slash. The third measure contains two chords: D-flat 7 and G 7. The fourth measure contains two chords: G 7 and G 7.

Second system of musical notation. The top staff continues the melody. The bottom staff contains chords: F minor in the first measure, a slash in the second measure, B 7 and E 7 in the third measure, and B 7 and E 7 in the fourth measure.

Third system of musical notation. The top staff continues the melody. The bottom staff contains chords: E 7 minor in the first measure, a slash in the second measure, A 7 and D 7 in the third measure, and A 7 and D 7 in the fourth measure.

Fourth system of musical notation. The top staff continues the melody. The bottom staff contains chords: G minor in the first measure, E 7 (b9) in the second measure, A 7 in the third measure, and D 7 (b9) in the fourth measure. The system ends with a double bar line and repeat dots.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

O nosso amor

TOM JOBIM E VINICIUS DE MORAES

C_9^6	$C\#^\circ$	Dm7	G7(9)	C7(9)	
	III				
F7M	F#m7(b5)	B7(b9)	Em7(9)	A7(b9)	Fm6
				II	

C_9^6 / / / / / $C\#^\circ$ / Dm7 / G7(9) / Dm7 / G7(9) / C_9^6 / / / / / $C\#^\circ$ / Dm7
 O nos—so amor vai ser assim Eu pra você Vo-cê pra mim O nos—so amor vai ser assim
 / G7(9) / Dm7 / G7(9) / C_9^6 / C7(9) / F7M // F#m7(b5) / B7(b9) /
 Eu pra você Vo-cê pra mim Triste—za eu não quero nunca
 Em7(9) // A7(b9) / / / / Dm7 / Fm6 / C_9^6 / / / / / / / / / /
 mais Vou fazer você feliz Vou querer viver em paz O destino é quem me diz O nos—so
 /
 amor ...

The musical score consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written in a simple, flowing style. Above the staff, the following chords are indicated: C_9^6 , $C\#^\circ$, C_9^6 , $C\#^\circ$, and Dm7. A repeat sign is placed after the first two chords. The second staff continues the melody with chords G7(9), Dm7, G7(9), and C_9^6 . A first ending bracket covers the last two measures, leading to a second ending with C_9^6 . The third staff features a bass line with chords C7(9), F7M, F#m7(b5), B7(b9), and Em7(9). The word "FIM" is written below the first measure. The fourth staff continues the bass line with chords A7(b9), Dm7, and Fm6. The fifth staff concludes the piece with a C_9^6 chord and the instruction "Ao [repeat sign] e FIM".

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Form is
AABA
Final is AAB-Atcoda

1 Note Solo

(A)

Bm7 Bb7(13) Am7(11) Ab7(#11) Bm7

Bb7(13) Am7(11) Ab7(#11) Dm7 Db7(9) C7M(9)

F7(13) Bm7 Bb7 Am7(11) Ab7(#11) G6 Cm7

F7(9) Bb7M Bb6 Bbm7 Eb7(9)

Ab7M Am7(b5) Ab7(#11) Ao

Ending

F7(13) Bb6 A7 Ab7M G6

Samba de Orfeo AABA → Form

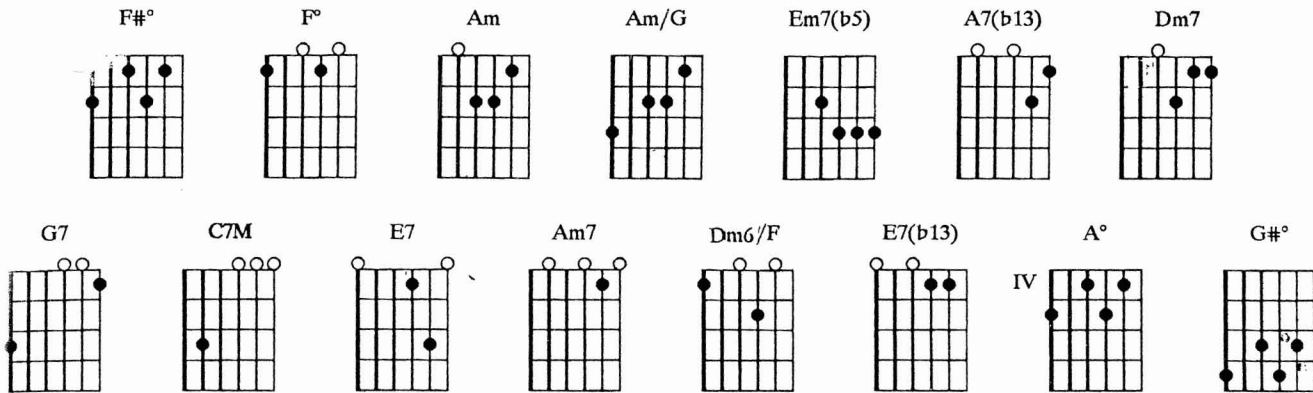
Songbook □ Bossa Nova

C7M C7M(6) C7M C7M(6) C7M
 A7 Dm Dm(7M) Dm7 Dm6 Dm7 Dm(7M) G7
 1ª vez G7(\#5) C7M 2ª vez G7 C_9^6 Gm7 C7(9)
 F7M F6 Fm7 Fm6 C_9^6 Ao F e C

fade out

Samba triste

BADEN POWELL E BILLY BLANCO



F#° / F° / Am / Am/G / F#° / F° / Em7(b5) / A7(b13) Dm7 / G7
 Samba triste A gente faz assim Eu aqui você longe de mim, de mim Alguém se vai
 / C7M E7 Am7 / F#° / / / Dm6/F / E7(b13) / F#° / F° / Am
 Saudade vem e fica per-to Saudade resto de amor De amor que não deu cer—to Samba triste Que antes eu
 / Am/G / F#° / F° / Em7(b5) / A7(b13) / Dm7 / G7 / C7M E7 Am7 /
 não fiz Só porque eu sempre fui feliz, feliz Agora eu sei que toda vez que o amor exis-te
 F#° / A° G#° Am / Am/G / F#° / A° G#° Am /
 Há sempre um samba triste, meu bem Samba que vem de você, amor

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Só Danço Samba

(a.k.a Jazz 'n' Samba)

Antonio Carlos Jobim

Vinicius De Moraes

Samba (♩ = 74 - 100)

English Lyric - Normal Gimbel

A C⁶/₉ F⁹ D⁹

Só dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só
The Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, hear it all a - round. The

D^{MI}⁹ G⁹ C⁶/₉ F⁹

dan - ço sam - ba, só dan - ço sam - ba. Vai. Só
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba sound. The

C⁶/₉ F⁹ D⁹

dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, swing - in' soft and low. The

D^{MI}⁹ G⁹ C⁶/₉

dan - ço sam - ba, só dan - ço sam - ba. Vai.
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, go!

B G^{MI}⁷ C⁹ (#5) F^{MA}⁷ F⁶

Já dan - cei o twist a - té de - mais.
Jet from Ri - o, non - stop U. S. A.

A^{MI}⁷ D⁹ G⁷ (#5)

Mas não sei me can - sei do ca - lip - so ao chá chá chá. Só
This new sound came one day, and it's clear that it's here to stay. It's

C C⁶/₉ F⁹ D⁹

dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só
Jazz 'N' Sam - ba, it's so re - fresh - ing, like a new per - fume. It's

D^{MI}⁹ G⁹ C⁶/₉ (F⁹)

dan - ço sam - ba, só dan - ço sam - ba. Vai. (fine) Só
Jazz 'N' Sam - ba, it's Jazz 'N' Sam - ba, ummm! The

A is often played like this

A C⁶/₉ F⁹ D⁹

D^{MI}⁹ G⁹ C⁶/₉ 1. F⁹ 2. C⁶/₉

Solo on form (ABC).
After solos, D.C. al fine

SUMMER SAMBA

- MARCUS & PAUL SERGIO
4/5. VALLE

(Bossa)

Handwritten musical notation for the first system. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with chords: F, a slash, B-7, and E-7.

Handwritten musical notation for the second system. The top staff continues the melodic line. The bottom staff contains chords: B-7, B-7, E-7, and a slash.

Handwritten musical notation for the third system. The top staff features a melodic line with a first ending bracket over the final measure. The bottom staff contains chords: A-7, D-7 B-7, G-7, and E-7/B-7 A-7.

Handwritten musical notation for the fourth system. The top staff continues the melodic line. The bottom staff contains chords: D-7, G-7, G-7, and D-7 C-7.

Handwritten musical notation for the fifth system, marked with a '2.' in the top left. The top staff continues the melodic line. The bottom staff contains chords: C-7 B-7, F, B-7 (a), and F.

Handwritten musical notation for the sixth system, consisting of two empty staves with a slash in the bottom staff.

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TRISTE

A.C. JOBIM

(BOSSA)

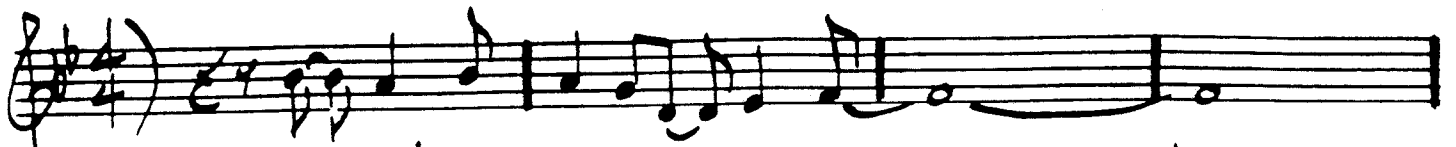
A

Bb

Bbmaj7

Gbmaj7

B7



Bb

Bbmaj7

D-7

G7b9



C-7

A-7

D7

G-7

A7 alt.



Dmaj7

E-7

A7

D-7

G7

C-7

F7



B

Bb

Bbmaj7

Bb-7

Eb7

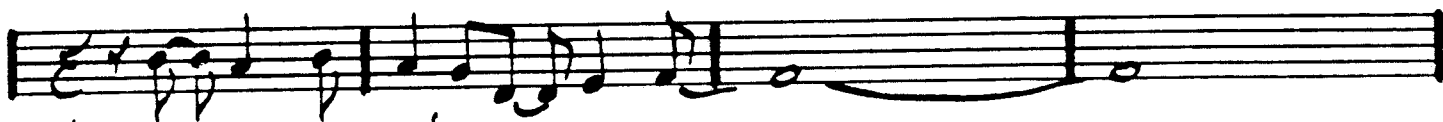


Bb

Bbmaj7

F-7

Bb7



Ebmaj7

Ab7

D-7

G-7

C7



C-7

-- F7

Bb-7

Eb7

∴



∴

∴

A.C. JOBIM - "WAVE"



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(BOSSA)

WAVE

- JOBIM

INTRO

Chords: D-7, G13, Dmaj7, Bb07, A-7, D7(b9), Gmaj7, G-6, F#13, F#+7, B9, B7(b9), B-7/E, E7, Bb9, A7, D-7, G13, G-7/Bb, C9/Bb, Fmaj7/A, F-7/Ab, Bb9/Ab, Ebmaj7/G, A7b9, Dmaj7, Bb07, A-7, D7(b9), Gmaj7, G-6, F#13, F#+7, B9, B7(b9), B-7/E, E7, Bb9, A7, D-7, G13.