

Piano • Canto • Guitarra  
Piano • Vocal • Guitar

# Jazz Latina

## *Latin Jazz Standards*

32 Canciones Favoritas de Jazz

BÉSAME MUCHO • A DAY IN THE LIFE OF A FOOL (MANHÁ DE CARNAVAL) • DINDI  
FRENESÍ • MAMBO #5 • SAMBA DE ORFEU • SLIGHTLY OUT OF TUNE (DESAFINADO)  
TICO TICO (TICO NO FUBA) • TRES LINDAS CUBANAS • WAVE (VOU TE CONTAR)

# Jazz Latina

## *Latin Jazz Standards*

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# A FELICIDADE

Words and Music by VINICIUS DE MORAES,  
ANDRE SALVET and ANTONIO CARLOS JOBIM

Bossa Nova

Tris -

Cm
Ab7+5
Cm
Cm(+7)
Cm7
Cm6

te - za nao tem fim. Fe -  
 te - za nao tem fim. Fe -

Gm
Cm
D7
Gm
Fm7
Bb7
Bb7+5

li - ci - da - de sim.  
 li - ci - da - de sim.

Ebmaj7
C7+5
C7
Fm
Dm7-5
G7

A fe - li - ci - da - dee' co - moa go - ta. Deor -  
 A fe - li - ci - da - dee' co - moa plu - ma. Queo

**Cm** **Fm** **Bbm7** **Eb7** **Eb7-5**

val - ha nu - ma pe - ta la de flor.  
 ven - tu vae le - van - do pe - lo ar,

**Ab** **G7** **G+** **Cm** **Dm7-5** **G7**

Bril - ha tran - qui - la de - pois de le - veos - cil - la. E  
 Vo - a tao le - ve mas tem a vi - da bre - ve. Pre -

**Cm** **Dm7-5** **G7** **G7+5** **Cm** **Fm7** **Bb7** **To Coda**

cai co - mou - na la - gri - ma dea - mor.  
 ci - sa queha - ja ven - to sem - pa -

**Eb** **Ab7** **Eb**

A fe - li - ci - da - de do po - bre pa - re - ce.

Bbm7 Eb7 Bbm7 Eb7 Eb7+5 Ab

A gran - dei lu sao do car - na - val. A

Fm7 Bb7 Fm7 Bb7 Eb

gen - te - tra - bal - ha o a - ho en tei - ro. Por

Am7-5 D7 Am7-5 D7 Gm7-5 C7-9 Fm7-5 Bb7

un mo - men - to de - son - ho. Pra - fa - zer a fan - ta - si - a. De

Eb Dm7-5 G7 Cm

rei ou de pi - ra - taou jar - di - nei - ra E tu - do sea - ca -

**Dm7-5** **G7** **Cm** **D.S. al Coda**

bar na quar - ta fei - ra Tris -

**Coda Cm**

rar. Pre -

**Dm7-5** **G7** **G7+5** **Cm**

ci - sa queha - ja ven - to sem - pa - rar. Pre - ci - sa queha - ja

**Dm7-5** **G7** **G7+5** **Cm** **Ab7-5**

ven - to sem - pa rar. Tris - te - za nao tem

**Cm** **Cm(+7)** **Cm7** **Cm6** **Cm** **Cm(+7)** **Cm7** **Cm6** **Cm**

fim. rit. 8va

# ALMENDRA

Words and Music by  
ABELARDO VALDÉS

## Danzón

N.C.

D7

G

Em7

A7/E

D7

*mf*

Am7

D7

G

3

A7

D7

N.C.

Am7

D7

Am7

D7

Am7

D7

Am7

D7

Am7 D7 Am7 D7 Am7 D7 Am7 D7

Musical notation system 1: Treble and bass clefs with chords and melodic lines.

Am7 D7 Am7 D7 Am7 D7

Musical notation system 2: Treble and bass clefs with chords and melodic lines.

Am7 D7 Am7 D7 Am7 D7

Musical notation system 3: Treble and bass clefs with chords and melodic lines.

Am7 D7 N.C. Am7 D7

Musical notation system 4: Treble and bass clefs with triplets and a natural chord (N.C.).

Am7 D7 Am7 D7 Am7 D7 Am7 D7

Solo ad lib.

Musical notation system 5: Treble and bass clefs with chords and melodic lines.

D9 4fr G6

Musical notation system 6: Treble and bass clefs with chords and melodic lines.



D9 <sup>4fr</sup> G6

The first system of music consists of two staves. The treble clef staff begins with a whole rest, followed by a series of chords and melodic lines. The bass clef staff provides a harmonic accompaniment with sustained notes and moving lines. Chord diagrams for D9 (4fr) and G6 are shown above the treble staff.

D9/A G6 F#7

The second system continues the piece. The treble clef staff shows a sequence of chords and melodic phrases. The bass clef staff continues with a steady accompaniment. Chord diagrams for D9/A, G6, and F#7 are provided above the treble staff.

G6 Am7 D7 Am7 D7 Solo ad lib. Am7 D7

The third system includes a section marked 'Solo ad lib.' in the treble staff. The chord progression consists of G6, Am7, D7, Am7, D7, and then Am7, D7. Chord diagrams are shown above the treble staff.

Am7 D7 D7

The fourth system continues with a sequence of Am7 and D7 chords in the treble staff, accompanied by the bass staff. Chord diagrams for Am7 and D7 are shown above the treble staff.

The fifth system shows further melodic and harmonic development in both staves, with no explicit chord diagrams shown above the staff.

G6 N.C. G6

The sixth system concludes the piece with G6 and N.C. (Natural Chord) chords in the treble staff. Chord diagrams for G6 are shown above the treble staff.

# AQUELLOS OJOS VERDES

(Green Eyes)

Music by NILO MENENDEZ  
Spanish Words by ADOLFO UTRERA  
English Words by E. RIVERA AND E. WOODS

Moderately

Ab



Adim7



Eb/Bb



Bbm/Db



C7



F7



Bb9



Eb



Eb



Ab/Eb



Eb



Ab/Eb



Edim7



Bb7



Life held no charm, dear, un - til I met you.  
Fue ron tus o - jos los que me die ron

Fm7

Bb7



Love al - ways seemed oh, so far a -  
 el te - ma dul - ce de mi can -

Eb 3fr

Eb7

Gm 3fr

way. \_\_\_\_\_ Your eyes met  
 ción, \_\_\_\_\_ Tus o - jos

D

Gm 3fr

D Edim

mine now I can't for - get you. \_\_\_\_\_  
 ver - des cla - ros se - re nos \_\_\_\_\_

Bb/F

Bb

Bdim7

Cm 3fr

C7/Bb

F7/A 3fr

F7

Bb7

Bbdim7

Bb7

Bbdim7

Dark nights be - come as bright as the day. \_\_\_\_\_  
 o - jos que han si do mi ins - pi - ra - ción. \_\_\_\_\_

Bb7



Eb



Your green eyes with their soft lights,  
A - que - llos o - jos ver des,

your eyes that prom - ise sweet nights bring to my soul a  
de mi - ra - da se - re - na De - ja - ron en mi

Edim7



Bb7/F



long - ing a thirst for love di - vine.  
al - ma eter - na sed de a - mar

Bb7



In dreams I seem to hold you to find you and en -  
An - be - los de ca - ri - cias de be - sos y ter -

fold you our lips meet, and our hearts too,  
 nu - ras de to - das las dul - zu - ras

C+ C7

— with a thrill so sub - lime. Those cool and lim - pid  
 — que sa - bi - an brin - dar A - que - llos o - jos

F7 Bb7

green eyes a pool where in my love lies  
 ver - des se - re - nos co - moun la - go

Eb<sup>3fr</sup>

— so deep, that in my search - ing for hap - pi - ness, I  
 — en cu - yas quie - tas a - guas un di - a me mi -

Edim7 C7

Fm



C7



Fm



Ab



fear.  
ré

That they will ev - er haunt  
No sa - ben las tris - te

me  
zas

Adim7



Eb



Bbm/Db



C7



all through my life they'll taunt  
que en mi al - ma han de - ja

me  
do

but will they ev - er  
A - que - llos o - jos

F7



Bb7



1  
Eb



Edim7



want me green eyes  
ver des que yo

make my dreams come true.  
nun - ca be - sa - ré.

Bb7/F Bb7



2

Eb



Your green eyes with their true.  
A - que - llos o - jos ré.

# BÉSAME MUCHO








## (Kiss Me Much)

Music and Spanish Words by CONSUELO VELAQUEZ  
English Words by SUNNY SKYLAR


Moderately





**Dm** **Eb7** **Dm** **E7b5** **A7#5** **A7**  
**Dm** **Gm6** **Dm** **Gsus(add2)** **Gm**  
**Gm/Bb** **Adim7** **Gm** **A7** **Dm** **A7/E** **Dm/F**  
**D7** **Csus2/E** **D7/F#** **D7b9** **D+** **Gsus(add2)** **Gm**

*mf*  
 Bé - sa - me, bé - sa - me mu - cho,  
 Bé - sa - me, bé - sa - me mu - cho,  
 each time I cling to your kiss I hear mu - sic di - vine.  
 co - mo si fue - ra es - ta no - che la úl - ti - ma vez;  
 Bé - sa - me mu - cho,  
 bé - sa - me mu - cho,


Dm  3  3  3  3   




hold me, my dar-ling, and say that you'll al-ways be mine.  
*que ten-go mie-do per-der-te, per-der-te o-tra vez.*



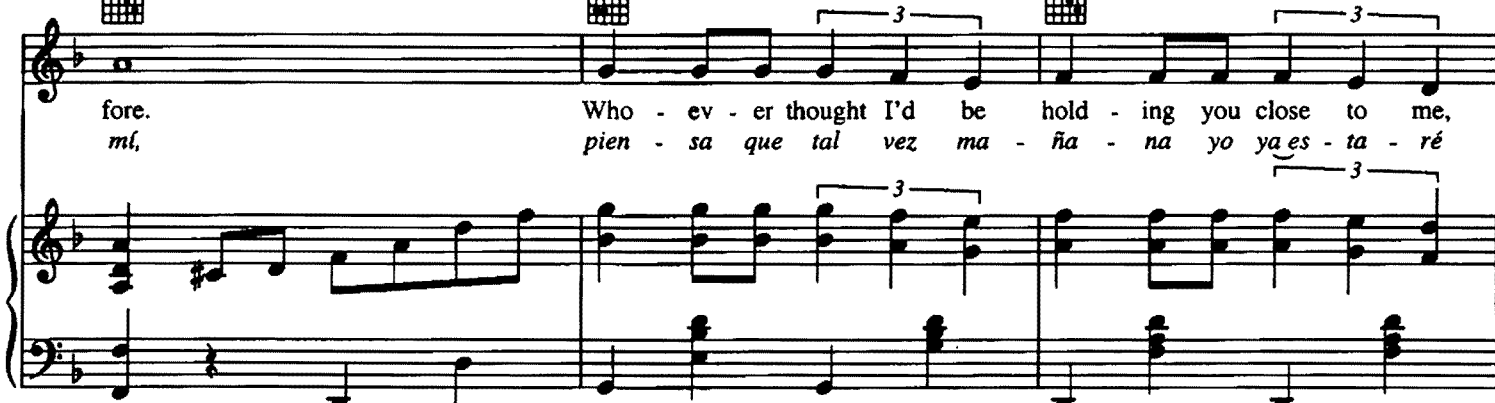
Gm  3  3  







This joy is some-thing new, my arms en-fold-ing you, nev-er knew this thrill be-  
*Qui-e-ro te-ner-te muy cer-ca, mi-rar-me en tus o-jos, ver-te jun-to a*




Dm   3  3

fore. Who-ev-er thought I'd be hold-ing you close to me,  
*mí, pien-sa que tal vez ma-ña-na yo ya es-ta-ré*



E7  3  3     3

whisp-'ring "It's you I a-dore;" Dear-est one, if you should  
*le-jos, muy le-jos de ti. Bé-sa-me, bé-sa-me*





Gsus(add2) Gm Gm/Bb Adim7 Gm A7

leave me, \_\_\_\_\_  
mu - cho, \_\_\_\_\_

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

Dm A7/E Dm/F D7 Csus2/E D7/F# D7b9 D+

through. \_\_\_\_\_  
vez; \_\_\_\_\_

Bé - sa - me  
bé - sa - me

Gsus(add2) Gm Dm E7b9 A7 A7#5

mu - cho, \_\_\_\_\_  
mu - cho, \_\_\_\_\_

love me for - ev - er and make all my dreams come  
que ten - go mie - do per - der - te, per - der - te des -

1 Dm Bb9 A7sus A7 2 Dm Gm6 Dm

true. \_\_\_\_\_  
pués. \_\_\_\_\_

true. \_\_\_\_\_  
pués. \_\_\_\_\_

R.H. rit.

# BILONGO

Words and Music by  
GUILLERMO RODRIGUEZ FIFFÉ

## Guaracha - Mambo

Fm6



C7



mf

Fm6



Bbm6



C7



Fm6



6fr

Fm6



Gb7



Es - toy tan e - na - mo - rao' -

Fm6 C7 Db7 C7

de la ne - gra To - ma - sa, que

Bbm6 C7 Gm7b5 C7

cuan - do se va de ca - sa que tris - te me pon - go. -

1 Fm6 2 Fm6

Es -

Eb9 Ab7 Db9 Gb9 C7 Db7 C7 N.C.

E - sa ne - gra lin -

C7

Fm6



- da ca - ma - rá, que me e - chó bi - lon - go.

C7



E - sa ne - gra lin - da ca - ma - rá, que me e - chó bi - lon -

Eb9

Abmaj9

Gb6/9

F9

Gb6/9



- go. Lo más que me gus - ta es la co - mi - da

Bbm7

Eb9

Bbm7

Eb7

Bbm7

Eb7

E9b5



que me co - ci - na. Lo más que me gus - ta es

1 2

**E $\flat$ 9** **B $\flat$ m7** **A9** **A $\flat$ maj7** **A $\flat$ maj7**

el ca - fé — que e - lla me cue - la. Lo

**E $\flat$ m11** **A $\flat$ 13** **D7** **C7 $\flat$ 9**

**D $\flat$ 7** **C7** **D $\flat$ 7** **C7** **D $\flat$ 7** **C7** **C7**

E - sa ne - gra lin - da ca - ma - rá,

**Fm6**

que me e - chó bi - lon - go. E - sa ne - gra lin -

C7 Fm6

- da ca - ma - rá, que me e - chó bi - lon - go. Qui - qui - ri -

Fm6 Db9 C9

bú, qui - qui - ri - bú qui - ri - bú man - din -


Fm6 Fm6 Db9 C7

- ga. *Lead vocal ad lib.*

Fm6 Db9 C7

**Play 3 times**

Qui - qui - ri - bú, qui - qui - ri -

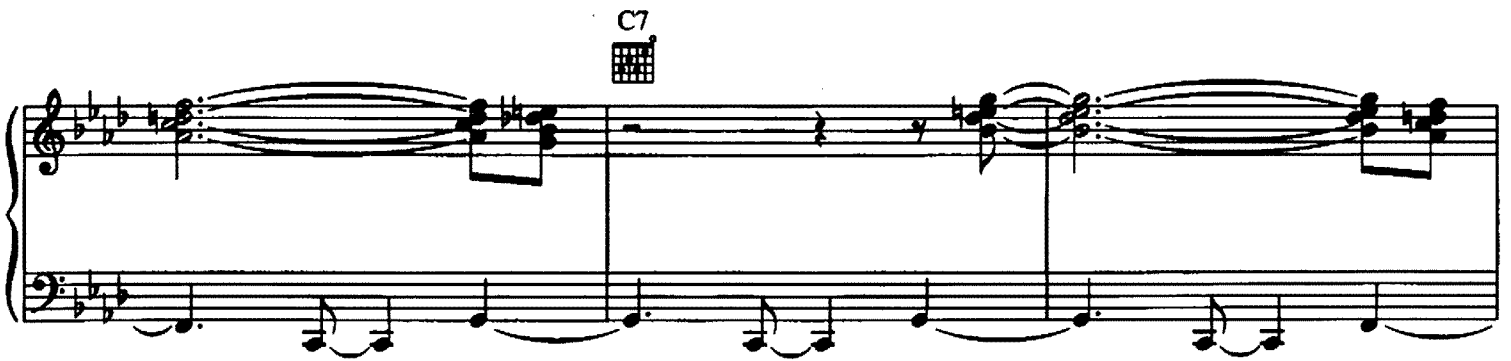
To Coda 




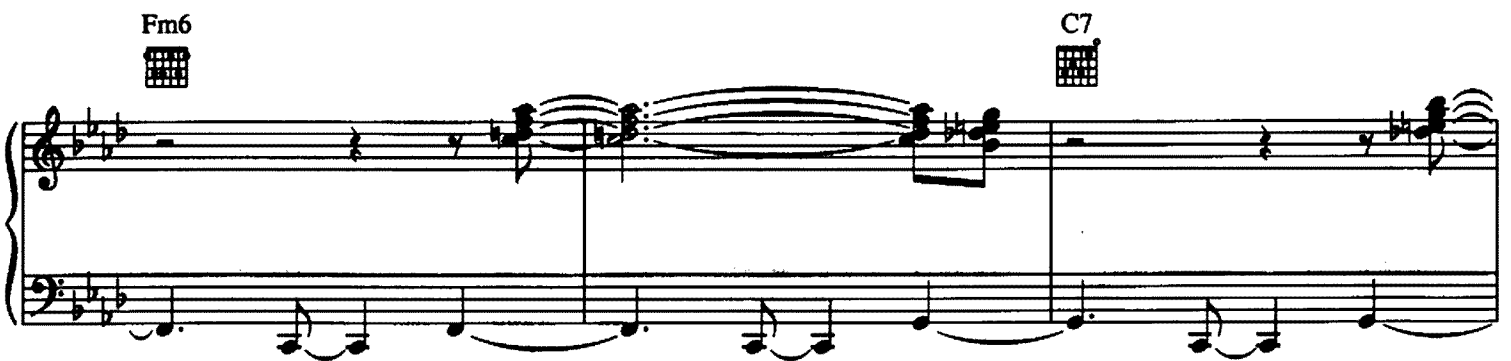
bú qui - ri - bú man - din - ga.











Fm6



Fm6



Eb7



Db7



C7



D.S. al Coda

Qui - qui - ri -

Musical notation for the first system, including vocal line and piano accompaniment.

CODA



Fm6



N.C.

Db7



C7



- ga.

Musical notation for the second system, including vocal line and piano accompaniment.

Gb9



Fm6



Gb7



Fm6



Db9



C7



Db7



Musical notation for the third system, including piano accompaniment.

C7b9



Gb9



Fm6



C7#5



Gb7



Fm9



Spoken:  
"Auiribú Mandinga"

Musical notation for the fourth system, including piano accompaniment and spoken text.



# CHEGA DE SAUDADE

## (No More Blues)

English Lyric by JON HENDRICKS and JESSIE CAVANAUGH  
Original Text by VINICIUS DE MORAES  
Music by ANTONIO CARLOS JOBIM

Bossa Nova

Bbm7

Eb7b9

Abmaj7

mf

G7b9

Gbmaj7

Ebm7

C7

Fm

Gb

Fm

Vai mi  
No more

G7

nha  
blues,

tris - te - za  
I'm - goin' - back

E home.

diz  
No,

C7b9

Fm

a e - la Que sem e - la não pode  
no more blues, I prom - ise no more to

C7

Fm

G7

ser, Diz lhe nu ma  
room. Home is where the

Cm<sup>3rd</sup>

Bbm7

pre - ce Que ela re - gres se  
heart is; the fun - ny part is

Db9

C7

C7b9

Por - que eu não pos - so mais so - frer.  
my heart's been right there all a - long.

Fm

G7

Che - ga de sau - da - de  
No more tears and no more

C7b9

Fm

A re - a - li - da - de é que sem  
sighs, and no more fears, I'll say

E7

F7

Bbm

e - la Não há paz, não há be - le - za,  
no more good - byes. If trav - el beck - ons

C7

Fm

C7

Fm

É só tris - te - za e a me - lan - co - lia Que não  
me I swear I'm gon - na re - fuse. I'm gon - na

G7



C7



C7b9



Fm



Bbm



sai de mim Não sai de mim Não sai.  
set - tle down and there'll be no more blues.

C7



Fmaj7



D7#5



D7



Mas, se e - la vol -  
Ev - 'ry day while

G9



Gm7



C9



C7



tar, Se e - la vol - tar, Que coi - sa lin - da  
I am far a - way my thoughts turn home - ward,

E7



F



Fmaj7



Abdim



— Que coi - sa lou - ca, Pois há me - nos pei - xin -  
— for - ev - er home - ward. I trav - elled 'round the world —

Gm7  


G9  


hos A na - dar no mar, Do que os bei -  
 in search of hap - pi - ness, but all my hap -



Bbm  


C7b9  


jin - hos Que eu darei na su - a bô ca -  
 pi - ness I found was in my home town.



C7  


F  


Dm7  


G7  


No more blues, I'm goin' back



A  


A7  


home. No, no more dues, I'm through with all my wan -



Cm7  3fr

F7b9 

Bbmaj7 

Bbm7 

- d'rin'. Now I'll set - tle down and { live my life and  
nev - er roam and



Am7 

D7 

D7#5 

G7 

C11 

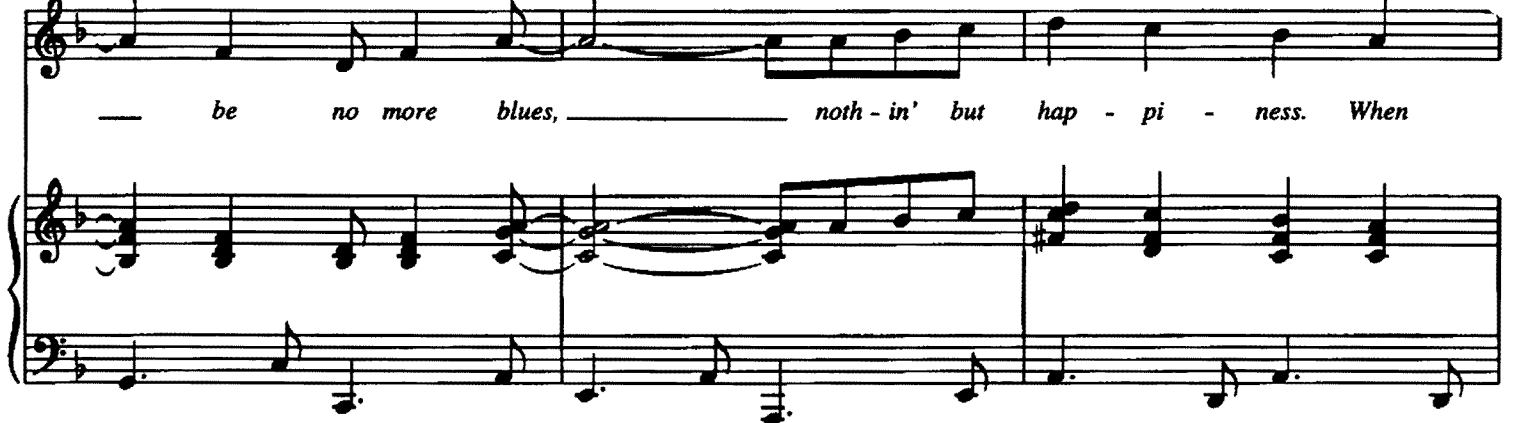
build a home and find a wife. } when we set - tle down there'll  
find a man and make a home. }



Am7 

D7 

be no more blues, noth - in' but hap - pi - ness. When



G7 

C11 

C11b9 

F 

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



# CONTIGO EN LA DISTANCIA

Words and Music by  
CÉSAR PORTILLO DE LA LUZ

Moderate Bolero

**Fm7** **Ab** **Ab6** **Bb7b9** **Fm7** **Bb7**  


No ex - is - te un mo - men - to del

**Eb** **Fm7** **Bb7** **Eb** **Ab** **G7**  


di - a en que pue - da ol - vi dar - me de ti. El mun - do pa - re - ce dis -

**Cm** **F7** **Bb7** **Bbdim7** **Bb7**  


tin - to cuan - do no es - tás jun - to a - mi. No hay be - lla me - lo -

Fm7



Bb7



Ebmaj7



di - a en que no sur - jas tu

Eb6



Cm7



Fm7



Bb7



Ebmaj7



ni yo quie-ro es-cu - char - la cuan-do me fal - tas tu.

Eb6



G7



Cm



Cm/Bb



Adim7



D7



Es que te has con - ver - ti - do en par - te de mi

Gm



Gm/F



Gm/E



C7



Fm



C+



al - ma y na - da me con - for - ma





si no es-tás tú tam-bien.

Más a - llá de tus la - bios



el sol y las es - tre - llas

con-ti-go en la dis - tan - cia a - ma - da(o)

1



2



mi - a(o) es - toy.

No hay be - lla me - lo - mi - a(o) es -



toy.

# A DAY IN THE LIFE OF A FOOL

(Manh  de carnaval)

Words by CARL SIGMAN  
Music by LUIZ BONFA

Slowly, with a bossa nova beat

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is written in a treble clef and includes lyrics: "A day in the life of a fool,". The piano accompaniment is in two staves. Chord diagrams are provided above the vocal line: Am, Dm6, E7-9, and Am. The piano part includes triplets and a mezzo-piano (*mp*) dynamic marking.

The third system contains the second two lines of the vocal melody and piano accompaniment. The vocal line includes lyrics: "A sad and a long, lone - ly". The piano accompaniment continues with chords and triplets. Chord diagrams are provided above the vocal line: Dm6, E7, Am, Dm7, and G7.

The fourth system contains the final line of the vocal melody and piano accompaniment. The vocal line includes lyrics: "day. I walk the av - e - nue". The piano accompaniment concludes the piece. Chord diagrams are provided above the vocal line: Cmaj7, C6, and Dm7.

G7 Cmaj7 C6 Fmaj7

And hope I'll run in - to The wel - come

Dm6 E7 Am Dm6 E7

sight of you com - ing my way. I

Am Dm6 E7-9 Am Dm6 E7

stop just a - cross from your door, But

A7sus4 A7-9 Dm

you're nev - er home an - y more.

Dm6 E7-9 Am

So back to my room and there in the

Dm6 E7 Rubato Am Dm7

gloom I cry \_\_\_\_\_ tears of good - bye. \_\_\_\_\_

Am Dm7 Am7 Dm7 Am7

'Til you come back to me, that's the way it will be ev - 'ry

Dm7 Em7 Am7

day in the life of a fool. \_\_\_\_\_

*Sua* ----- *Sua* -----

*a tempo*

# DAME UN CACHITO PA' HUELÉ

Words and Music by  
ARSENIO RODRÍGUEZ

Moderately

The musical score is written in G major and 4/4 time. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and guitar chord diagrams. The score is divided into four systems. The first system is an instrumental introduction. The second system begins the vocal entry with the lyrics 'Aho -'. The third system continues the vocal line with the lyrics '- ra que ma - má no es - tá a - quí, - da - me un ca - chi - to'. The fourth system concludes the piece with the lyrics 'pá' hue - lé.)' and includes a first ending bracket for measures 1-3 and a second ending for measure 4.

C G C D  
 C G C D  
 C G C D C G  
 C D C G C D

Aho -  
 - ra que ma - má no es - tá a - quí, - da - me un ca - chi - to  
 pá' hue - lé.) — 4. Da - 1.,2.,3. Trumpet solo ad lib.

C G C D | 4 C G

Aho - - me ca - chi - to

This system contains the first two lines of music. The top line shows guitar chords: C, G, C, D, followed by a 4-measure rest, then C and G. The vocal line begins with the lyrics 'Aho - - me ca - chi - to'. The piano accompaniment is in the key of G major and 4/4 time.

C D C G C D

pa' hue - lé. — Aho - ra que ma - má no es tá a - quí. — Aho -

This system contains the next two lines of music. The top line shows guitar chords: C, D, C, G, C, D. The vocal line continues with 'pa' hue - lé. — Aho - ra que ma - má no es tá a - quí. — Aho -'. The piano accompaniment continues.

C G C D C G

ra que ma - má no es - tá a - quí — da - me un ca - chi - to

This system contains the next two lines of music. The top line shows guitar chords: C, G, C, D, C, G. The vocal line continues with 'ra que ma - má no es - tá a - quí — da - me un ca - chi - to'. The piano accompaniment continues.

C D | 1 C G C D

pa' hue - lé. — *Vocal ad lib.*

This system contains the final two lines of music. The top line shows guitar chords: C, D, followed by a 1-measure rest, then C, G, C, D. The vocal line ends with 'pa' hue - lé. —' and is followed by the instruction '*Vocal ad lib.*'. The piano accompaniment concludes the piece.

C G C D

Da me un ca - chi - to pa' hue - lé. Aho -

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff with lyrics underneath. Above the staff are four guitar chord diagrams labeled C, G, C, and D. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand.

2 C G C D Play 10 times

*Piano solo ad lib.*

Detailed description: This system contains the second musical system. It begins with a double bar line and a first ending bracket labeled '2'. Above the staff are four guitar chord diagrams labeled C, G, C, and D. To the right of the staff, the text 'Play 10 times' is written. Below the staff, the instruction 'Piano solo ad lib.' is written. The system includes a piano accompaniment with two staves (treble and bass clefs) and a melodic line in the right hand.

C G Em7 Am D G C Am

Detailed description: This system contains the third musical system. It features a piano accompaniment with two staves (treble and bass clefs). Above the staff are seven guitar chord diagrams labeled C, G, Em7, Am, D, G, C, and Am. The piano part includes a melodic line in the right hand and a bass line in the left hand.

D C G Am/E Am7 D

Da - me un ca - chi - to pa' hue - lé.

Detailed description: This system contains the fourth musical system. It features a vocal line on a treble clef staff with lyrics underneath. Above the staff are six guitar chord diagrams labeled D, C, G, Am/E, Am7, and D. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand.

D7/C G

1-6 Am/E Am7 D 7 Am/E Am7 D

Pa' hue - lé. Pa' hue - lé.

C G C D C G

(Trumpet solo ad lib.) Pa' hue - lé. (Solo ends)

C D C G

Pa hue - lé. Aho - ra que ma - má

C D C G C D

no es - tá a - qui da - me un ca - chi - to pa' hue - lé.



# DINDI

Music by ANTONIO CARLOS JOBIM  
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA  
 English Lyrics by RAY GILBERT

Freely

Cmaj7

B♭maj7

Cmaj7

Sky, so vast is the sky with far a - way clouds just wan - der - ing  
 Ceu tão gran - de eo ceu e ban - dos de nu - vens que pas - sam

B♭maj7

Amaj7

F♯m7

Bm7<sup>2fr</sup>

by. Where do they go? Oh, I don't know, don't  
 ligeiras. Aon - de elas vão, Ah, eu não sei, nao

E13♭9

Cmaj7

B♭maj7

know. Wind that speaks to the leaves tell - ing  
 sei. Eo vento que fa - la nas folhas con - tando

Cmaj7



Bbmaj7



Amaj7



F#m7



3

3

stor-ies that no one be-lieves,  
as historias que são de nin-guem,

stor-ies of love \_\_\_\_\_ be-long to  
mas que são minhas \_\_\_\_\_ e de vo-

3

3

Bm7



E13b9



Gentle Bossa Nova  
Cmaj7



Bbmaj7



you and me.  
ce tam - bem.

Oh,  
Ah,

Din - di,  
Din - di

if I  
se sou -

Cmaj7



Gm7



C7b9



C9



Fmaj7



3

on - ly had words I would say all the beau - ti - ful things that I see  
bes - ses o bem que te quero o mun - do se - ri - a Din - di

3

Fm



Cmaj7



C6



Gm7



when you're with me.  
lin - do Din - di

Oh, my Din - di.  
tu - do Din - di.

3

3

Cmaj7                      B♭maj7                      Cmaj7

Oh,                      Din - di,                      like the song of the wind in the  
Ah,                      Din - di                      se um dia vo - ce for em - bora

3

Gm7                      C7♭9                      C9                      Fmaj7                      Fm

trees, that's how my heart is sing - ing, - Din - di                      hap - py - Din - di,  
nie la - va con - ti - go                      Din - di                      fi - ca, - Din - di,

Cmaj7                      C6                      F♯m7♭5                      B7♭9                      Em9

when you're with me.                      I love you more each  
Ol - ha - Din - di.                      E as a - guas deste

Cm6                      Em7                      Cm6                      Em7                      A7♭9

day,                      yes, I do,                      yes, I do.  
rio                      On - de vão,                      eu não sei.

**Dm7** **Bbm6** **Dm7** **Bbm6**

I'd let you go a way if you take me with  
 A min - ha vi - da inteira, es - per - ei, es - per -

**Dm7** **G7b9** **Cmaj7** **Bbmaj7**

you. Don't you know, Din - di, I'd be  
 ei Por vo - ce Din - di Que é a

**Cmaj7** **Gm7** **C7b9** **C9** **Fmaj7**

run - ning and search - ing for you like a riv - er that can't find the sea,  
 coi - sa mais lin - da que e - xis - te vo - ce nao e - xiste. Din - di

**Bb9** **Cmaj7** **C6** **Cmaj7**

that would be me with - out you, my Din - di.  
 Dei - xa Din - di que eu te a - dore Din - di

# FRENESÍ

Words and Music by  
ALBERTO DOMINGUEZ

Freely  
N.C.

Cm <sup>3fr</sup> Am7b5

Bbm7 Eb7b9(b13) <sup>5fr</sup> Ab <sup>4fr</sup> Ab6/C Bdim7 Bbm7 Eb9

Some-time a a - go I wan-der'd down in - to  
Bé - sa - me tú a mí, bé - sa - me i - gual que mi

Ab <sup>4fr</sup> Ab6/C Bdim7 Bbm7 Eb7b9 Eb9 Ab <sup>4fr</sup> Ab6/C Bdim7

old Mex - i - co. While I was there  
bo - ca te be - so, da-me el fre - ne - sí

Bbm7 Eb9 Ab <sup>4fr</sup> Ab6/9

I felt ro-mance ev - 'ry - where.  
que mi lo - cu - ra te dió.

C C6 Ebdim7 Dm7 G9 C C6 Ebdim7

Moon was shin - ing bright and I could hear laugh - ing voi - ces in the night:  
*¿Quién, si no fui yo, pu - do en - se ñar - te el ca - mi - no del a - mor,*

Dm7 G7b9 G7 C C6 Ebdim7 Dm7 G9

Ev - 'ry - one was gay, this was the start of their  
*muer - ta mi al - ti - vez, cuan - do mi or - gu - llo ro -*

C Eb6/9 N.C.

hol - i - day. It was Fi - es - ta down in  
*dó a tus pies? Quie - ro que vi - vas só - lo*

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

Mex - i - co, and so I stopped a - while to see the show.  
*pa - ra mí y que tú va - yas por don - de yo voy,*

Bbm7

Eb7

Ab6

Abmaj7

Abmaj7

Abdim7 Eb7

I knew that fre - ne - si meant "please  
 pa - ra que mi al - ma sea no - más

love me"  
 de ti,

and I could say "Fre - ne -  
 bé - sa - me con fre - ne -

Ab6

N.C.

Bbm7

Eb7

si."  
 sí.

A love - ly se - ño - ri - ta caught  
 Da - me la luz que tie - ne tu

my eye.  
 mi - rar

Bbm7

Eb7

Bbm7

Eb7

Bbm7

Eb7

I stood en - chant - ed as she wan - der'd by, and nev - er know - ing that it  
 y la an - sie - dad que en - tre tus la - bios vi, e - sa lo - cu - ra de vi -

Ab6

Abmaj7

Abdim7

Eb7

Ab6

came  
 vir from me  
 y a - mar,

I gent - ly sighed "Fre - ne - si."  
 que es más que a - mor, fre - ne - sí.

N.C.

Cmaj9

C6

She stopped and raised her eyes to mine,  
Hay en el beso que te di,

Bbm6/C

Cmaj9

C6

her lips just plead - ed to be kissed.  
al - ma, pie - dad, co - ra - zón;

N.C.

Cmaj9

C6

Her eyes were soft as can - dle - shine,  
di - me que sa - bes tu sen - tir,

Db9

Dm7b5

Bbm7

Eb9

N.C.

so how was I to re - sist? \_\_\_\_\_ And now with - out a heart to  
lo mis - mo que sien - to yo. \_\_\_\_\_ Quie - ro que vi - vas só - lo .



Bbm7



Eb7



Bbm7



Eb7



Bbm7



Eb7



call my own, a great-er hap-pi-ness I've nev-er known  
 pa-ra-mí y que tú va-yas por don-de yo voy,

Bbm7



Eb7



Ab6



Abmaj7



Bbm7



Eb7



— be-cause her kiss-es are for me a-lone, who would-n't say "Fre-ne-  
 — pa-ra que mi al-ma sea no-más de tí, bé-sa-me con fre-ne-

1

Ab6



E9



Eb7



N.C.

2

Ab6



si." It was Fi-es-ta down in si."  
 sí. Quie-ro que vi-vas só-lo sí,

Bbm7



A9#11



Ab6/9



— Who would-n't say "Fre-ne-si!"  
 — bé-sa-me con fre-ne-sí.

# IF YOU NEVER COME TO ME

(Inutil paisagem)

Music by ANTONIO CARLOS JOBIM  
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA  
 English Lyrics by RAY GILBERT

Moderately slow Bossa Nova

C6/9      Db6/9      C6/9      Ab7#5      G7b5

Cmaj7      Bmaj7(add13)      Bbmaj7(b5)<sup>3fr</sup>

There's      no      use \_\_\_\_\_

A7#5(b9)      Dm11<sup>5fr</sup>

\_\_\_\_\_ of a moon-light glow \_\_\_\_\_ or the peaks where

**Fm7** **Fm6** **Fm(maj7)** **Fm7** **Fm6** **E13** **E7#5**

win - ter snows; \_\_\_\_\_ What's the use of the waves that will

**A9** **A7b9** **D13#9** **G7#9**

break in the cool of the eve - ning? \_\_\_\_\_ What is the

**C13** **F7#9**

eve - ning \_\_\_\_\_ with - out you? \_\_\_\_\_ It's noth - ing.

**Db9#11** **Cmaj7** **Bmaj7(add13)** **Bbmaj7b5**

It may be \_\_\_\_\_

A7#5(b9)

Dm11

you will nev - er come, If you nev - er

Fm7

Fm6

Fm(maj7)

Fm7

Fm6

E13

E7#5

come to me; What's the use of my won - der - ful

A9

A7b9

D13#9

G7#9

C13

dreams and why would they need me, Where would they lead me? With -

F7#9

Cmaj7

D#9#11

C6/9#11

out you, to no - where.

*rit.*

# THE GIFT!

(Recado Bossa Nova)

Music by DJALMA FERREIRA  
Original Lyric by LUIZ ANTONIO  
English Lyric by PAUL FRANCIS WEBSTER

Moderately

**Dm**

Vo - ce er rou -  
dei xou -

**A7** **D7**

quan-doo lhou pra mim U maes-pe - ran ca fer nas - cer  
sem - que - rer dei xou u - ma sau - da dee nor meem seu -

**Gm** **Em7-5** **A7** **Dm**

em mim Dei pois le vou pra tao lon ge de no's  
lu - gar De pois no's dois ca - da qual a mer ce -

**Dm7** **E** **A7**

Seu o lhar no meu A su a vor Vo - ce -

2, 3

Dm7 Cm7 A7 To Coda Dm

do seu des - ti - no vo - ce seu mim - eu sem vo - ce. Sau

D7 Gm E7

da - de meu ma be - que de re - ca - do Nao di - ga que-eu meen - con -

Am7 A7 D.S. (2nd verse) al Coda CODA Dm

tro ne sse es ta - do. Vo - ce - ce Do seu des - ti

A7 Am7 A7 Dm

no vo - ce seu mim eu sem vo - ce.

*rit.*

# LA VIDA ES UN SUEÑO

Words and Music by  
ARSENIO RODRÍGUEZ

**Moderately**

*mf*

**F** **Bb7** **Eb** **Db7** **Cb7**

**Bb7#5** **Eb** **Bb7#5** **Eb**

**Bb7** **Fm** **Fm/E** **Fm/Eb** **Bb7**

**Eb** **Bb7** **Eb** **G**

Des-pués que u - no vi - va vein - te de - sen - ga - ños que im - por - ta u - no

más. Des-pués que co - noz - ca la ac - ción de la vi - da no de - be llo -

rar. Hay que dar - se cuen - ta que to - do es men - ti - ra, que na - da es ver -

Cm Abmaj7 Ab6 D7#9

dad. Hay que vi - vir el mo - men - to fe - liz, hay que go - zar lo que  
cer y mo - rir por - que lle - nar - nos de

Eb D#7 C7 Fm

que - das go - zar tan - ta an - sie - dad por - que sa - can - do la cuen - ta en to - tal la vi - da es un  
to - do no es más que un e - ter - no su - frir. El mun - do es - tá

1 F7 Bb7 N.C.

sue - ño que to - do se vé la rea - li - dad es na -

2 F7 Bb7 Eb Eb6/9

he - cho sin fe - li - ci - dad

R.H.



# LOS TAMALITOS DE OLGA

Words and Music by  
JOSÉ FAJARDO

Moderately fast

*mf*

Am7 D7 G E7

Am7 D7 G E7 Am D7

Bm E7 Am9 D7 G D7

Am7 D7 G E7 Am7 D7

Ol - ga la - ta - ma - le - ra, co - ci - na que - se pa - só

*8vb*

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a guitar chord chart above the staff and a piano accompaniment below. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately fast'. The first system starts with a mezzo-forte (*mf*) dynamic. The second system has a piano (*p*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system is the vocal line with lyrics. The piano accompaniment for the vocal line is marked *8vb* (8va below).

G E7 Am7 D7

se los ven - de con pi - mien -

This system contains the first four measures of the piece. The guitar part is shown with four chords: G, E7, Am7, and D7. The vocal line begins with a whole rest in the first measure, followed by the lyrics 'se los ven - de con pi - mien -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Bm7 E7 Am7 D7

- ta y el — que los prue - ba se co - me dos.

This system contains the next four measures. The guitar part uses chords Bm7 (marked 2fr), E7, Am7, and D7. The vocal line continues with the lyrics '- ta y el — que los prue - ba se co - me dos.'. The piano accompaniment continues with a similar rhythmic pattern.

G E7 Am7 D7

Co - ci - na con gran - dul - cu -

This system contains the next four measures. The guitar part uses chords G, E7, Am7, and D7. The vocal line continues with the lyrics 'Co - ci - na con gran - dul - cu -'. The piano accompaniment continues with a similar rhythmic pattern.

G E7 Am7 D7

- ra, y con - quis - ta su pré - gon —

This system contains the final four measures. The guitar part uses chords G, E7, Am7, and D7. The vocal line concludes with the lyrics '- ra, y con - quis - ta su pré - gon —'. The piano accompaniment concludes with a similar rhythmic pattern.

G E7 Am7 D7 Bm E7

bai le - mos to - dos can - tan - do la - ta - ma -

Am7 D7 G6 E7 Am7 D7





le - ra ya se pa - só. Ay, yo. — Me gus - tan los - ta - ma - li -

G E7 A7 D7

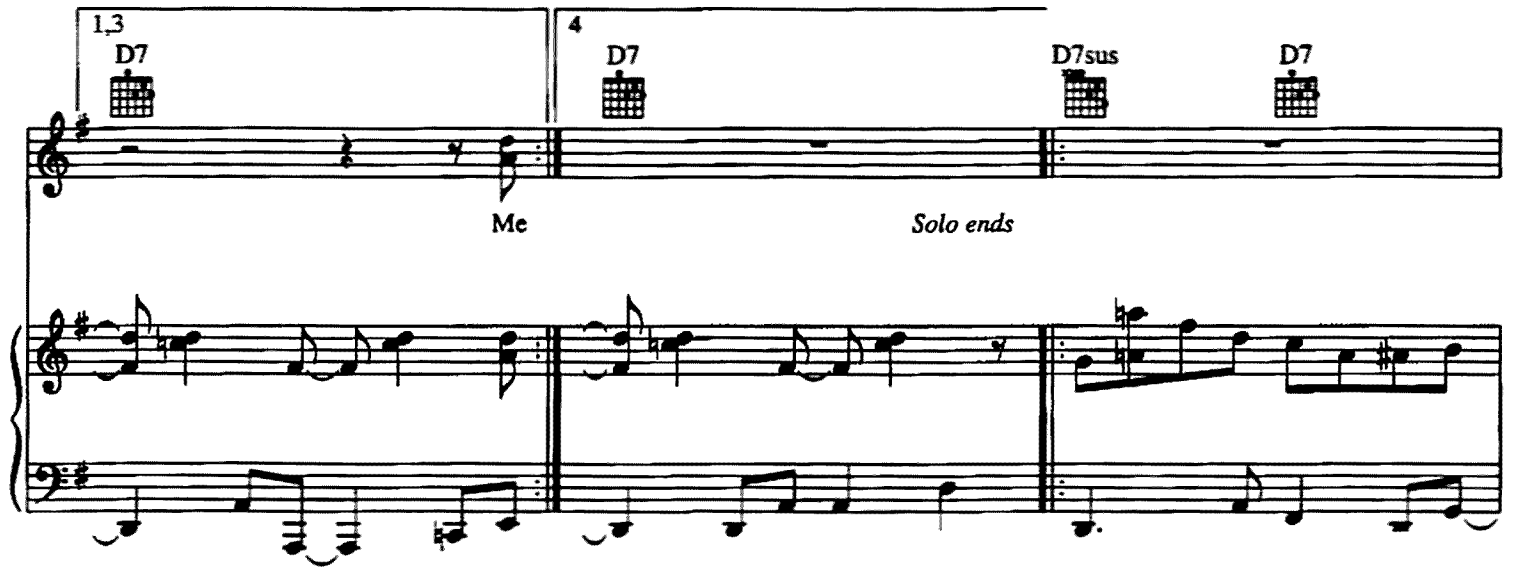
- tos, los ta - ma - li - tos que ven - de Ol - ga, Ol - ga.





D7sus D7 G E7 A7

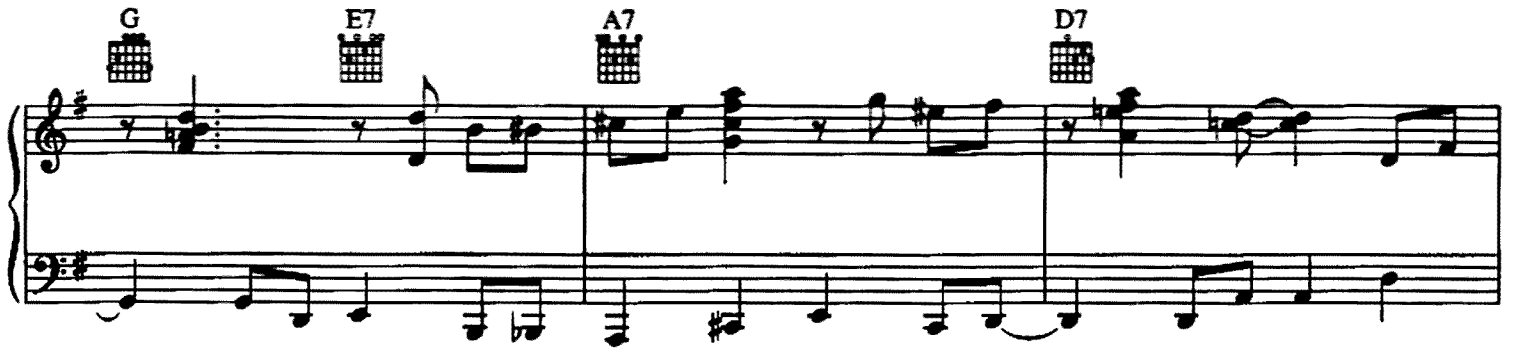
*Piccolo solo ad lib.*






1.3 D7  4 D7  D7sus  D7 

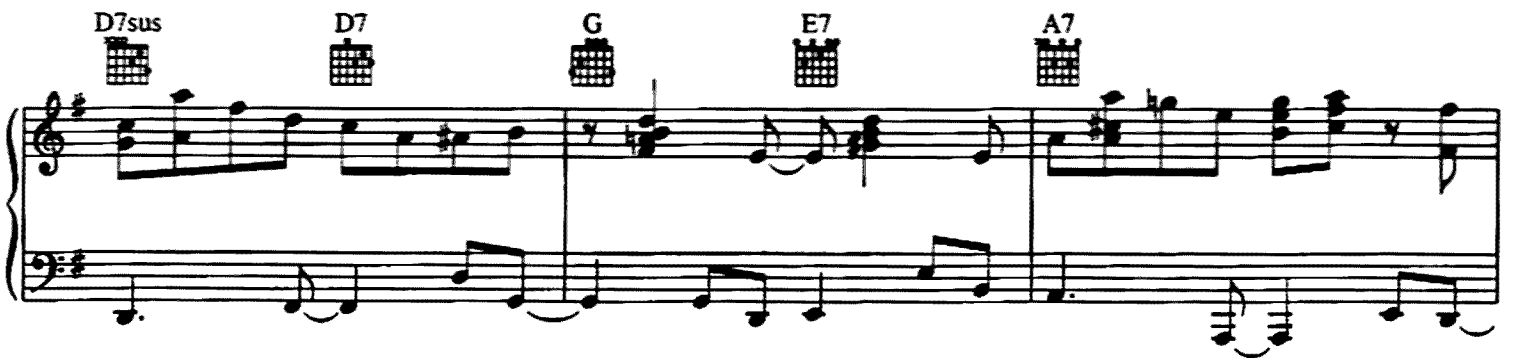
Me Solo ends







G  E7  A7  D7 

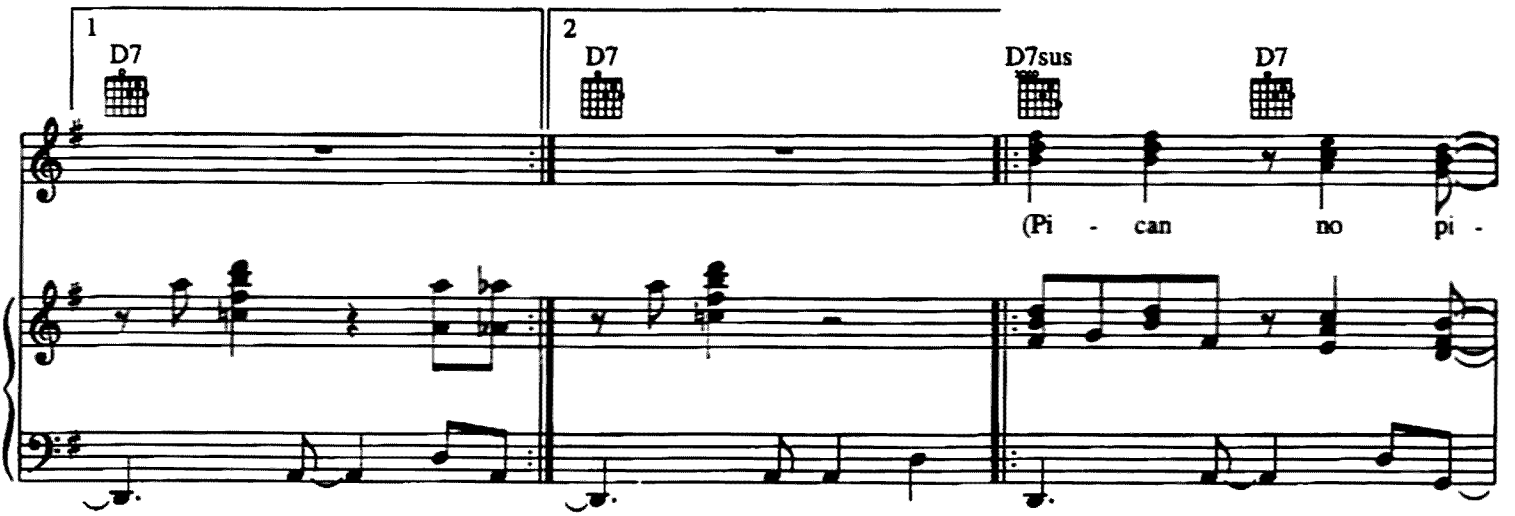


D7sus  D7  G  E7  A7 



1 D7  2 D7  D7sus  D7 

(Pi - can no pi -



G E7 A7 1-3 D7

- can los ta - ma - li - tos de Ol - ga, Ol - ga.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, E7, A7, and a 1-3 D7. The piano accompaniment consists of a treble and bass clef staff.

D7sus D7 G E7 A7

Vocal ad lib.

This system contains the second line of music. It features a vocal line with the instruction "Vocal ad lib." and a piano accompaniment. Above the vocal line, guitar chords are indicated: D7sus, D7, G, E7, and A7. The piano accompaniment consists of a treble and bass clef staff.

D7 4 D7

- ga, Ol - ga.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: D7 and 4 D7. The piano accompaniment consists of a treble and bass clef staff.

G E7 A7 D7

This system contains the fourth line of music. It features a piano accompaniment. Above the piano staff, guitar chords are indicated: G, E7, A7, and D7. The piano accompaniment consists of a treble and bass clef staff.



Guitar solo ad lib.

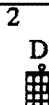
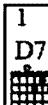
Musical notation for the first system, including guitar and piano staves.

Play 8 times

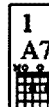


Solo ends last time

Musical notation for the second system, including guitar and piano staves.



Musical notation for the third system, including guitar and piano staves.



Musical notation for the fourth system, including guitar and piano staves.

2

D7 A7 D7

(Me

This system shows the beginning of a musical phrase. The guitar part has three measures with chords D7, A7, and D7. The vocal line starts with the syllable '(Me' on a note. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

D7sus D7 G E7 A7

gus - tan los ta - ma - li - tos los ta - ma - li - tos que ven - de Ol -

The second system continues the musical phrase. The guitar part has five measures with chords D7sus, D7, G, E7, and A7. The vocal line continues with the lyrics 'gus - tan los ta - ma - li - tos los ta - ma - li - tos que ven - de Ol -'. The piano accompaniment continues with a similar rhythmic pattern.

1

D7 D7sus D7 G E7

- ga, Ol - ga.) *Vocal ad lib.*

The third system shows a continuation of the musical phrase. The guitar part has five measures with chords D7, D7sus, D7, G, and E7. The vocal line ends with the syllables '- ga, Ol - ga.)' and is marked 'Vocal ad lib.'. The piano accompaniment continues with the same rhythmic pattern.

A7 D7 2 D7

(Me - ga, Ol - ga.)

The fourth system concludes the musical phrase. The guitar part has three measures with chords A7, D7, and D7. The vocal line ends with the syllables '(Me - ga, Ol - ga.)'. The piano accompaniment continues with the same rhythmic pattern.

G E7 A7

Vocal ad lib.

The first system of music features a vocal line and piano accompaniment. The vocal line is marked "Vocal ad lib." and consists of a melodic phrase in G major. The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line. A triplet of eighth notes is indicated in the vocal line.

D6 Am7 D7 G E7

Vocal ad lib. ends

The second system of music features a vocal line and piano accompaniment. The vocal line is marked "Vocal ad lib. ends" and consists of a melodic phrase in G major. The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line.

Am7 D7 G E7 Am D7

The third system of music features a vocal line and piano accompaniment. The vocal line consists of a melodic phrase in G major. The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line.

Bm E7 Am9 D7 G6

The fourth system of music features a vocal line and piano accompaniment. The vocal line consists of a melodic phrase in G major. The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line. The system concludes with a double bar line. The text "8vb" is written below the bass line.

8vb



# MAMBO #5

Words and Music by  
DÁMASO PÉREZ PRADO

Moderately

The musical score for "Mambo #5" is presented in four systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked "Moderately".

- System 1:** Treble staff starts with a **Bb7** chord. The bass staff begins with a *mf* dynamic. Both staves feature eighth-note patterns.
- System 2:** Treble staff has a **Bb7** chord. The bass staff has a *mp - mf* dynamic. The treble staff includes a repeat sign.
- System 3:** Treble staff has an **Eb** chord. The bass staff continues with eighth-note accompaniment. A second **Bb7** chord is indicated above the treble staff.
- System 4:** Treble staff has an **Eb** chord. The bass staff concludes the piece with a repeat sign.

Bb7 Eb

*mp - mf*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, starting with a Bb7 chord and moving to Eb. The lower staff is in bass clef and contains a simple bass line with quarter notes. A dynamic marking of *mp - mf* is placed below the first measure.

Bb7

The second system continues the piece. The upper staff features more complex chordal textures and some melodic movement. The lower staff continues with a steady bass line. A Bb7 chord is indicated at the beginning of the system.

The third system shows a more active melodic line in the upper staff, with eighth and sixteenth notes. The lower staff continues with a simple bass line. There are some horizontal lines in the upper staff, possibly indicating a change in texture or a specific performance instruction.

The fourth system features a complex, dense chordal texture in the upper staff, with many notes beamed together. The lower staff continues with a simple bass line.

The fifth system shows a melodic line in the upper staff with various rhythmic values and articulation marks. The lower staff continues with a simple bass line.

Bb7 Eb

*mp-mf*

Bb7 Eb

Bb7

*mf*

Bb7 Eb

1-3

Si Si Si yo qui - ero Mam - bo!

4 Bb

Bb7 Eb

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. Above the first measure, the chord symbol 'Bb7' is written, and above the second measure, 'Eb' is written. The key signature has two flats (Bb and Eb).

Bb7 Eb

The second system continues the piano accompaniment. The upper staff has a melodic line with some rests and eighth notes. The lower staff has a bass line with quarter notes. Above the first measure, the chord symbol 'Bb7' is written, and above the second measure, 'Eb' is written. The key signature remains two flats.

Bb7

*mf* *ff*

The third system features a change in dynamics. The upper staff starts with a *mf* (mezzo-forte) dynamic and then transitions to *ff* (fortissimo) after a repeat sign. The lower staff has a bass line with quarter notes and eighth notes. The key signature is two flats.

The fourth system continues the piano accompaniment. The upper staff has a melodic line with eighth notes and some rests. The lower staff has a bass line with quarter notes. The key signature is two flats.

1-3 4 Eb

The fifth system includes first and second endings. The first ending is marked '1-3' and the second ending is marked '4'. Above the second ending, the chord symbol 'Eb' is written. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with quarter notes and eighth notes. The key signature is two flats.

# MAMBO #8

Words and Music by  
DÁMASO PÉREZ PRADO

Moderately

Gm7 Gm7/C C7 F Gm7 Gm7/C C7  
F6 Gm7 Gm7/C C7 F Gm7 Gm7/C C7  
F6 C7 C7b9 N.C. C9 C7#9 N.C.  
C7 C7b9 N.C. C9 C7#9 N.C.

The musical score is written for piano and guitar. It consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a dynamic marking of *mf*. Above the treble staff, guitar chord diagrams are provided for Gm7 (3rd fret), Gm7/C C7, F, Gm7 (3rd fret), and Gm7/C C7. The second system has diagrams for F6, Gm7 (3rd fret), Gm7/C C7, F, Gm7 (3rd fret), and Gm7/C C7. The third system has diagrams for F6, C7, C7b9, N.C., C9, and C7#9. The fourth system has diagrams for C7, C7b9, N.C., C9, and C7#9. The bass line consists of a steady eighth-note accompaniment.

C7 Fm Fm/Eb

First system of musical notation, measures 1-3. Treble clef, bass clef. Chords: C7, Fm, Fm/Eb. Includes fingerings and accents.

C7 Fm Fm/Eb

Second system of musical notation, measures 4-6. Treble clef, bass clef. Chords: C7, Fm, Fm/Eb. Includes fingerings and accents.

C7 Fm C7/G



Third system of musical notation, measures 7-9. Treble clef, bass clef. Chords: C7, Fm, C7/G. Includes fingerings and accents.

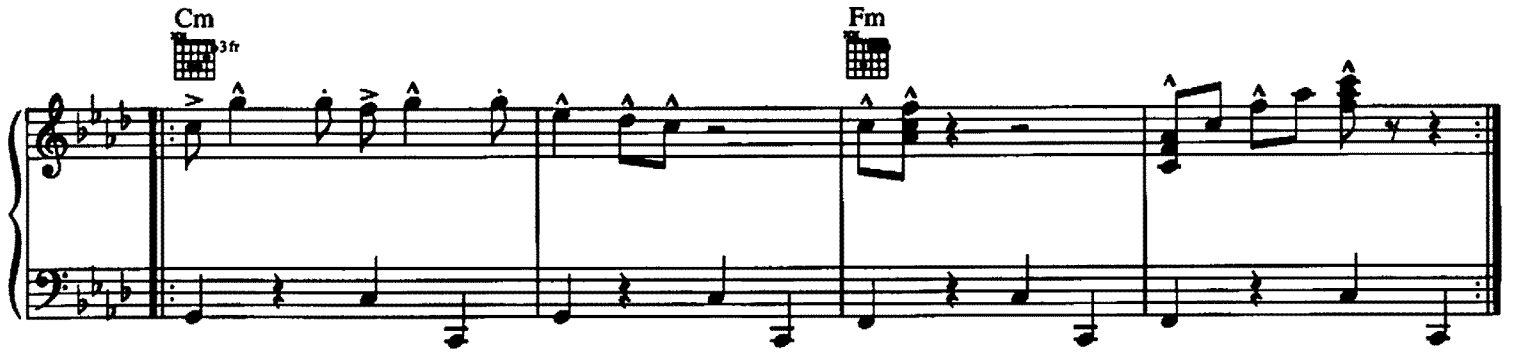
Fm/Ab C7/G Fm C7/E Fm N.C.



Fourth system of musical notation, measures 10-14. Treble clef, bass clef. Chords: Fm/Ab, C7/G, Fm, C7/E, Fm, N.C. Includes fingerings and accents.

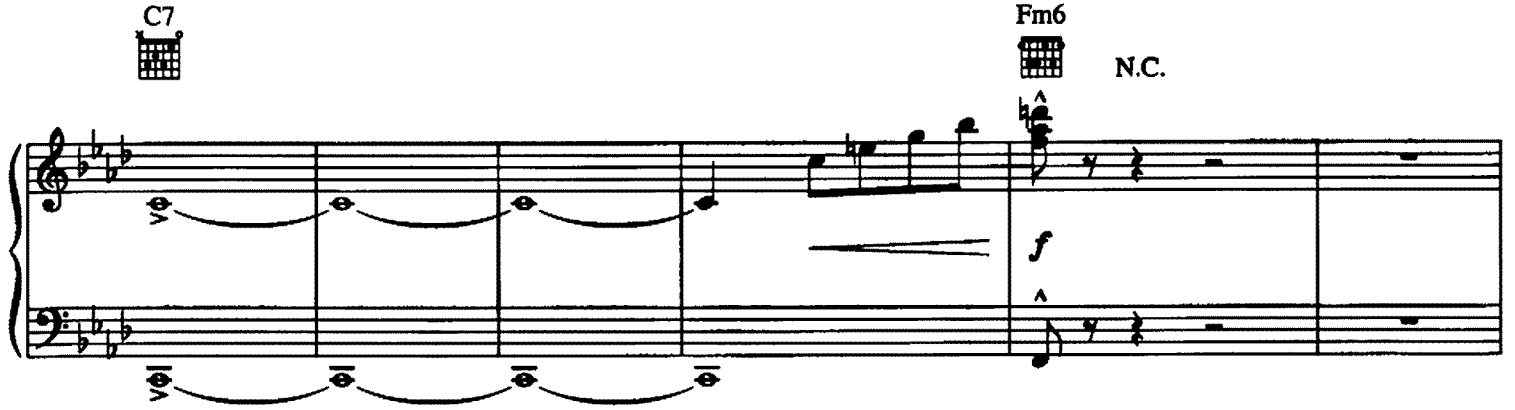
C7 Fm

Fifth system of musical notation, measures 15-18. Treble clef, bass clef. Chords: C7, Fm. Includes fingerings and accents.

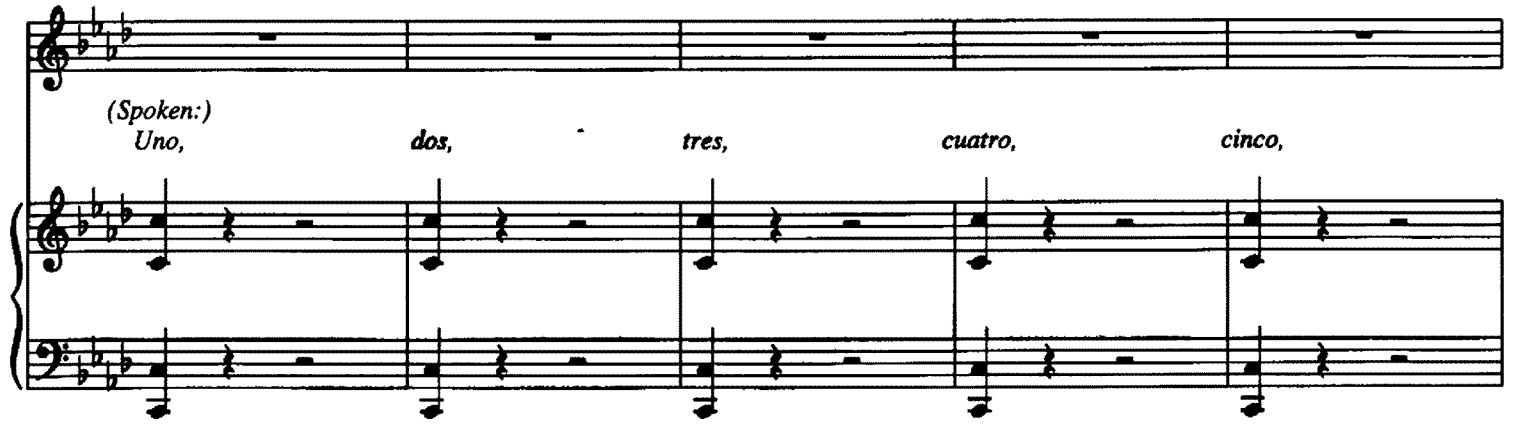
Cm  3fr 



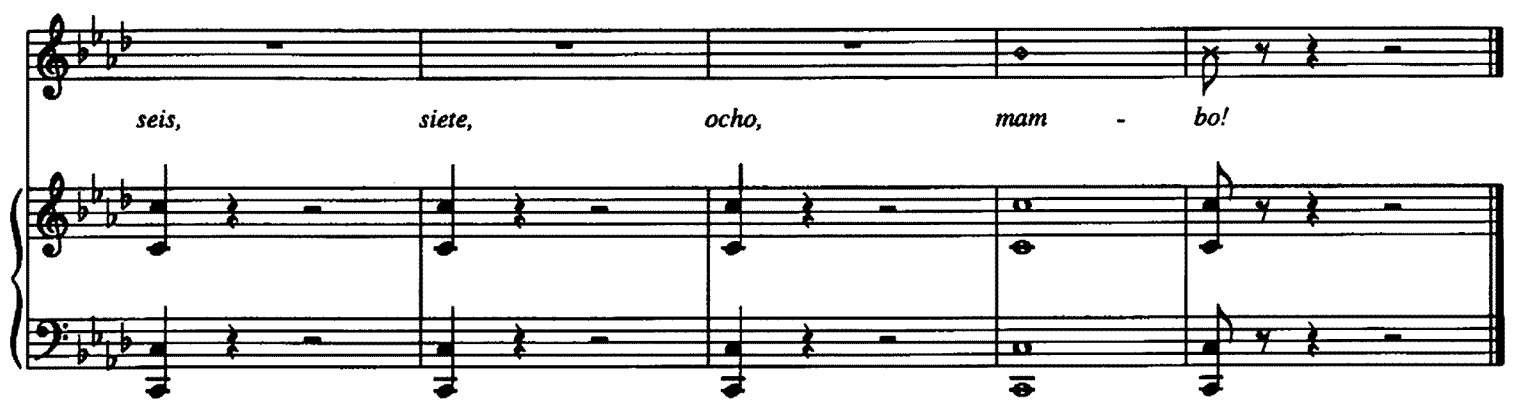
C7  Fm6  N.C.



(Spoken:)  
Uno, dos, tres, cuatro, cinco,



seis, siete, ocho, mam - bo!



# MAS QUE NADA

Words and Music by  
JORGE BEN

Moderately bright

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes. The tempo is marked 'Moderately bright'.

The second system continues the piano introduction with similar melodic and harmonic patterns in both hands.

This system marks the beginning of the vocal entry. The piano accompaniment features a prominent Am chord. The vocal line includes the lyrics: "Ooo, when your eyes meet mine. Ooo, I could lose my mind. ô - ri - á - rai - ô". A "D7" chord is indicated above the final notes of the first line. A bracket above the piano part indicates "(sing cues 2nd time)".

This system contains the second verse of the song. The piano accompaniment is marked with Am chords. The vocal line includes the lyrics: "Pow! Pow! Pow! Ow! Ow! Pow! Ow! ô - bá, ô - bá, ô - bá. bá." The piano part includes a first ending (1. Am) and a second ending (2. Am).

The final system of the piano introduction concludes with a series of chords and melodic fragments in both hands, ending with a strong *ff* (fortissimo) dynamic.



Em7 Am G7 Em7

It's a feel - ing that be - gins to grow an' grow an' grow in - side  
 Mas que na - da sai da mi - nha fren - te que eu que - ro pa -

Am G7 Em7 Am

me 'til I feel like I'm gon - na ex - plode. Oh, this is  
 sar, Pois o sam - ba es - tá a - ni - ma do, O que

E7 Am

what you do to me! Are your lips say - ing things.  
 eu que - ro e sam - bar. Es - se sam - ba. Que é mix -

G7 Em7 Am

that you feel in your heart? If your heart is beat - ing  
 to de ma - ra - ca - tú E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, — Then — let the mu - sic start. — Hold — me, hold —  
 vel - lho, — Sam - ba de pre - to tú. — Mas — que na -

Am G7 Am

— me! — It's heav - en ooo it's heav - en when you hold me; — I  
 da, — Um sam - ba co - mo es - se tã - o le - gal, — Vo -

G7 Am E7

want you night and day. Ooo I want you here — to stay. —  
 cê não vai que - rer que eu che - gue no — fi - nal. —

Am

D.S.  $\frac{3}{4}$   
 al Coda

Coda  
 Am

Ow! —  
 bá. —

*ff*

# O MORRO NÃO TEM VEZ

(Favela)  
(Somewhere in the Hills)

Words and Music by ANTONIO CARLOS JOBIM  
and VINICIUS DE MORAES

Moderate Bossa Nova

A13



G13



A13



G13



A13



A13



O morro é

G13



A13



G13






não tem vez, E o que ele fez  
dois, é três, É o que ele fez  
cem, é mil

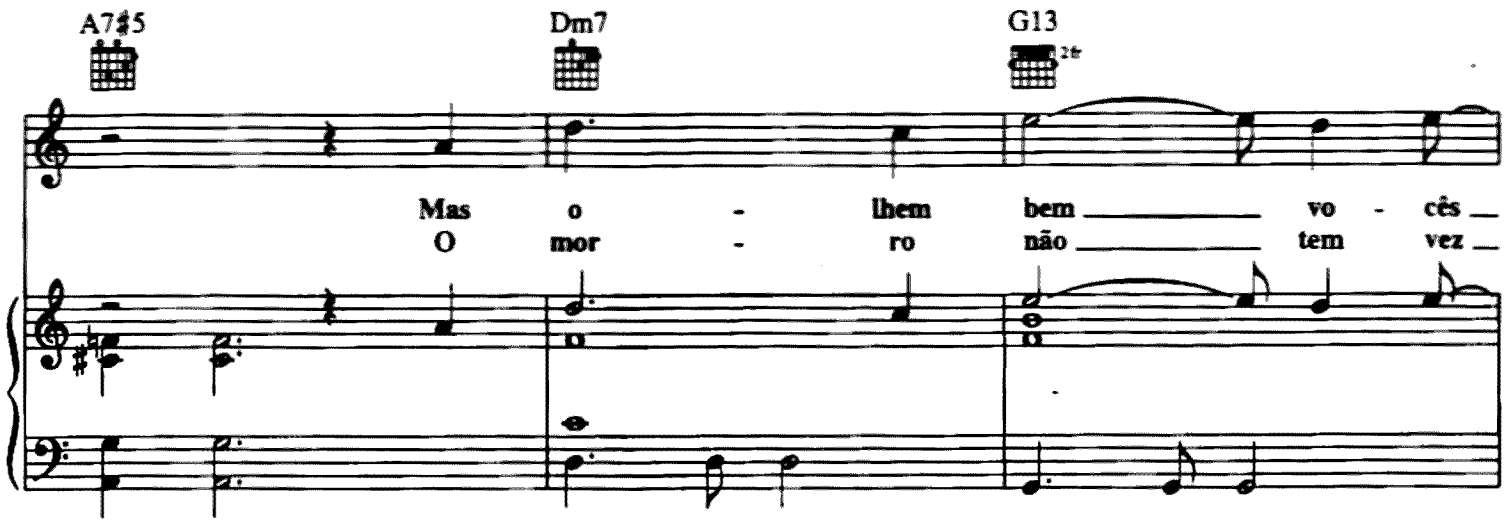
A13  4tr      G13  2tr      A13#9  4tr

já      foi      de - mais  
a      ba      tu - car



A7#5       Dm7       G13  2tr







Mas      o      lhem      bem      vo - cês  
O      mor      ro      não      tem      vez



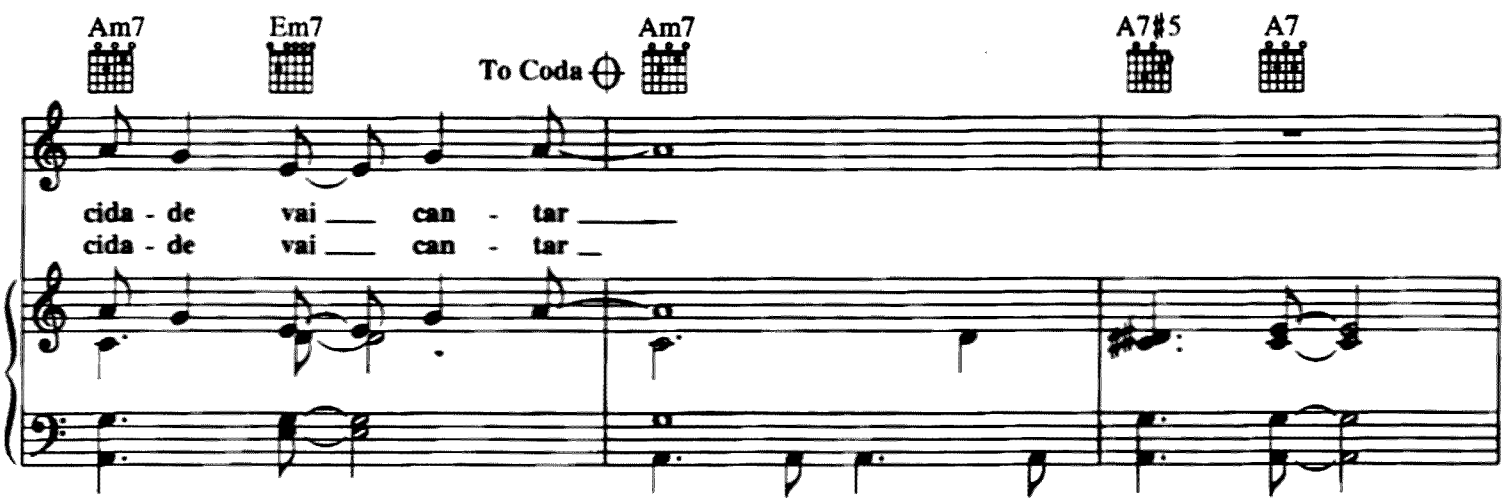
C#m7  4tr      C7       F6       E7 

Quan - do      de - rem      vez      ao      mor - ro      To - da      a  
Mas      se      de - rem      vez      ao      mor - ro      To - da      a



Am7       Em7       To Coda       Am7       A7#5       A7 

cida - de      vai      can - tar  
cida - de      vai      can - tar



Dm7 Am7

Mor - ro \_\_\_\_\_ pe - de pas - sa - gem

Dm7 Am7

Mor - ro \_\_\_\_\_ quer \_\_\_\_\_ se mo - strar

Dm7 Am7 F7#9 E7#9 D7#9

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

D.S. al Coda

\_\_\_\_\_ vai fa - lar É

CODA Am7 Am9

# ONCE I LOVED

(Amor em paz)

(Love in Peace)

Music by ANTONIO CARLOS JOBIM  
Portuguese Lyrics by VINICIUS DE MORAES  
English Lyrics by RAY GILBERT

Moderately fast Bossa Nova


G7 Gm7 A7#5(b9) Dm



D7#5 Gm7 C9#5 Fmaj7

Once, \_\_\_\_\_ I loved. \_\_\_\_\_  
Then, \_\_\_\_\_ one day, \_\_\_\_\_

F#dim7 Gm7 G#dim7

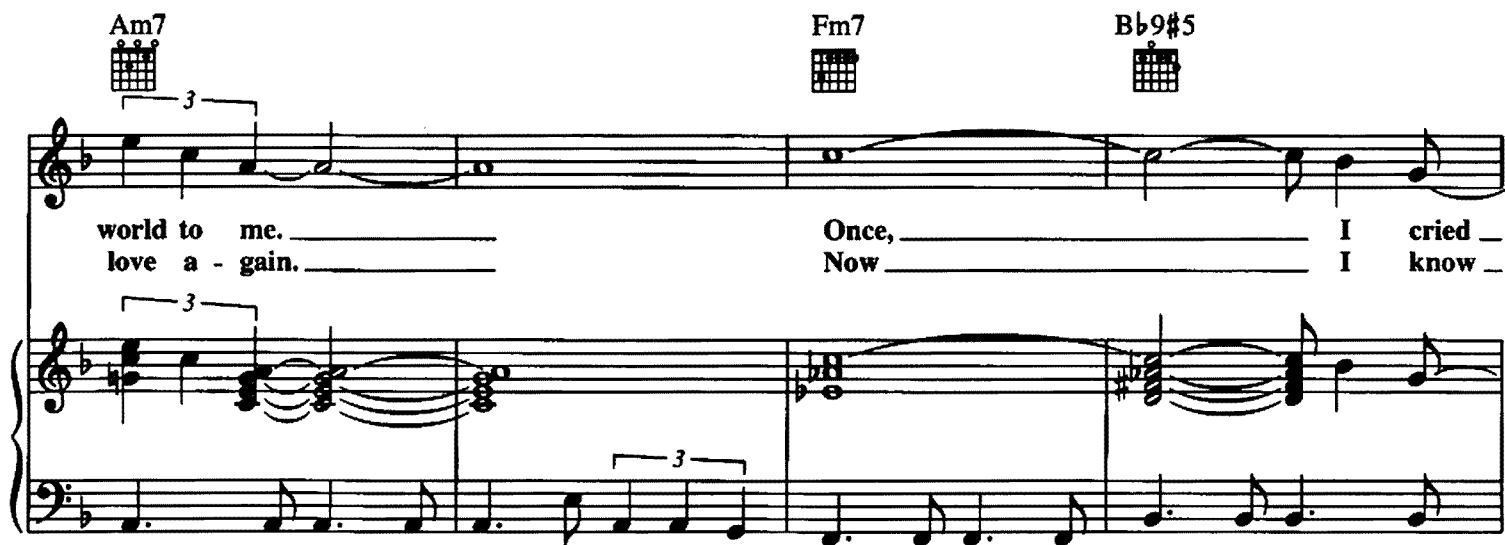
And I gave so much love to this love, you were the  
from my in - fi - nite sad - ness you came and brought me





Am7  3

Fm7  Bb9#5 

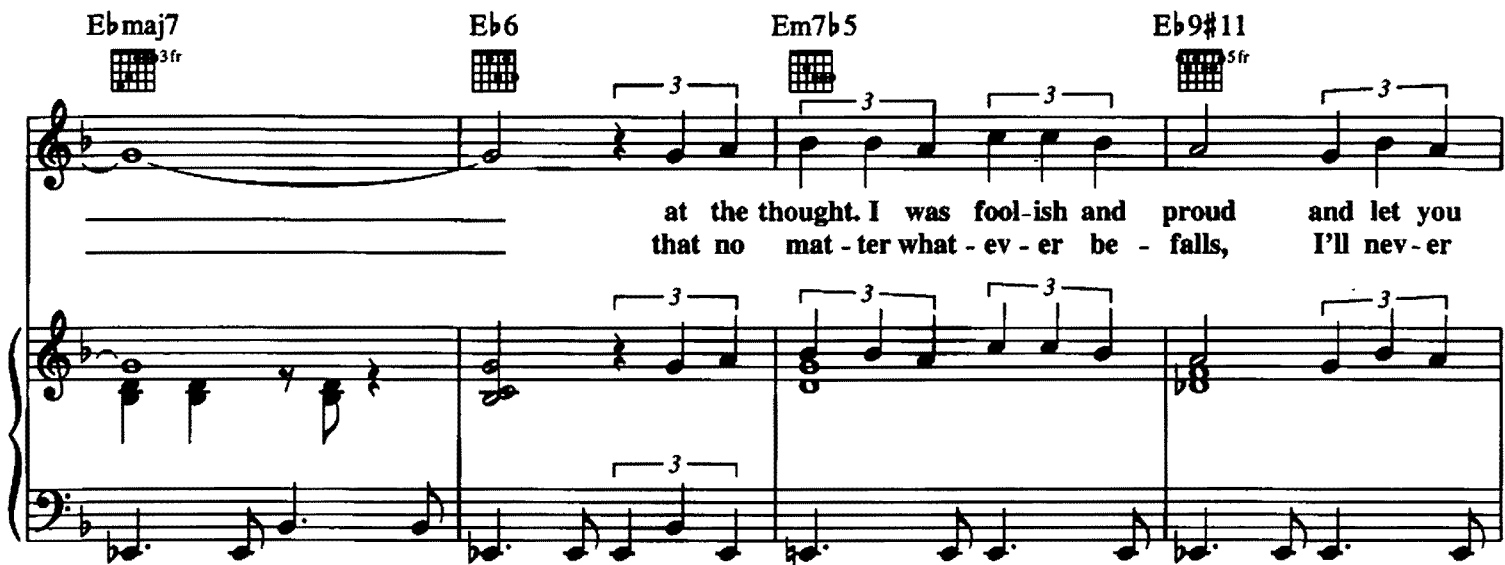
world to me. \_\_\_\_\_  
love a - gain. \_\_\_\_\_





Once, \_\_\_\_\_ I cried \_  
Now \_\_\_\_\_ I know \_



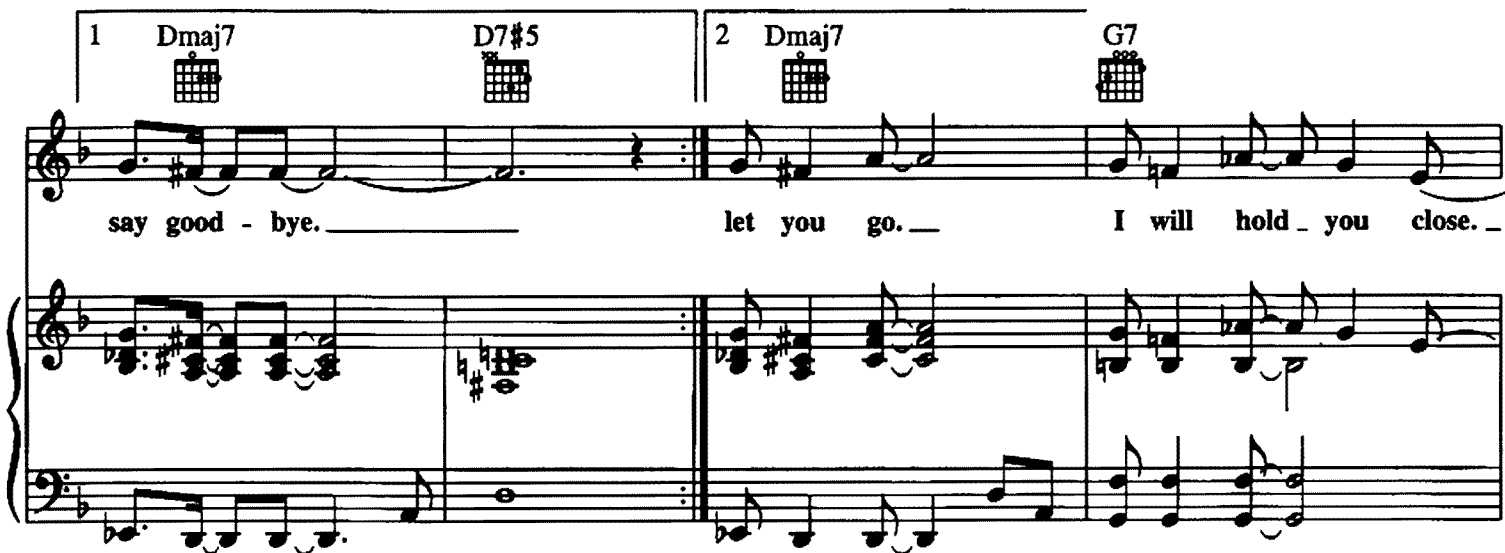
Ebmaj7  3fr Eb6  Em7b5  Eb9#11  5fr

at the thought. I was fool-ish and proud and let you  
that no mat - ter what - ev - er be - falls, I'll nev - er



1 Dmaj7  D7#5  2 Dmaj7  G7 

say good - bye. \_\_\_\_\_ let you go. \_\_\_\_\_ I will hold you close. \_



Cmaj7 F13 Bbmaj7

Make you stay. Be-cause

Bdim7 Bbm6 Dm7 Ab9#11

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

G7 Gm7 A7#5(b9) Dm7 Dm9

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

*Portuguese Lyrics*

*Eu amei E amei muito mais Do que devia amar  
E chorei ao sentir que eu iria sofrer e me deses perar*

*Fol, então que da minha infinita tristeza aconteceu você  
Encontrei em você a razão de viver e de amar em paz*

*E não sofrer mais Nunca mais  
Porque o amor é a coisa mais triste quando se destaz  
O amor é a coisa mais triste quando se desfaz*



# OBSESIÓN

Words and Music by  
PEDRO FLORES

Lento

Por

Dm Gm7 Gm6 A7 Dm

al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

Gm7 Gm6 A7 Dm C F Gm6

fun - do, no ha - brá u - na ba - rre - ra en el mun - do que un a - mor pro -

Dm Bb7 A7 Dm

fun - do no pue - da rom - per; A - mor es el pan de la

Gm7 Gm6 A7 Dm Gm7 Gm6 A7

vi - da, a - mor es la co - pa di - vi - na, a -

Dm C F Gm6

mor es un al - go sin nom - bre que ob - se - sio - na a un

Dm A7 Dm

hom - bre con u - na mu - jer; Yo es -

C7 F F#°

toy ob - se - sio - na - do con - ti - go y el mun - do es tes -

Gm7 C7 F F#° C7

ti - go de mi fre - ne - sí... y por más que se o - pon - ga el des -

F E E7 A7

ti - no se - rás pa - ra mí; Por

Dm 3 Gm7 Gm6 A7 Dm 3

al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

Gm7 Gm6 A7 Dm C

fun - do, no ha - brá u - na ba - rre - ra en el

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'fun - do,' followed by a quarter rest, then a quarter note 'no' and a quarter note 'ha -' in the second measure. The third measure contains a quarter note 'brá', a quarter note 'u -' and a quarter note 'na' with a triplet bracket. The fourth measure contains a quarter note 'ba -', a quarter note 'rre -' and a quarter note 'ra' with a triplet bracket. The fifth measure contains a quarter note 'en' and a quarter note 'el' with a triplet bracket. The piano accompaniment features chords in the left hand and a melodic line in the right hand, mirroring the vocal line's rhythm.

F Gm6 1. Dm A7 Dm Gm7 A7

mun - do que mi a - mor pro - fun - do no rom - pa por tí, Por

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'mun - do' followed by a quarter rest. The second measure contains a quarter note 'que', a quarter note 'mi', a quarter note 'a -' and a quarter note 'mor' with a slur. The third measure contains a quarter note 'pro -', a quarter note 'fun -' and a quarter note 'do'. The fourth measure contains a quarter note 'no', a quarter note 'rom -' and a quarter note 'pa' with a slur. The fifth measure contains a quarter note 'por' and a quarter note 'tí,'. The sixth measure contains a quarter note 'Por'. The piano accompaniment continues with chords and a melodic line.

2. Bb7 Dm Bb7

fun - do no rom - pa por tí;

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'fun - do' followed by a quarter rest. The second measure contains a quarter note 'no', a quarter note 'rom -' and a quarter note 'pa' with a slur. The third measure contains a quarter note 'por' and a quarter note 'tí;'. The piano accompaniment features chords and a melodic line.

E7 A7 Dm

No rom - pa por tí.

Detailed description: This system contains the final two measures. The vocal line begins with a half note 'No' followed by a quarter rest. The second measure contains a quarter note 'rom -', a quarter note 'pa' and a quarter note 'por' with a slur. The third measure contains a quarter note 'tí.'. The piano accompaniment concludes with chords and a melodic line.

# ONLY ONCE IN MY LIFE

(Solamente una vez)

Music and Spanish Words by AGUSTIN LARA  
English Words by RICK CARNES and JANIS CARNES

Moderately

*mf*

**Ebm** **Cb7/Eb**

**Ebm** **Bb7#5** **Bb7** **Eb** **Ebmaj7**

On - ly once in my life  
So - la - men - te u - na vez

**Eb6** **Edim** **Bb7** **N.C.**

if I could hold you, on - ly once I might  
a - mé en la vi - da, so la - men - te u - na

**Fm** **C+** **Fm7** **Bb+** **Eb**

find what true love means.  
vez y na - da más.

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for various chords: Ebm, Cb7/Eb, Ebm, Bb7#5, Bb7, Eb, Ebmaj7, Eb6, Edim, Bb7, N.C., Fm, C+, Fm7, Bb+, and Eb. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has two flats (Bb and Eb).

E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6 E $\flat$ maj7 Edim7

I'm a fool just to hope I could know that mo-ment of sur -  
 U - na vez na - da más en mi huer - to bri - lló la es - pe -

B $\flat$ 7 Fm7 B $\flat$ 7

ren - der, the sur -  
 ran - za, la es - pe -

ren - der to the mag - ic of feel - ing your lips a - gainst  
 ran - za que a - lum - bra el ca - mi - no de mi so - le -

E $\flat$  Am7 $\flat$ 5 E $\flat$ 6 B $\flat$ 7

mine. On - ly once in my  
 dad. U - na vez na - da

E $\flat$ E $\flat$ 6

Edim7



life,  
más

to love com -  
se en - tre - ga el

B $\flat$ 7

N.C.

Fm



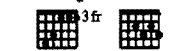
plete - ly;  
al - ma,

spend the rest of my life  
con la dul - ce y to - tal

Fm7

B $\flat$ +E $\flat$ E $\flat$ maj7

with on - ly you.  
re - nun - cia - ción

E $\flat$ E $\flat$ 6E $\flat$ maj7E $\flat$ 6E $\flat$ maj7 Edim7

In a prayer or a dream to be - lieve that love could last for -  
y cuan - do e - se mi - la - gro rea - li - za el pro - di - gio de a -

Bb7



Fm7



Bb7



ev - er, and for -  
 mar - se, hay cam -

ev - er could be some - thing that hap - pened just once in my  
 pa - nas de fies - ta que can - tan en el co - ra -

Eb



Adim



Bb9/Ab



Bb7



life. On - ly once in my  
 can. So - la - men - te a - na

2

Fm7



Bb7



Eb



Eb m7b5 Eb maj7



hap - pened just once in my life.  
 can - tan en el co - ra - zón.

*poco rit.*

L.H.



# POR CAUSA DE VOCÊ

(Don't Ever Go Away)

English lyric by RAY GILBERT  
Original text by DOLORES DURAN  
Music by ANTONIO CARLOS JOBIM

## Bossa Nova

**Chords:** Bb, Bb maj7, Bb7, Eb/Bb, Ebm6, Bb maj7, Bb6, Bb maj7, Bb13, Cm7/Bb, Cdim/Bb, Cm7, Abm6, Cm7, F13

**Lyrics:**

Ah! take a look and you'll see — the way I have be - come, And the way things be -  
 Ai, vo - cê es - tá ven - do só — do gei - to que eu fi - quei, E que tu - do fi -

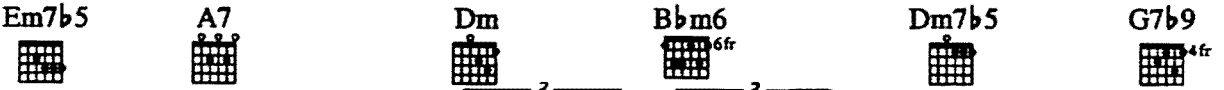
came.  
 cou

Sad - ness and sor - row are here in all lit - tle  
 U - ma tris - te - za tão grande Nas coi - sas mais


**Dm7** **Fm6** **G7b9** **Ebmaj7** **Eb6**  



things you touched with your hands. — This lov - ing home was a  
*simples que vo - cê to - cou — A nos - sa ca - sa que -*




**Em7b5** **A7** **Dm** **Bbm6** **Dm7b5** **G7b9**  


home, So hap - py to pro - tect you and keep you with care, The flow - ers in the  
*rida, Ja es - ta - va a cos - tu - ma - da guar - dan - do vo - cê As flo - res na ja -*



**Cm7** **Abm6** **Cm7** **F13** **Dm**  


win - dow were smil - ing, were glow - ing, Just know - ing you were there.  
*ne - la so - ri - am can - ta - van Por cau - sa de vo - cê —*



Fm6 G7 Cm7 Am7b5 F13 Dm

Lis-ten, my love, nev-er more, Don't ev-er go a - way,  
 O - lha, meu bem, nun - ca mais Nos dei-xa por fa - vor

Fm6 G7 Cm Cm7 F13

We are your life and your dream and we want you to  
 So - mas a vi - da e o so - hno nos so - mos o a -

Dm7b5 G7b5(b9) G7b9 Ebmaj7 Eb6

stay. mor. Come in, my love, come to me, -  
 En - tre, meu bem, por fa - vôr -

Em7b5



Edim7Eb m6



Bb



D7



Dm7/G



G7



Don't let this heart-less world bring an-oth-er "good-bye," Em-brace me in a  
 Não dei-xe o mun-do mau lhe le-var ou-tra vez me a-bra-ce sim-ples-

Cm7



Cm7b5



F13b9



F7b9



1

Bb6



Bbmaj7



sim-ple way, don't speak, don't re-mem-ber, And dar-ling, don't cry.  
 men-te não fa-le não lem-bre, Não cho-re meu bem.

Cm7



Cm7b5 Adim7



2

Bb6



Bbmaj9



cry.  
bem.

# RETRATO EM BRANCO E PRETO

Words by CHICO BUARQUE DE HOLLANDA  
 Music by ANTONIO CARLOS JOBIM

Bossa Nova

Cm7



C#dim7



mf

Gm/D



Ebmaj7



Cm7



Ebm9



D7



Gm




Gm




D/F#






Já con - heç o os pas - sos des - es - tra - da. Sei que  
 Lá vou eu, de no - va co - mo um to - lo. Pro - cur -

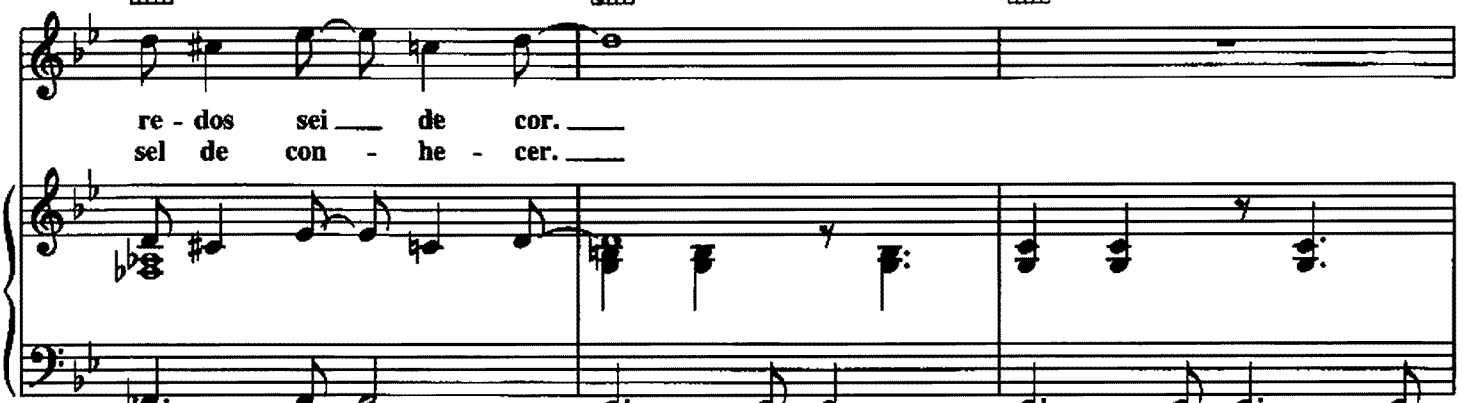
Fm6 




não vai dar em na da. Seus seg -  
ar a des - con so - lo. Que can -



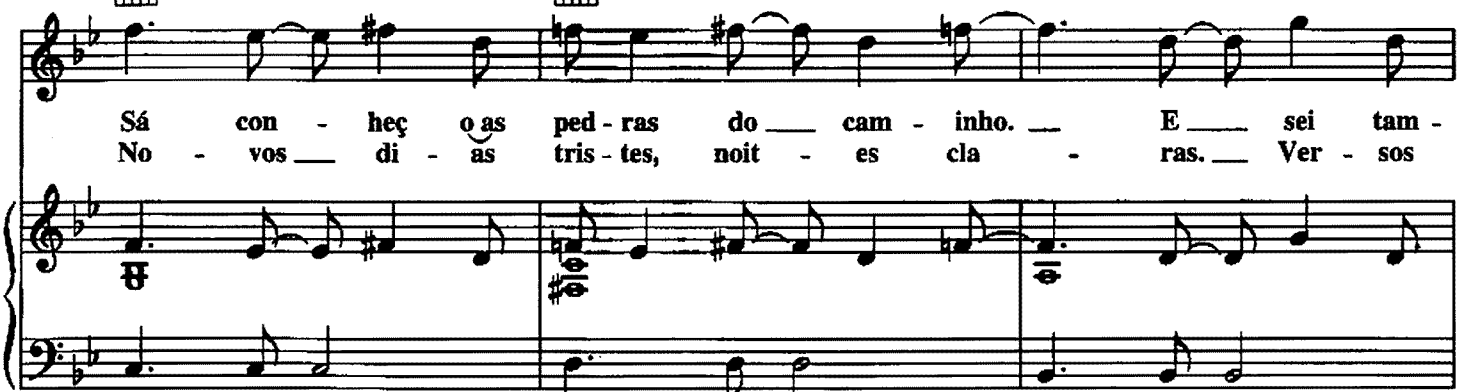
E7  G/Eb  3fr Eb6 




re - dos sei de cor. \_\_\_\_  
sel de con - he - cer. \_\_\_\_



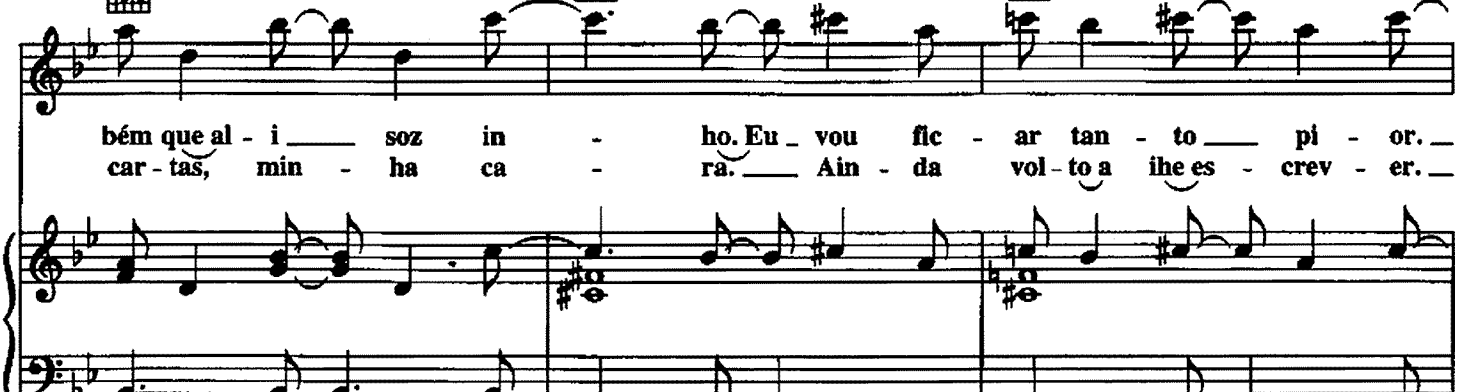
Cm7  3fr D7  Bbmaj7 



Sá con - heç o as ped - ras do cam - inho. E sei tam -  
No - vos di - as tris - tes, noit - es cla - ras. Ver - sos




Bb6  A13#9  4fr A7#9(b13)  5fr

bém que al - i soz in - ho. Eu vou fic - ar tan - to pi - or. -  
car - tas, min - ha ca - ra. Ain - da vol - to a ihe es - crev - er. -



D7  Ab7#11 



O que é pos - so con - tra o en - can -  
Pra lhe diz - er que isso é pec - a -




Gm  3fr D/F# 

- to. Des - se a mor que eu neg - o tan - to. Ev - y to  
- do. Eu trag - o o peit - o tao mar ca do. De lam -



Fm6  Fb7 

tan - to. E que no en tan - to. Vol - ta sem - pre a en - feit - i - çar.  
bran - ças do pas - sa do. E vo - cê sa - be a ca - zão.



Ebmaj7  3fr Cm7  3fr

Com seus mes - mos  
Vou col - e - cio



C#dim7 Gm/D Ebmaj7

tris - tes vel - hos fa - tos. — Que num ál - bum de — ret - ra —  
 nar mais um — so - net - o ou tro re tra - to em bran - co e pre -

Cm7 Ebm9 D7 Gm

— tos. — Eu tei - mo em cul - e - cio - nar. —  
 - to a mal - tra - tar meu co - ra - cão. —

1 2 Ebm9

D7 Gm



# SAMBA DE ORFEU

Words by ANTONIO MARIA  
Music by LUIZ BONFA

**Samba**

*mf*

D9 G7 C Ebdim7


G7/D no chord Cmaj7

Que-ro vi - ver, que - ro sam - bar


A - té sen - tir a es - sên - cia da vi - da, Me fal - ta ar.



Que-ro sam - bar, que - ro vi - ver.

C#dim Dm7

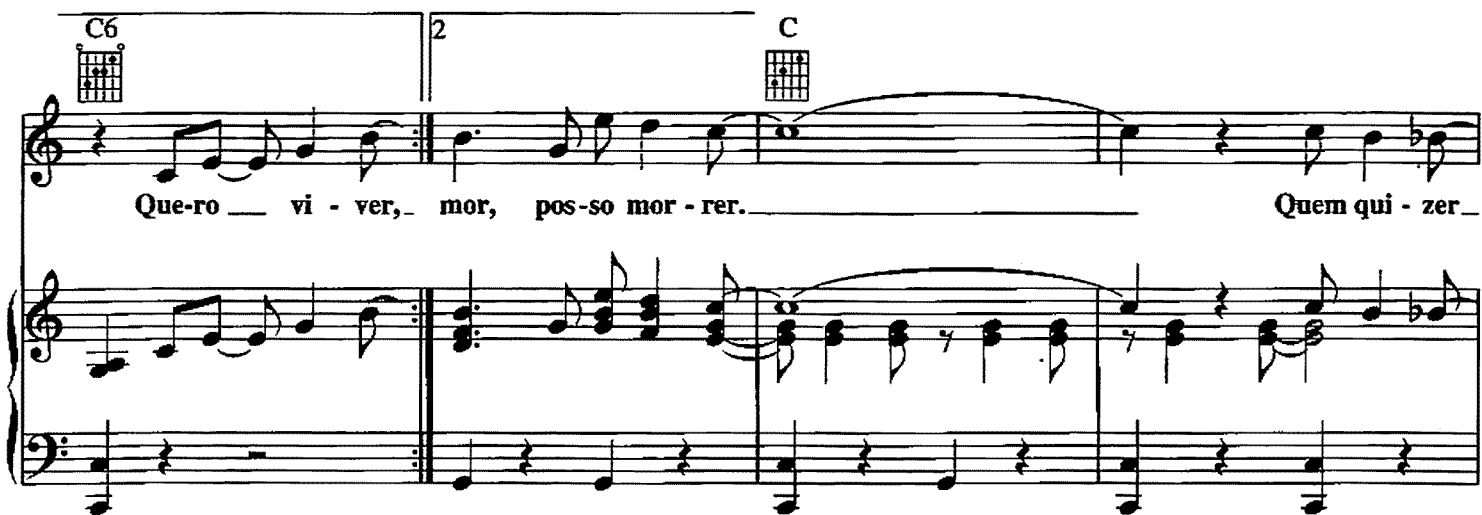
G7  1 Cmaj7 

De-pois do sam - ba, tá bem Meu a - mor pos-so mor - rer.



C6  2 C 

Que-ro vi - ver, mor, pos-so mor - rer. Quem qui - zer



Gm7  C7  Fmaj7  F6  Fmaj7 

gos - tar de mim, se qui - zer



Fm7  Bb7  G7  no chord

vai ser as - sim. Va - mos vi - ver,



Cmaj7



va - mos sam - bar — Se a fan - ta - sia.

Cdim

Dm7



ras - gar, Meu a - mor, — cu com - pro ou — tra. — Va - mos sam - bar —

G7



va - mos vi - ver. — O sam - ba é —

C



— livre, Eu sou livre tam - bem, A - té mor - rer. —

# SÓ DANÇO SAMBA

(Jazz 'n' Samba)

from the film COPACABANA PALACE

English Lyric by NORMAN GIMBEL  
Original Text by VINICIUS DE MORAES  
Music by ANTONIO CARLOS JOBIM

Moderate Samba

Dm7

G13

G7

Dm7

mf

G13b9

G7

C6

The jazz 'n' sam-ba, the jazz 'n' sam-ba,  
Só dan-ço sam-ba, só dan-ço sam-ba.

D9

D9#11

G7

G11

hear it all a-round,  
Vai, vai, vai, vai, vai!

the jazz 'n' sam-ba, the jazz 'n'  
Só dan-ço sam-ba, só dan-ço

G9

G9b5

Cmaj7

C7

C6

C+

C

G7

sam-ba  
sam-ba.

sound.  
Vai!

The  
Só

C6



D9



jazz 'n' sam-ba, the jazz 'n' sam-ba, swing - in' soft and low; —  
 dan - ço sam-ba, só dan - ço sam-ba. Vai, vai, vai, vai, vai! —

D9#11



G7



G11



G9



C6



the jazz 'n' sam-ba, the jazz 'n' sam-ba, go! —  
 Só dan - ço sam-ba, só dan - ço sam-ba. Vai! —

C6/9



C+(add9)



C7#5



C7



Gm7



C13



Jet from Ri - o, non -  
 Já dan - cei o twist

C7#5



F6



— stop U. S. A.  
 — a - té de - mais,



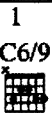
This new sound \_\_\_\_\_ came one day, \_\_\_\_\_ and it's clear that it's here to stay. \_\_\_\_\_  
 mais não sei; \_\_\_\_\_ me can - cei \_\_\_\_\_ do ca - lyp - so e cha cha cha. \_\_\_\_\_



\_\_\_\_\_ It's jazz 'n' sam - ba, it's so re-fresh - ing, like a new per - fume, -  
 \_\_\_\_\_ Só dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai! -



\_\_\_\_\_ it's jazz 'n' sam - ba, it's jazz 'n' sam - ba,  
 \_\_\_\_\_ So dan - ço sam - ba, so dan - ço sam - ba.



1 ummm! \_\_\_\_\_ The ummm! \_\_\_\_\_  
 Vai! \_\_\_\_\_ So Vai! \_\_\_\_\_

2

8va

# SLIGHTLY OUT OF TUNE

## (Desafinado)

English Lyric by JON HENDRICKS and JESSIE CAVANAUGH  
Original Text by NEWTON MENDONCA  
Music by ANTONIO CARLOS JOBIM

Moderately

F



G7-5



1. Love is like a nev - er end - ing mel - o - dy.  
2. Once your kiss - es raised me to a fev - er pitch.

Gm7



C7



D7-9



Po - ets have com - pared it to a sym - pho - ny.  
Now the orch - es - tra - tion does - n't seem so rich.

Gm



A7



D7



A sym - pho - ny con - duc - ted by the light - ing of the

D7-9



G7-9



Gbmaj7



moon. But out song of love is Slight - ly Out Of Tune

67-5      C13      2      Gm      Bbm      F

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

Gm6      A      Bbdim      Bm7

Like the bos - sa no - va love should swing.


E7      A      Bbdim

we used to har - mo - nize two souls in

Bm7      E7      A      F#m7





per - fect time. Now the song is dif - f'rent and the




**Bm7**  **E7**  **C** 






words don't e - ven rhyme. \_\_\_\_\_ 'Cause you for - got the




**C#dim**  **Dm7**  **G7**  **Gm7** 

mel - o - dy our hearts would al - ways croon \_\_\_\_\_ And so what good's a heart that's



**F#dim**  **G7**  **C7**  **C7-5**  **F** 

Slight - ly Out Of Tune. \_\_\_\_\_ Tune your heart to



**G7-5**  **Gm7** 

mine the way it used to be. \_\_\_\_\_ Join with me in



**C7** **Cm6** **D7+5** **D7** **Gm7**

har - mo - ny and sing a song of lov - ing. We're bound to get in

**Bbm** **Fma7** **Dm7** **G7**

tune a - gain be - fore too long. There'll be no De - sa - fi - na - do

**E9**

When your heart be - longs to me com - plete - ly. Then you

**G7** **Gm7** **F6**

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

# SOMEONE TO LIGHT UP MY LIFE

(Se todos fossem iguais a você)

English Lyric by GENE LEES  
Original Text by VINICIUS DE MORAES  
Music by ANTONIO CARLOS JOBIM

Moderate Bossa Nova

Chord diagrams: Gb9, F7, Gb7, F7, E7b5, F9, G9/F, F9, Bbmaj7, Gm6, A13, A7#5

*mf*

Go on your way \_\_\_\_\_ with a cloud - less blue sky a - bove,  
 Vae tua vi - da \_\_\_\_\_ Teu ca - mi - nho é de paz e a - mor.

may all your days \_\_\_\_\_ be a won - der - ful  
 A tua vi - da \_\_\_\_\_ Eu - ma lin - da can -

song of love. \_\_\_\_\_ O - pen your arms and  
 cão de a - mor; \_\_\_\_\_ A - bre seus bra - ços e

D9

D7b9

Gm(maj7)

Ebb9#5

Ebb9



sing of all the hid - den hopes you've ev - er trea - sured and  
 can - ta a úl - ti ma espe - rança. A es - pe - ran - ça di

Abmaj7

Cm7

D7b9

D7

Gmaj7

Abdim



live out your life in peace.  
 vi na De a - mar em paz.

Am7

Cm7

F7b9

Bbmaj7

Bb6

Cm6

D7b9



Where shall I look for the  
 Se to - dos fo - ssem i -

Gm(maj7)

Gm6

Fm(maj7)

Bb9

Ebmaj7



love to re - place you? Some one to  
 guais a vo - cê Que ma - ra -

G7

Cm7

light  
vi

up my life.  
lha vi - ver!

F13

F(7)

Bb6

Some - one with strange lit - tle ways,  
U - ma can - ção pe - lo ar

eyes like a blue au - tumn  
U - ma mu - lher a can -

Em7b5

A11b9

A7

haze.  
tar

Some - one with your laugh - ing style, and a  
U - ma ci - da - de a can - tar A so -

Dm7

G7

Cm7

F7

Bbmaj7

Bb6

smile that I know will keep haunt - ing me end - less - ly. Some - times in  
rrir; a can - tar, a pe - dir A be - le - za de a mar Co - mo o

Cm6

D7b9

Gm(maj7)

Gm6

Bb9

Bb7



stars *sol* or the swift *co - mo a flór* flight of *co - mo a* sea - birds *luz* A -

Ebmaj7

Dm7b5

G7b9

Ebmaj7

Eb6



I catch a mo - ment of you. *mar sem men - tir nem so - frer.*

Ebmaj7

Eb6

D7

Gm

Gm7

Edim



That's why I walk all a - lone, *E - xiz - ti - ria a ver - dade*

Bbmaj7

Em7b5

Bb

Gb7/Db

Cm9



search - ing for some - thing un - known. *Ver - da - de que nin - guem vé* Search - ing for some - thing or *Se to - dos fo - ssem no*

Cm7/F

F7b9

1 Bb

Bdim

Cm7

F7#5(b9)

some - one to light up my life.  
 mun - do i - guais a vo - cê.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line contains the lyrics "some - one to light up my life. mun - do i - guais a vo - cê." The piano accompaniment includes chords and melodic lines in both hands, with slurs and accents over certain notes.

2 Gb7/Fb

Ab7/Eb

life.  
 cê.

The second system continues the musical piece. The vocal line has a long note for "life." followed by "cê." The piano accompaniment features a complex texture with chords and moving lines in both hands, including slurs and accents.

Fb7/D

The third system shows the piano accompaniment continuing. The upper staff is mostly empty, while the lower two staves contain the piano's part, featuring chords and melodic lines with slurs and accents.

Gb7/Db

Bbmaj7

The fourth system concludes the piano accompaniment. The upper staff is empty, and the lower two staves show the final chords and melodic lines of the piece, with slurs and accents.

# TRISTE

By ANTONIO CARLOS JOBIM

Brightly

*p*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment. The music is in the key of D major and 4/4 time. A dynamic marking of *p* (piano) is placed below the first measure.

The second system continues the piano introduction with the same melodic and harmonic patterns as the first system.

Amaj7

A6

G13/A



Sad\_ is to live in sol - i - tude

The third system features the vocal line. The melody is written on a treble clef staff. The lyrics are "Sad\_ is to live in sol - i - tude". The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half note).

The piano accompaniment for the first vocal line, consisting of two staves (treble and bass clef). The bass line is simple, with notes corresponding to the lyrics: D, E, F#, G, A, B, A, G, F#, E, D.

Amaj7

A6

C#m7

F#7#5



far\_ from your tran - quil al - ti - tude.

The fourth system features the vocal line. The melody is written on a treble clef staff. The lyrics are "far\_ from your tran - quil al - ti - tude.". The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half note).

The piano accompaniment for the second vocal line, consisting of two staves (treble and bass clef). The bass line is simple, with notes corresponding to the lyrics: D, E, F#, G, A, B, A, G, F#, E, D.



Bm7

G#m7b5

C#7

F#m7

F#m7

Ab13#9

Dbmaj7



Sad is to know that no one ever can live on a dream that nev -

Ab13

Db

Gb7

Bm7



- er can be, will nev - er be. Dream - er a - wake, wake -

E13

Amaj7

A6

Am9



up and see. Your beau - ty is an aer - o - plane

Am6(add9)

Amaj7

A6

Em7



so high, my heart can't bear the strain.

A13b9      Dmaj7      Dm6      C#m7

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

Cdim      Bm7      Bm7/E      Bm7b5/E      Am7

Sad is to live in sol - i - tude.

Am6      Am7      Am6      Am9

*pp*

Portuguese Lyrics

Triste é viver a na solidão  
 Na dor cruel de uma paixão  
 Triste é saber que ninguém pode viver de ilusão  
 Que nunca vai ser, nunca dar  
 O sonhador tem que acordar.

Tua beleza é um auião  
 Demais prá um pobre coração  
 Que para pra te ver passar  
 So pra se maltratar  
 Triste é viver na solidãd.

# TICO TICO

(Tico no fuba)

Words and Music by ZEQUINHA ABREU,  
ALOYSIO OLIVEIRA and ERVIN DRAKE

Bright Samba

F F#dim C/G C Dm G7

C N.C. Am E7

Oh ti - co - ti - co tick! — Oh ti - co - ti - co tock! — This ti - co -  
 O ti - co - ti - co tá, — tá ou - tra vez a - qui, — o ti - co -

Am Dm

ti - co he's the cuck - oo in my clock. And when he says: "Cuck - oo!" — he means it's  
 ti - co - tá co - men - do o meu fu - bá. Si o ti - co - ti - co tem, — tem que se a -

Am Am7 B7

time to woo; — It's "Ti - co - time" for all the lov - ers in the  
 li - men - tar, — Que vá co - mer u - mas mi - nho - cas no po -

E Am E7

block. I've got a heav - y date — a tête - a - tête at eight, — so speak, oh  
*mar.* O ti - co - ti - co tá — tá ou - tra vez a - qui, — o ti - co

Am Dm

ti - co, tell me is it get - ting late? If I'm on time: "Cuck - oo!" — but if I'm  
 ti - co tá co - men - do o meu fu - bá. Eu sei que el - le vem — vi - ver no

Am E7

late, "Woo - woo!" — The one my heart has gone to may not want to  
 meu quin - tal, — e vem com a - res de ca - ãa - rio e de par -

Am C G7

wait! For just a bir - die, and a bir - die who goes no - where, he knows of  
*dal.* Mas por fa - vor ti - ra es - se bi - cho fo ce - lei - ro, por que el - le a -



ev - 'ry Lov - ers' Lane and how to go there; For in af - fairs of the heart, — my ti - co's  
 ca - ba co - men - do o fu - bá in - tei - ro. Ti - ra es - se ti - co de lá, — de ci - ma



ter - ri - bly smart, — he tells me: "Gent - ly, sen - ti - ment - 'ly at the start!" Oh - oh, I  
 do meu fu - bá. — Tem tan - ta fru - ta que el - le po - de pi - ni - car. Eu já fiz



hear my lit - tle ti - co - ti - co call - ing, be - cause the time is right and shades of night are  
 tu - do pa - ra ver se con - se - gui - a. Bo - tei al - pis - te pa - ra ver si el - le co -



fall - ing. I love that not - so - cuck - oo cuck - oo in the clock: ti - co -  
 mi - a. Bo - tei um ga - to um es - pan - to - lho e um al - ça - pão, mas el - le a - cha que o fu -

1 2 3

Dm7 G7 C C To next strain C Fine

ti - co - ti - co ti - co - ti - co tock. Oh, ti - co tock. tock.  
 bá é que é bo - a a - li - men - ta - ção. O ti - co ção. ção.

A Amaj7 A6 A A6 A F#7/A# Bm E7

Bm7 E7 Bm E7 Bm7 E7 A6 A

Amaj7 A6 A F#7 Bm

D D#dim A/E A E7 A D.S. al Fine

Oh, ti - co -  
 O ti - co -

# TRES LINDAS CUBANAS

Words and Music by GUILLERMO CASTILLO  
and ANTONIO MARÍA ROMEU

**Moderately fast**

*mf*

C

G

A7

D7

G

E7

A7

D7

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system is marked 'Moderately fast' and 'mf'. The second system features guitar chords A7 and D7. The third system features a G chord. The fourth system features E7, A7, and D7 chords. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a rhythmic accompaniment. Chord diagrams for G, A7, and D7 are shown above the treble staff.

Musical notation for the second system, featuring treble and bass staves. The treble staff contains a melodic line with two triplet markings. The bass staff provides a rhythmic accompaniment. Chord diagrams for G and D are shown above the treble staff.

Musical notation for the third system, featuring treble and bass staves. The treble staff contains a melodic line with a triplet marking. The bass staff provides a rhythmic accompaniment. A chord diagram for D7 is shown above the treble staff. The lyrics "Tres, tres" are written below the treble staff.

Musical notation for the fourth system, featuring treble and bass staves. The treble staff contains a melodic line. The bass staff provides a rhythmic accompaniment. Chord diagrams for G, A7, and D are shown above the treble staff. The lyrics "lin - das cu - ba - nas. Tres," are written below the treble staff.



C G A7

tres lin - das cu - ba - nas.

D7 G

Si pa - so poi — Pa - so Fran - co mi — ne - gra nun -

A7 D7 G D

- ca me di - gas que no. Si ma - ña - na yo —

D7

— me mue - ro, lle - ven flo - res.

G D7sus D7 G D7sus

Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

D7 G Em7 Am7 D7

Musical notation for the second system, including guitar chord diagrams, piano accompaniment, and the instruction "Flute solo ad lib.".

G Em7 Am7 D7 Play 6 times G Em7

Musical notation for the third system, including guitar chord diagrams, piano accompaniment, and a "Play 6 times" instruction.

Am7 D7 G Am D7

Musical notation for the fourth system, including guitar chord diagrams, piano accompaniment, and the instruction "Solo ends" followed by the lyrics "Lin - das cu - ba - nas,".

G Am D7 G Am/E

mam - bo te - lla - ma. Ah.

This system contains the first two staves of music. The top staff is a vocal line with lyrics "mam - bo te - lla - ma." and "Ah." The bottom staff is a piano accompaniment. Above the top staff, guitar chords are indicated: G, Am, D7, G, and Am/E. The music is in G major and 4/4 time.

D7sus D7 G D7sus D7

Play 4 times

Flute solo ad lib.

This system contains the third and fourth staves of music. The top staff has guitar chords: D7sus, D7, G, D7sus, and D7. Below the first staff, the instruction "Play 4 times" is written. The second staff is a piano accompaniment. The instruction "Flute solo ad lib." is written above the piano staff. The music continues in G major and 4/4 time.

G D7sus D7 1,2 G D7sus

This system contains the fifth and sixth staves of music. The top staff has guitar chords: G, D7sus, D7, 1,2 G, and D7sus. The bottom staff is a piano accompaniment. The music continues in G major and 4/4 time.

D7 3 G Em7 Am7 D7

This system contains the seventh and eighth staves of music. The top staff has guitar chords: D7, 3 G, Em7, Am7, and D7. The bottom staff is a piano accompaniment. The music continues in G major and 4/4 time.



*Solo continues*



Play 6 times

*Solo continues*



N.C.

*Solo ends*



N.C.



# WAVE

(Vou te contar)

Words and Music by  
ANTONIO CARLOS JOBIM

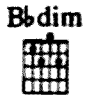
Bossa Nova



mf



So close your eyes, for



that's a love - ly way to be, a - ware of things



— your heart a - lone — was meant to see.

B9                      B7b9                      Bm7/E                      E7

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

Bb9                      A7                      Dm7                      G                      Dm7                      G

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

Dmaj9                      Bbdim                      Am7

ny,      don't try to fight the ris - ing sea, —

D7b9                      Gmaj7                      Gm6

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

F#13



F#7#5



B9



B7b9



Bm7/E



E7



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

Bb9



A7



Dm7



G



Dm7



G



two can dream a dream to - geth - er.

Gm7



C9/Bb



Am7



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

Fm7/Bb



Bb9/Ab



When your eyes met mine, it was e -

Gm7



A7#5b9



Dmaj9



ter - ni - ty. By now we know the

Bbdim



Am7



D7b9



wave is on its way to be. Just catch the wave.

Gmaj7



Gm6



F#13



F#7#5



don't be a - fraid of lov - ing me.

B9



B7b9



Bm7/E



E7



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



Bb9



A7



Dm7



G



Dm7



G



two can dream a dream to - geth - er.

Dm7



G13



Dm7



G13



Dm7



G13



Dm7



G13



Dm7



G13



Dm7



G13



Dm7



G13



Dm7



G13



Dmaj9



# Jazz Latina

## *Latin Jazz Standards*

**A FELICIDADE**

**ALMENDRA**

**AQUELLOS OJOS VERDES  
(GREEN EYES)**

**BÉSAME MUCHO (KISS ME MUCH)**

**BILONGO**

**CHEGA DE SAUDADE  
(NO MORE BLUES)**

**CONTIGO EN LA DISTANCIA**

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