ANTONIO CARLOS JOBIM
for guitar tab

ten superb arrangements in guitar tablature & standard notation, including chord symbols, melody line & lyrics
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tablature & instructions explained 4
The tablature stave comprises six lines, each representing a string on the guitar as illustrated.

A number on any of the lines indicates, therefore, the string and fret on which a note should be played.

Finger Vibrato

Tremolo Arm Vibrato

Glissando

Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming

This sign indicates fast up and down stroke strumming.

This sign indicates that the notes are to be played an octave higher than written.

loco

This instruction cancels the above.

This note-head indicates the string is to be totally muted to produce a percussive effect.

P.M. = Palm mute
HALF TONE BEND
Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

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

PRE-BEND
The note is half sounded

GHOST NOTE

BEND & RELEASE
Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE
Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

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

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

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

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

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

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

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

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

Corcovado literally means ‘hunchback’. It is the name of the mountain overlooking Rio de Janeiro on top of which stands the statue of Christ The Redeemer with its outstretched arms embracing the city below. The music tells the story of a man who lives on the mountain dreaming of a simple life.
Am7   D7/A   A♭dim

A
D9/A   A♭dim (add E)

1. Quiet nights of quiet stars, quiet chords from
2. Ad lib. Instrumental

Gm7   C9

my guitar floating on the silence that
Fmaj7
surrounds us

F6
Quiet thoughts and

Fm6
quiet dreams,

Em7
quiet walks by quiet streams,

A7sus9

and a window looking on the moun-

D9
Dm⁹  G⁷  D⁹/A
- tains and the sea. How love - ly!
(End Instrumental)

A♭ dim (add E)
want to be, here with you so close to me,

Gm⁷  C⁹  Fmaj⁷
un - til the fin - al flick - er of life’s em - ber.
I was lost and lonely,
believe life was only a bitter tragic joke, have found with you.
1. the meaning of existence, oh my love

2. existence, oh my love
how insensitive
(insensatez)

music by antonio carlos jobim
original lyrics by vinicius de moraes
english lyrics by norman gimbel

Allow the melody in this piece to sit gently with the chord accompaniment, which should be languid and allowed to flow.

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I must have seemed when he told me that he loved me.

Hold chord...

How unmoved and cold
I must have seemed when he

told me so sincerely.

Why he must have asked
B₄maj⁷  Em₇♭⁵  A⁷

did I just turn and stare in icy silence?

D₇m  D♭₇  Cm₇

What

F₇  B₄m¹¹  E₇♭⁹

was I to say? What can you say

15
1. A7

when a love affair is over?

2. A7

love affair is over?

Gm6
Verse 2:
Now, he's gone away
And I'm alone
With the mem'ry of his last look
Vague and drawn and sad
I see it still
All his heartbreak in that last look
How, he must have asked
Could I just turn
And stare in icy silence?
What was I to do?
What can one do
When a love affair is over?

Portuguese lyrics

A insensatez
Que você fez
Coração mais sem cuidado
Fez chorar de dôr
O seu amor
Um amor tão delicado
Ah! Porque você
Foi fraco assim
Assim tão desalmado
Ah! Meu coração
Que nunca amou
Não merece ser amado
Vai meu coração
Ouve a razão
Usa só sinceridade
Quem semeia vento
Diz a razão
Colhe tempestade
Vai meu coração
Pede perdão
Perdão apaixonado
Vai porque
Quem não
Pede perdão
Não é nunca perdoado.
if you never come to me
(inutil paisagem)

music & original words by antonio carlos jobim
english lyric by ray gilbert

The chord progression in this piece was originally recorded with voice and piano. To achieve the feel, relax and lay back on the tempo.

Slow Bossa Nova / Freely

C♭% D♭%
A tempo  \( \underline{\text{ \( \frac{\text{d}}{\text{s}} \) = 88}} \)

C\( \text{maj}^7 \) \hspace{2cm} B\( \text{maj}^7(\text{add13}) \) \hspace{2cm} B\( +\text{maj}^7.5 \)

There's no use

A\( \text{maj}^9 \)

of a moon light glow

A\( +\text{maj}^9 \)

D\( \text{m}^11 \)
What's the peaks where winter snows.

The use of the waves that will break in the cool of the evening?

What is the song with...
out you? It's nothing.

1. It may be

2. [Ad lib. Instrumental]

you will never come.
if you never come to me;

What's the use of my wonderful dreams and why would they

need me? Where would they lead me? With

Fm7 Fm6

E13 E7#5 A9 A7#9

D7#9 G7#9 C13

(End Instrumental)
meditation
(meditação)

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

This piece should be played in a cool and contained style with the chord accompaniment gently supporting the melody. The original instrumental version was played on the piano.
G\(^7\) 

C

G\(^7\)\(^5\)

**Verse:**

Cmaj\(^7\)add\(^6\) 

B\(^7\)sus\(^4\)

*Fretted but not played*
when you’re gone and I’m all by myself and I need your

[Music notation]

Hold chord

[Music notation]

just think of you and the thought

[Music notation]
and that for me is all I need to know.

will wait for you 'til the sun

*Fretted but not played
Cmaj7add6

_fades from out_of the sky_, for what else can I do?

A7\#5

Dm7

1 will wait

Bb7

Em7 A7\#5 To Coda

_for you_, Mediation how sweet life will be

Hold chord
when you come back to me.

Coda

when you come back to me.

Hold chord.

Hold chord.

30
Verse 2:
Though you’re far away
I have only to close my eyes and you are back to stay
I just close my eyes
And the sadness that missing you brings
Soon is gone and this heart of mine sings.
one note samba
(samba de uma nota so)

original words by n mendonca
english lyric by jon hendricks
music by antonio carlos jobim

The most effective way of playing this song is to make the chordal rhythm percussive. Try experimenting with the feel making some notes long and some notes short. At B the guitar part can follow the vocal line or continue as a rhythm accompaniment.
- low but the root is still that note. Now the

Fm7

Fm7

new one is the consequence of the

Ebmaj7

Ebmaj7

one we’ve just been through as I’m bound to be the un-
I have used up all the scale I know
and at the end I've come to

nothing or nearly nothing. So I

(End Instrumental)

come back to my first note as I must come back to you.
he will find himself with no show. Better play

the note you know. This is

show. Better play the note you know.

37
somewhere in the hills
(o morro nao tem vez (favela))

music & original words by antonio carlos jobim & vinicius de moraes
english lyric by ray gilbert

Favela means music written for a play. In this piece it describes the slums which lie in the hills around the city of Rio. The guitar plays a simple accompaniment to this haunting melody, which can either be sung, or played on the flute.
Gm7
Dm7
Gm7

É o que ele fez já

Dm7
Gm7

foi de mais.

Mas

Cm7
F13
Bb Maj7

o lhem bem vocés Quando
Abram a alas pro morro Tamborim

C

Vai falar. É um é dois, é três

É cem, é mil a
The feel of this classic Bossa Nova should be established in the opening four bars. Use a mixture of strumming and fingerstyle and try to keep the tempo even throughout the piece. Ipanema is the name given to a sand spit between the lagoon and sea next to Copacabana beach.
from Ipanema goes walking and when

Hold chord

Gm7                Gb7b5                 Fmaj7

she passes, each one she passes goes "Aaaah!"

Gb7                Fmaj9

When she walks she's like a Samba that

45
swings so cool and sways so gentle, that when she passes, each one

she passes goes "Aaaah!"

Oh, but I watch her so sadly.
F#m9

How can I tell her I

D9

love her? Yes,

Gm9

I would give my heart gladly.

But each
day when she walks to the sea, she looks straight ahead not at

Hold chord...

Hold chord...

Cmaj\(^9\)

Tall and tan and young and lovely, the girl

(End Instrumental) ...

from Ipanema goes walking and when

Hold chord
she passes I smile, but she doesn't see.

Hold chord...

1. Gb7b5

2. Gb7b5 Fmaj7

She just doesn't see.

Repeat to fade

She just doesn't see.
Desafinado literally means ‘off key’. This song is the anthem of the Bossa Nova (New Thing) beat and although to start with it was not accepted by the established musicians in Brazil, it became a massive international hit.
melody, poets have composed it to a symphony.

A symphony conducted by the
lighting of the moon,
but our song of

love is slightly out of tune.

2. Once your kisses raised me to a fever pitch.
now the orchestration doesn't

Am\(^{75}\)

D\(^{79}\)

Gm\(^{7}\)

seem so rich.

Seems to me you've changed...

B\(^{b}m\)

Am\(^{7}\)

Bm\(^{75}\)

E\(^{79}\)

the tune we used to sing.
like the Bossa Nova love should swing.

We used to harmonise two souls in perfect time, now the song is
different and the words don't even rhyme.

'Cause you forgot the melody our

hearts would always croon and so what good's a heart that's slight.

55
Tune your heart to mine, the way it used to be,

join with me in harmony and
Am\(^{7,5}\)  
D\(^{7,9}\)  
Gm\(^{7}\)  
sing a song of loving. We're bound to get in

Hold chord

Bb\(^{m}\)  
Am\(^{7}\)  
A\(^{b}\) dim  
tune again before too long, there'll be

G\(^{7}\)  
Bb\(^{m7}\)  

no desafina do when your heart belongs to me completely
Then you won't be slightly out of tune, you'll sing a.

long with me.

Repeat to fade
This arrangement keeps the basis of Jobim’s original accompaniment and adds melody. The rhythm should be percussive and a certain amount of freedom should be exercised to give the song feeling.
A Verse:

1. Your love is rain, my heart the flow -

See Block Lyrics for Verse 2
Am7

\- er... 

I need... your love... or

Dm11

G13

Cmaj7

I... will die...

My ve... ry life...

Let ring...

B7

Bb7b5

Am7

A\b7b5

C6/G

is in... your pow... er...
B7♭9/F♯ (F♯dim)

Will I wither and fade or bloom to

Am7

—the sky?

Água de beber,

D7/A

Let ring...

Dm7/A

give the flower water to drink

Água de beber,

Am7

Let ring...
D7/A          Dm7/A          Am7

give the flow-er wa-ter to drink.

D7/A          Dm7/A

Ag-ua de be-ber,

give the flow-er wa-

1.  Am7

-ter to drink

2.  Am7

The rain can fall -ter to drink

Let ring...

Let ring...

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63
Verse 2:
The rain can fall on distant deserts
The rain can fall upon the sea
The rain can fall upon the flower
Since the rain has to fall let it fall on me.

Água de beber
Água de beber camará
Água de beber
Água de beber camará
Água de beber
Água de beber camará.

Portuguese lyrics
Eu quis amar Mas tive medo
E quis salvar meu coração
Mas o amor sabe um segredo
O medo pode matar o seu coração

Água de beber...

Eu nunca fiz coisa tão certa
Entrei pra escola do perdão
A minha casa vive aberta
Abre todas as portas do coração

Água de beber...

Eu sempre tive uma certeza
Que só me deu desilusão
E que o amor É uma tristeza
Muita mágoa demais para um coração

Água de beber...
wave (vou te contar)

words & music by antonio carlos jobim

A classic Jobim song that has become a jazz standard. It was originally recorded on the 1967 album of the same name. The opening rhythm sounds good if it is lightly strummed, and the melody played at A should be played fingerstyle – the combination works well.
A
Dmaj7
Bdim
Am7

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

2. Ad lib. Instrumental

Gliss
Light strum
Let ring
sim.

T: 5 5 5 5
A: 5 5 5 5

D7b9
Gmaj7
Gm6

aware of things your heart alone was meant to see.

Gliss
Gliss

T: 5- 5- 5 5
A: 5 5 5 5

F#13
F#7b5
B9
B7b9

The fundamental lone-

T: 2 2 2 2
A: 2 2 2 2
li-ness goes when-ver two can dream a dream to-geth-

er. You can’t de- ny, don’t

try to fight the ris-ing sea, don’t fight the moon.

Let ring

Gliss

Let ring

Gliss
the stars above and don't fight me

The fundamental loneliness goes whenever

two can dream a dream together.
When I saw you first the time was half past three.

when your eyes met mine it was...

By now we...
Dmaj7   Bb dim   Am7

know the wave is on the way to be.

D7b9   Gmaj7   Gm6

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

F#13   F#7b5   B9   B7b9   Bm7/E

The fundamental loneliness goes whenever
two can dream a dream to - geth - er.

1. Bb7 A7

Dm7 G/D Dm7 G/D

2. Dm7 G/D Dm7 G/D

Dm7 G/D Dm7

Repeat to fade

G/D Dm7 G/D Dm7 G/D
Corcovado
- quiet nights of quiet stars

Desafinado
- slightly out of tune

How insensitive
- insensatez

If you never come to me
- inutil paisagem

Meditation
- meditação

One note samba
- samba de uma nota só

Somewhere in the hills
- o morro não tem vez (favela)

The girl from Ipanema
- garota de Ipanema

Water to drink
- agua de beber

Wave
- vou te contar

Ten Latin-American classics by the great Brazilian composer, specially arranged for guitar in easy-to-read guitar tablature & standard notation, including chord symbols, melody line & lyrics.