



# CHEGA DE SAUDADE

SAMBA

MÚSICA DE  
ANTONIO CARLOS JOBIM

LETRA DE  
VINICIUS DE MORAES

## GRAVAÇÕES

Abel Ferreira	Copacabana	Guimarães e s/ conjunto	Cid	Risadinha	Continental
Agostinho dos Santos	R.G.E.	Hector Lagna Fietta	Odeon	Ritmos do Brasil em Stereo	Victor
Aloysio de Oliveira	Odeon	Irmãos Araujo	Polydor	Roberto Paiva	Victor
Altamiro Carrilho	Copacabana	João Gilberto	Odeon	Sandoval Dias	Sinter
André Penazzi	Continental	José Orlando	Chantecler	Saxametistas Brasileiros	Plaza
Banda C. de Bombeiros	Odeon	K. Ximbinho	Polydor	Severino Araujo	Continental
Carlos Cruz	Discobrás	Lyra do Xopotó	Sinter	Severino Filho	Colúmbia
Caribe Steel Band	Copacabana	Marisa e Moacyr Silva	Copacab.	Sexteto Prestige	Odeon
Cid Gray	R.G.E.	Maysa	R.G.E.	Sexteto Rex	Odeon
Cópia e s/ Conjunto	Festa	Nelsinho	Victor	Silvio Mazzuca	Colúmbia
Elizete Cardoso	Festa	Os Cariocas	Colúmbia	Trio Nagô	Victor
Esterzinha de Souza	Continental	Oswaldo Borba	Odeon	Turma da Bossa	Musidisc
Fafá Lemos	Victor	Pan Americana Orq.	Musidisc	Vadico	Festa
Gallo e s/ conjunto	Colúmbia	Pedroca	Sinter	Waldir Calmon	Rádio
Gaucho e s/ conjunto	R.G.E.	Pocho	R.G.E.	Zèzinho e s/ piston	Odeon



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PIANO

The first system of piano notation for 'Chega de Saudade' is written in 2/4 time with a key signature of one flat (Bb). It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (p) to mezzo-forte (mf). The right hand has a melodic line with some slurs, and the left hand has a consistent accompaniment.

The third system of piano notation shows the continuation of the piece. The right hand has a melodic line with some slurs, and the left hand has a consistent accompaniment. The dynamics range from piano (p) to mezzo-forte (mf).

The fourth system of piano notation continues the piece. The right hand has a melodic line with some slurs, and the left hand has a consistent accompaniment. The dynamics range from piano (p) to mezzo-forte (mf).

The fifth and final system of piano notation on this page. The right hand has a melodic line with some slurs, and the left hand has a consistent accompaniment. The dynamics range from piano (p) to mezzo-forte (mf).

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First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef. Includes a *Piano* dynamic marking and a triplet of eighth notes in the treble clef.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests.

Seventh system of musical notation, featuring a treble and bass clef with various notes and rests.

Vai minha tristeza  
 E diz a ela  
 Que sem ela não pode ser,  
 Diz-lhe numa prece  
 Que ela regresse  
 Porque eu não posso mais sofrer.  
 Chega de saudade  
 A realidade é que sem ela  
 Não há paz, não há beleza,  
 É só tristeza e a melancolia  
 Que não sai de mim,  
 Não sai de mim,  
 Não sai.  
 Mas, se ela voltar,  
 Se ela voltar,  
 Que coisa linda,  
 Que coisa louca,  
 Pois há menos peixinhos  
 A nadar no mar,  
 Do que os beijinhos  
 Que eu darei na sua boca.

Dentro dos meus braços,  
 Os abraços hão de ser  
 Milhões de abraços,  
 Apertado assim,  
 Colado assim,  
 Calado assim,  
 Abraços e beijinhos  
 E carinhos sem ter fim,  
 Que é prá acabar  
 com êsse negócio  
 de viver longe de mim,  
 Não quero mais êsse negócio  
 De você viver assim,  
 Vamos deixar dêsse negócio  
 De você viver sem mim,  
 Não quero mais êsse negócio  
 De viver longe de mim.