

CHARLIE BYRD

JAZZ 'N' SAMBA FOR GUITAR

THE MUSIC OF ANTONIO CARLOS JOBIM

NEW ENLARGED EDITION



TRO

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INTERPRETATION OF THE BOSSA NOVA

The bossa nova should almost play itself. There is no feeling of "push" as in a jazz piece. Just ride along easily with everything rather understated -- much more subtle than, say, the mambo or cha-cha-cha.

The melody must be given prime consideration. Not only must the melody be played louder than its surrounding notes, but it must also be phrased with a certain amount of freedom. Much of the beauty and excitement of the bossa nova lies in the contrast between the melody, phrased rather freely, and the rhythm section which is rather tight sounding and very even. This is well illustrated by the music of Villa-Lobos. This greatest of Brazilian composers wrote many highly rhythmic pieces for the guitar, but did not hesitate to employ ritards, rallentandos, accelerandos and other breaks in tempo in order to enhance the melody.

HOW TO PRACTICE THESE ARRANGEMENTS

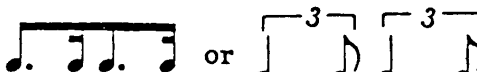
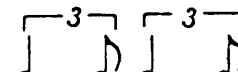
Some of the arrangements in this folio will be a challenge for the average player. I would like to suggest a method of practice that may be helpful. Use a metronome or other method of keeping a slow, steady tempo. Keep the eighth note in mind as the basic rhythmic unit, not the quarter note. Practice very slowly until you have the co-ordination of the various parts under the hand as well as in your ear. Only then should you attempt to bring the piece up to proper tempo.

PLAYING RHYTHM GUITAR IN THE BOSSA NOVA

I think a few words might be appropriate here on the subject of playing rhythm guitar in the bossa nova. For example, when backing up a vocalist or soloist:

Just adding even eighth notes to the rhythm section is a help:




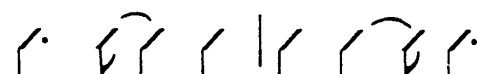
Editor's note: In the bossa nova, and other Latin American music as well, the eighth note is interpreted as it is in classical music, that is, exactly evenly. Note the difference between this and the jazz interpretation which makes eighth notes sound more like  or 

To the basic eighth note pattern may be added bass notes. These may be half notes:



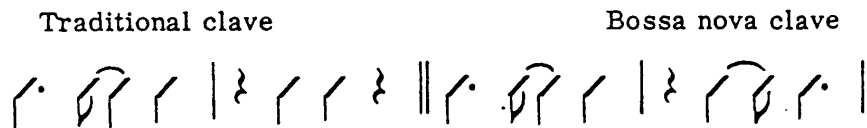
or dotted quarters followed by eighth notes:



The underlying accentuation of the bossa nova is derived from the old Spanish rhythm: $\frac{4}{4}$  In the most typical bossa nova beat, this rhythm is combined with its mirror image: 

Editor's note: Except for the 1st quarter note of the 2nd bar, this corresponds exactly to the clave beat as used in the bossa nova. Anyone interested in the construction of Latin music should realize that the clave beat is its whole foundation: rhythmic, melodic and harmonic.

Compare the traditional clave beat (used in the cha-cha-cha, bolero, beguine, etc.) with the bossa nova clave.



Notice especially the subtle shift in accent in the second bar.

Although it is impossible to give exact rules for rhythm playing, a hint may be in order here. If the drummer is playing even eighth notes, the guitarist should play with a great deal of freedom. But if the drummer is accenting, the guitarist should try to avoid conflicting too much with these accents. That is, he must play "in clave." A comparison between the rhythmic figures on page 4 and the bossa nova clave beat will show you what this means.

SOME TYPICAL BOSSA NOVA RHYTHM PATTERNS



IMPORTANT

The chord diagrams which are found with each arrangement are meant as an aid to players whose sight reading is not all it should be. They should not be used for the rhythm guitar part.

DESAFINADO

(Slightly Out Of Tune)

English Lyric by
JON HENDRICKS and
JESSIE CAVANAUGH

Original text by
NEWTON MENDONCA
Music by
ANTONIO CARLOS JOBIM

Bossa nova tempo

The musical score is written for guitar in a single system with six staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Bossa nova tempo'. The score includes various guitar-specific notations such as fret numbers (I, IV, V, VI, II), fingerings (mf, pp), and dynamic markings. Chord diagrams are provided for several chords: C7#9, G7b5, Gm, Cdim, D7b9, C#dim7, A7b5, Dmaj7, G7b9, Bbm, and F#7. Some chords are indicated with fret numbers (e.g., 3fr., 8fr., 4fr., 5fr., 6fr.) and dashed lines. The score concludes with a *pp* marking.

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Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a melodic line with various notes and rests. A dynamic marking of *mf* is present. Chord diagrams for Gm11 and C#dim7 are shown below the staff with fret numbers (8fr. and 6fr. respectively).

Gm11



8fr.

C#dim7



6fr.

E^b9 F9

Musical staff 2: Continuation of the melodic line. Includes a guitar fret number '7' and a Roman numeral 'II' below the staff.

II

Musical staff 3: Continuation of the melodic line.

Musical staff 4: Continuation of the melodic line.

F#m11



7fr.

Musical staff 5: Continuation of the melodic line with fingerings (7, 2, 3, 4, 3, 1, 2) indicated above the notes. Includes a Roman numeral 'IV' below the staff.

IV

Cmaj7



3fr.

C#dim7



3fr.

II

Gm11



3fr.

I

Musical staff 6: Continuation of the melodic line.

Gm



6fr.

D7+5



6fr.

G7



C7b9



Musical staff 7: Continuation of the melodic line. Includes a Roman numeral 'VII' below the staff.

VII

Musical staff 1: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and quarter notes. A Roman numeral 'I' is positioned below the first measure.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Roman numerals 'II' and 'III' are positioned below the second and third measures, respectively.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Roman numerals 'VII' and 'VI' are positioned below the first and second measures, respectively. Above the staff, three guitar chord diagrams are shown with fret numbers: D7+ (6fr.), D9 (10fr.), and Gm11 (8fr.).

Musical staff 4: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Roman numeral 'I' is positioned below the first measure. Above the staff, two guitar chord diagrams are shown with fret numbers: F (5fr.) and G7 (3fr.).

Musical staff 5: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Roman numeral 'I' is positioned below the first measure. Above the staff, two guitar chord diagrams are shown with fret numbers: Bbmaj7 (6fr.) and Bbm6 (6fr.).

Musical staff 6: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Roman numeral 'III' is positioned below the first measure. Above the staff, two guitar chord diagrams are shown with fret numbers: G7 (6fr.) and F#maj7 (6fr.). Roman numeral 'II' is positioned below the second measure.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Roman numerals 'I', 'VI', and 'IV' are positioned below the first, second, and fourth measures, respectively. Roman numeral 'I' is also positioned below the eighth measure. Above the staff, two guitar chord diagrams are shown with fret numbers: F(add 9) and Bbm6 (6fr.). The text 'Vamp and fade' is written above the staff in the latter half.

English Lyric by
NORMAN GIMBEL

JAZZ 'N' SAMBA

(Sò Danço Samba)

from the film "COPACABANA PALACE"

Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES

Tune lowest string to D.

The musical score consists of ten staves of music. Each staff includes chord diagrams and fret numbers. The chords and frets are as follows:

- Staff 1: Em7 (0), A13b9 (2fr.), Em7, A13b9
- Staff 2: D6 (0), E9 (1), E9 (3), E9 (3)
- Staff 3: Em7 (Abass) (0), D6 (0), G7 (4fr.), G7 (3)
- Staff 4: E9 (0), E9 (3), E9 (3), Em7 (Abass) (0)
- Staff 5: D6 (0), Am7 (5fr.), D7 (7fr.), G6 (7fr.), G6 (5fr.)
- Staff 6: Bm7 (7fr.), E7 (7fr.), E7 (9fr.), A7 (4), A7 (4), A7 (4), A7 (4)
- Staff 7: D6, G7, D6, G7 (3), G7 (3)
- Staff 8: Em7 (Abass), D6

(Fingering as before)

(D6) E9

7 fr. 7 fr.

Em7 Dmaj7 G7

3 fr. 2 fr. 3 fr.

Dmaj7 G7 E9

2 fr. 5 fr. 7 fr.

Em7 Open D6

7 fr. (Same fingering till end)

Am7 D7 G6

Bm7 E7 A7

D6 G7 E9

3 3

Em7 (Abass) D6

IT WAS NIGHT

(Foi A Noite)
Samba-Cancao

English Lyric by
GENE LEES

Original Text and Music by
ANTONIO CARLOS JOBIM and
NEWTON MENDONCA

The musical score is written on a single treble clef staff with a 4/4 time signature. It consists of five systems of music. Each system includes a melodic line with eighth and sixteenth notes, and guitar chords indicated by letters above the staff. Some chords are accompanied by guitar diagrams showing fingerings on the fretboard. Trills and triplets are also indicated.

System 1: Chords: G7, C, Am, Dm (b5), G7, C.

System 2: Chords: Bm7b5 (3 fr.), E7 (3), Am, G7, E7b9, Am (3 fr.).

System 3: Chords: Dm (b5), G7, C, Dm (+5), G7 (3 fr.), C7 (8 fr.).

System 4: Chords: F (9 fr.), Fm, C.

System 5: Chords: Am, Dm, G7, C.

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Dm7 1fr. G7 C C+ 4fr. Am 3fr. Dm7 6fr. Dm 3fr. (Bb) G7 C9 10fr. Cmaj7 7fr. 8fr. F 3fr. C 5fr. A7 5fr. 6fr. Dm7 6fr. G7 5fr. Em7b5 A7 Dm7 3fr. G7 3fr. Cmaj7 C6 Cmaj7 C#m7b5 4fr. Dm7 6fr. G7 6fr. C 8fr. C13 5fr. C9 F 5fr. C 5fr. A7 5fr. Dm7 3fr. G7 3fr. C 3fr.

DON'T EVER GO AWAY

(Por Causa De Você)

Samba-Cancao

English lyric by RAY GILBERT

Original text by DOLORES DURAN
Music by ANTONIO CARLOS JOBIM

The musical score is written for guitar in standard notation. It consists of ten staves of music. Above the staves, various chords and fret positions are indicated with diagrams and text. The chords include Cmaj7, Dm7, Fm6, G7, Am, Dm7, C, C+, G4, C, C9, F, F#07, C, A7, Dm7, G7, Em7b5, A7, Dm7, G7, Cmaj7, C6, Cmaj7, Dm7, G7, C, (B), (Bb), F, C, and A7. Fret positions are indicated by 'fr.' followed by a number (e.g., 7 fr., 5 fr., 4 fr., 3 fr., 1 fr., 8 fr., 6 fr., 3 fr., 5 fr., 8 fr., 5 fr.). Barre III is also indicated. The score includes various musical notations such as treble clefs, 4/4 time signatures, eighth and sixteenth notes, rests, and slurs. Some notes have fingerings indicated by numbers 1-4.

Dm7 G7 C

fr. fr.

Am7 Dm7(b5) G7 C G7

Bm7b5 E7 Am G7 E7b9 Am

Bm7b5 E7 Am G7 E7b9 Am

Dm(b5) G7 C Dm(+5) G7 Edim7

Dm(b5) G7 C Dm(+5) G7 Edim7

8 fr.

F Fm Barre V Barre I C Am

F 8 fr. Barre V

Fm Barre I

C Am

Dm7 G7 Fm C

Dm7 G7 Fm C

DEM VIVER Á MEU LADO

Samba-cancao

Original Text and Music by
ANTONIO CARLOS JOBIM and
ALCIDES FERNANDES

The musical score is written for guitar in standard notation. It consists of ten staves of music. The key signature is one flat (B-flat major / D minor), and the time signature is 4/4. The score includes various chords and fretting diagrams:

- Staff 1:** Chords C (8fr.), Fm (4fr.), C. Includes triplets and a 3-finger pattern.
- Staff 2:** Chords Fm, C (Dm)(Em) (F), G, Am, D7, G7 (3 fr.). Includes a 3-finger pattern.
- Staff 3:** Chords C, Fm, Ab7 (5 fr.), A7. Includes a 3-finger pattern.
- Staff 4:** Chords Dm, Bb, G7. Includes a 3-finger pattern.
- Staff 5:** Chords C, G7, A7, Dm, G7 (4 fr.), Cmaj7. Includes a 4-finger pattern.
- Staff 6:** Chords Fm9, Adim7 (4 fr.), Ab7b5 (3 fr.), G7 (4 fr.). Includes a 3-finger pattern.
- Staff 7:** Chords Fm maj 7, G7, C, B7. Includes a 3-finger pattern.

Em Am9 7fr. Em7 3fr. A7

Dm Adim7 5fr. F9 Dm7 3fr. Gm7 Dm

D9 5fr. D7 3fr. Am Bb6 G7 3fr.

C Fm Ab7 A7

(Fingering as before)

Dm Bb G7

C G7 A7 Dm G7 Cmaj7

Fm9 Ab7 4fr. G7 6fr. Cm7 Fm6 C6(add 9) 8fr.

O QUE E QUE VAI SER DE MIM

Samba

Original Text and Music by
ANTONIO CARLOS JOBIM

The musical score is written on a single treble clef staff in 4/4 time. It consists of four lines of music. Chords are indicated by letters above the staff, and fretting instructions are shown with diagrams and arrows. The chords and fretting instructions are as follows:

- Line 1: Em (4), Eb (3), Ab (4), Dm7 (3), Gm7 (0), C (0), Am7 (0).
- Line 2: Dm7 (0), G7b9 (2), Cmaj7 (4, 4fr.), Am (2, 2fr.), Dm7 (3, 3fr.), G7 (2, 2fr.), C (0, 0fr.), Em7 (4, 4fr.).
- Line 3: A7 (1, 5fr.), Dm7 (3, 8fr.), G9+ (4, 7fr.), Em7 (3, 7fr.), A9 (0, 7fr.).
- Line 4: Dm7 (1, 5fr.), G9+ (2, 5fr.), Em7 (0), A7 (0), Dm7 (0), G7 (1), (b9) (0).

Additional fretting instructions include: 4 fr. (for Cmaj7), 5 fr. (for Dm7), 7 fr. (for G9+, Em7, A9), and 8 fr. (for D7 and D9).

Musical notation system 1: Treble clef, 4/4 time signature. Chords: F6, Fm6, G7 (3 fr.), C7 (3 fr.), (b5). Fingerings: 1, 2, 3, 4, 2, 1, 2, 1.

Musical notation system 2: Treble clef, 4/4 time signature. Chords: Fm6, G7, C, Gb aug11 (8 fr.), Dm7 (8 fr.), G7+ (7 fr.). Fingerings: 4, 2, 3, 1, 3, 2, 1, 2.

Musical notation system 3: Treble clef, 4/4 time signature. Chords: Em7b5 (8 fr.), A7 (5 fr.), Dm7 (5 fr.), D7 (3 fr.), Dm7, G7. Includes a circled cross symbol. Fingerings: 3, 4, 0, 1, 3, 2, 0, 3, 2, 1, 2, 1, 2.

D. S. al Coda

Musical notation system 4: Treble clef, 4/4 time signature. Chords: G7 (3 fr.), G13b9, C, A7. Includes a circled cross symbol. Fingerings: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2.

Musical notation system 5: Treble clef, 4/4 time signature. Chords: Dm7 (3 fr.), G7, C, A7, Dm7 (3 fr.), G7, C. Fingerings: 1, 3, 2, 1, 4, 2, 0, 2, 1, 4, 2, 1, 3, 2, 1, 4, 2, 3, 2, 1, 4, 2, 3.

THAT LOOK YOU WEAR

(Este Seu Olhar)

English Lyric by
GENE LEES

Original Text and Music by
ANTONIO CARLOS JOBIM

The musical score is written for guitar in a single system with six staves. It includes the following chords and fretting diagrams:

- Staff 1: Fmaj7, Fdim(add E), Cm7, D7
- Staff 2: G7 (3 fr.), Gm7 (3 fr.), C13b9 (3 fr.), F (3 fr.), C13b9
- Staff 3: F (3 fr.), Fdim(add E) (3 fr.), Gm7 (3 fr.), G#0 (3 fr.)
- Staff 4: Am7 (5 fr.), A7 (8 fr.), Bb6 (8 fr.), Bbm6 (8 fr.)
- Staff 5: F, Fdim, Gm7 (3 fr.), C7 (5 fr.)
- Staff 6: Am0, D7 (3 fr.), Gm7, C7

Fmaj7 Fdim(add E) G#dim 5fr Am

A7 5fr. Gm7 6fr. Gm7b5 F 6fr. F 5fr

Fdim 4fr. Cm7 4fr. D7 3fr.

G7 Gm 3fr. F Am7 Gm7 3

Fmaj9 Fdim(add E) 5fr. Gm7 3fr. G#dim

Am7 A7 Bb6 3 Bbm6 F

Fdim

Fdim. 7fr.

Gm7 6 fr.

C7 5 fr.

Am7 8 fr.

D9 8 fr.

Gm7 5 fr.

Gm7 3 fr.

C7b9

F

Fdim(add E)

Gm

G#dim

Am 5 fr.

A7 5 fr.

G11 6 fr.

Gm7b5 6 fr.

F 5 fr.

F° 4 fr.

Cm7 3 fr.

D7 5 fr.

G7 3 fr.

Gm7 3 fr.

F

Fdim(add E)

Gm7 6 fr.

C13b9

F6(add 9)

SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais A Você)

Samba-Cancao

English Lyric by
GENE LEES

Original Text by VINICIUS DE MORAES

Music by ANTONIO CARLOS JOBIM

The musical score consists of six systems of notation. Each system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes chords, fret numbers, barre positions, and triplets. Chord diagrams are provided for various chords such as F7, G7, Gm, A13, A7+, A7, D7, Gm7, Bbm7, Eb7, Abmaj7, Am7b5, D7, G7, Cm7, F7, Bbmaj7, D7b9, Gm, Fm7, Bb7, Eb, G7, and Cm.

Cmmaj7 3fr. Cm7 3fr. F9 8 fr. Bb6 3 fr.

A7 5 fr. Dm7 3fr. G7 1 fr.

Cm7 3fr. F7 1 fr. G7 1 fr. Cm7 6 fr.

Ebmaj7 6 fr. Eo7 6 fr. Bb 6 fr. Eo7 6 fr. Eo7 6 fr.

Cm7 6 fr. F4 6 fr. Bb 6 fr.

D7 Gm7 Gm6 Fm7 Bb7

Ebmaj7 3fr. Dm7b5 G7b9 Cm7 4fr.

Cm9 8fr. F13 10fr. Bb 6fr. (6) (maj7) (maj) (6) Bb7 6fr.

Barre VII Barre VIII

A7 5fr. Dm7 1fr. G7 Cm7 4fr. F7 Bbmaj7 8fr.

D7b9 4fr. Gm 3fr. Fm7 1fr. Bb7

Eb 6fr. G7 1fr. Cm7 6fr.

Ebmaj7 6fr. Eo7 6fr. Bb 6fr. Eo7 6fr.

Cm7 6fr. F7 6fr. Bb 6fr.

ESPERANÇA PERDIDA

Original Text and Music by
ANTONIO CARLOS JOBIM and BILLY BLANCO

The musical score consists of six staves of music in a single system. Each staff contains a melodic line with fingerings and a corresponding guitar chord diagram. The chords and their fret positions are as follows:

- Staff 1: D9 (8 fr.), G9 (7 fr.), Gm7, A7+ (6 fr.), Dm9 (5 fr.), G7+ (3 fr.), G7, Cm (4 fr.), F7.
- Staff 2: Bbmaj7, Cm7 (6 fr.), F13, Bb6 (8 fr.), Bbm (6 fr.).
- Staff 3: Db (4 fr.), Cm7, Ebm6 (8 fr.), F7 (8 fr.), Bb.
- Staff 4: Dm7, Cm7 (2, 4, 1, 4), sfr. (1, 4).
- Staff 5: F7 (8 fr.), Bb (8 fr.), F7 (8 fr.).
- Staff 6: Bb, G7 (6 fr.), Cm (8 fr.), Ebm (11 fr.), Cm (3, 3, 4), Bb (1, 3).

6fr. F7 Bb 6fr. Bb7 Eb F7 6fr. Bbmaj7

This staff contains guitar chords and fret numbers: 6fr., F7, Bb, 6fr., Bb7, Eb, F7, 6fr., and Bbmaj7. The music is written in a single treble clef line with a key signature of two flats.

Cm7 4fr. F7 Bbmaj7 Eb13 6fr. 4fr. Db13

This staff contains guitar chords and fret numbers: Cm7, 4fr., F7, Bbmaj7, Eb13, 6fr., 4fr., and Db13. The music is written in a single treble clef line with a key signature of two flats.

Cm7 3fr. Cm7b5 4fr. F9 Bb

This staff contains guitar chords and fret numbers: Cm7, 3fr., Cm7b5, 4fr., F9, and Bb. The music is written in a single treble clef line with a key signature of two flats.

Cm7 8fr. F13 10fr.

This staff contains guitar chords and fret numbers: Cm7, 8fr., F13, and 10fr. The music is written in a single treble clef line with a key signature of two flats.

10fr. F7 6fr. Bb6 8fr. F7 6fr. Bbmaj7

(Fingering as before)

This staff contains guitar chords and fret numbers: 10fr., F7, 6fr., Bb6, 8fr., F7, 6fr., and Bbmaj7. It includes a note with the instruction "(Fingering as before)". The music is written in a single treble clef line with a key signature of two flats.

G7 6fr. Cm 8fr. Ebm 11fr.

This staff contains guitar chords and fret numbers: G7, 6fr., Cm, 8fr., and Ebm, 11fr. The music is written in a single treble clef line with a key signature of two flats.

6fr. F7 Bb 6fr. Bb7 Eb 4fr. Ebm 4fr. Bb

This staff contains guitar chords and fret numbers: 6fr., F7, Bb, 6fr., Bb7, Eb, 4fr., Ebm, 4fr., and Bb. The music is written in a single treble clef line with a key signature of two flats.

NO MORE BLUES

(Chega De Saudade)

English Lyric by
ON HENDRICKS and
ESSIE CAVANAUGH

Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES

Bossa nova tempo

The musical score consists of six staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked "Bossa nova tempo" and the dynamics are marked "mf". The music features a mix of eighth and quarter notes, often beamed together. Chord diagrams are provided for various chords throughout the piece, including A7, A7+5, E, E7, Bdim, Gm7(no 5th), Gm7-5, A aug, Am, Bb add C, Bb, E7, A7sus, and G. Some chords are marked with "3 fr." or "5 fr." to indicate fretting. The score concludes with a double bar line and a repeat sign.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 7/8 time signature. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

Em add 2
xx1002



Baug
x1x04x



Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of notes and rests, including a triplet of eighth notes in the second measure.

D
2x03xx



A7 3x1x2x E9 xxx143
 Gm xx311x 3 fr.
 E xx210x E7 3xx42x 3 fr. F# 1xx2x1 F# 1xx21x
 Bsus x13xx0 Badd2 x13x1x D9 x2314x 2 fr. D7 13x24x D7 x00x13 D13 xx0134 5 fr. Gmaj9 1x2x04 3 fr. Gmaj7 x1402x Gm9 1x11x4 3 fr.
 Gm7 x1304x F#m7 1x1x14 2 fr. F#m F#m B13 x0411xx341xx1x144 2 fr. B7 aug5 xx1204 E9 xx2143
 E7 x2314x E7 4x0x0x Em add9 0xx002 F#7 1x12x1
 3 times B7 1x12x1 7 fr. B7 1x121x 7 fr. A7sus4 x0204x D 1.2. x4312x 2 fr. 3. D xx3211 10 fr.

FLY ME TO THE MOON

Words and Music by
BART HOWARD

(In Other Words)

Slowly

Am7 Dm7 G7 Cmaj7 F
Fly me to the moon, and let me play a-mong the stars: Let me see what

Bm7-5 E7 Am A7 Dm7 G7
spring is like on Ju - pi-ter and Mars In oth-er words: hold my

C Dm7 G7 Fm6 C Bm7 E7
hand! In oth-er words: dar-ling kiss me!

Am7 Dm7 G7 Cmaj7 F
Fill my heart with song, and let me sing for-ev-er-more; You are all I

Bm7-5 E7 Am A7 Dm7 G7
long for all I wor - ship and a-dore. In oth-er words: please be

Cmaj7 C7 F6 G7 G7-9 C Cmaj7
true; In oth-er words: I love you.

O PATO

(The Duck)

English lyric by
JON HENDRICKS

Original text and music by
JAYME SILVA and
NEUZA TEIXEIRA

The musical score consists of seven staves of music in treble clef, with a key signature of one sharp (F#). The music is written in a style suitable for guitar, with various chord voicings and fingerings indicated by chord diagrams and tablature. The chords and their fingerings are as follows:

- Staff 1:** D maj7 (xx0111)
- Staff 2:** E9 (xx2143)
- Staff 3:** A 13(-5) (xx1034)
- Staff 4:** C# (no 5th) D (no 5th) (x32x1x) (x32x1x) 3 fr.
- Staff 5:** D 13 (xx4111) 7 fr., D7 (2x13x4) 4 fr., D7-5 (1x23xx) 4 fr.
- Staff 6:** G add 9 (13x2x4) 3 fr., G (x2x04x), G6 (no 3rd) (3xx0x0)

A11
xx1024
2 fr.

D
xx0114
7 fr.

D7
xx2314
3 fr.

A7
131211
5 fr.

D
xx0132

Bm7
x1x124
2 fr.

E13⁽⁴⁾
021333
6 fr.

ff

THOSE WERE THE DAYS

Words and Music by
GENE RASKIN

The musical score is written in 4/4 time and consists of seven systems of music. The first system contains the first line of music with chords Am, Am6, Am7, Am6, A, Dm, and Dm6. The second system contains the second line of music with chords Dm, Am7, Am6, B7, and E7. The third system contains the third line of music with chords Am and Dm, and includes the instruction *a tempo*. The fourth system contains the fourth line of music with chords G7, C, and Dm. The fifth system contains the fifth line of music with chords Am, E7, and Am. The sixth system contains the sixth line of music with chords Am, A, Dm, F7, and E7. The seventh system contains the seventh line of music with chords 1. Am and 2. Am, indicating a first and second ending.