

# Samba do avião Song of the jet

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vers. Gene Lees

arr. Antonio Carlos Jobim

*Moderato*  $D_6^9/F\#$   $C_6^9/E$   $D_6^9/F\#$   $D_6^9/F\#$   $C_6^9/E$   $D_6^9/F\#$   $E\flat maj7 (\#5)$  6  $D_6^9$   $C_6^9$

E - pa rei a - ro - ei - ra bei - ra de mar Ca - no - a Sal - ve Deus - e Thi - a - go e Hu - ma - i - tá E - ta cos - tão de pe - dra Dos ho - me

*mf*

$D_6^9/F\#$   $F_6^9/A$   $D_6^9/F\#$   $Cm6$   $B\flat m6/C$   $C7(9)$

C7(9) Bb7(9) C7(9)

D<sup>9</sup> C<sup>9</sup> D<sup>9</sup>

D(omit3) C(omit3) F6 E7 Ebmaj7

bra - bo do mar — Ê Xan - gô — Vê se me a - ju - da\_a che gar —

D maj7 Bb7/F E m7 F dim7(b13) F#m7 F#7

2<sup>a</sup> instrumental

Mi - nha al - - ma can - - ta Ve - - jo\_o Ri - o de Ja - nei -  
How - my heart is sing - - ing I - see Ri - o de Ja - nei -

G maj7 G m 6 D maj7/F# F dim7 F#m7(b5) B7(b13)

ro Es - tou mor - ren - do de sau - da - - de  
ro My lone - - ly long - ing days are end - - ing

E7(13) (b13) E7 E7(#11) A<sup>7</sup><sub>4</sub>(9) A7(9) Am7 A<sup>7</sup><sub>4</sub>(9) A7(b9)

Ri - o, teu mar prai - as sem fim — Ri - o, vo - cê foi feito pra mim —  
Ri - o, my love There, by the sea — Ri - o, my love Wait - ing for me —

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D maj7

B $\flat$ 7/F

Em7

F dim7

Cris - - - to Re - - - den - tor ——— Bra - ços — a - ber -  
*See — the ca - - - ble cars ——— That sway — a - bove —*  
*Stat - - - ue of — the Saviour ——— With o - pen arms —*

33 34

F $\sharp$ m7

F $\sharp$ 7

G maj7

G m6

tos so - bre\_a Gua - na - ba - - - - - ra  
*the Bay of Gua - na - ba - - - - - ra*  
*a - bove the yel - low sea - - - - - shore*

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G maj7 7 6

G m(maj7) 7 6

D maj7 7 6

D dim(maj7) 7 6

Es - te sam - ba\_é só — por - que — Ri - o\_eu gos - to de — vo - cê —  
*Ti - ny sail - boats far — be - low — Dance the sam - ba as — they go —*  
*Sug - ar-Loaf — in maj - es - ty — Climb - ing from — the sil - - - ver sea —*

41

G m(maj7) 7 6

G m(maj7) 7 6

F $\sharp$ m7

B7( $\flat$ <sub>13</sub>)

Em7

A7( $\flat$ <sub>13</sub>)

A mo - re - na vai — sam - bar — Seu cor - po to - do ba - lan - çar —  
*Shin - ing Ri - o there — you lie — Cit - y of sand and sea — and sky —*  
*Dark - eyed girls — who smile — at me — Cit - y of love and mys - te - ries —*

45

F#m7 9 B7(♭9) B7(♭9) Em7

Ri - o de sol, de céu, de mar  
 A - per - te o cinto, va - mos che - gar  
 Moun - tains of green ris - ing so high  
 Fas - ten seat belts No smok - ing please

Den - tro de mais um mi - nu -  
 Á - gua bri - lhan - do, o - lha a pis -  
 Four min - utes more we'll be there  
 Now we're de - scend - ing and eve -

49

3

Em7(9) Em7(11)

al Coda ⊕

to es - ta - re - mos no Ga - le - ão  
 ta che - gan - do E va - mos nós,  
 at air - port of the Ga - le - ão  
 ry - thing rush - ing And now the wheels

52

al Coda ⊕

E7(13) (♭13) E7 E7(♭13) E7 E7(♯11) Em7 6 Am7 A7(♭13) Eb7(9) Eb9

D.S. al Coda

Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro  
 Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro

55

D.S. al Coda

E7(♯11) Eb7(♯11) D9/F# C9/E D9 D9/F# F9/A D9/F# D9/A C9/G D9/A C9/G

Touch pou - sar  
 the the ground

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D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub>

67

Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro Ri - o de Ja -

This system contains the first four measures of the piece. The vocal line (top staff) has a whole rest in the first two measures, followed by a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment (bottom staves) features a steady eighth-note pattern in the right hand and a bass line of chords in the left hand.

D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub> D<sup>9</sup><sub>6</sub> C<sup>9</sup><sub>6</sub>

71

nei - ro, Ri - o de Ja - nei - ro Ri - o de Ja - nei - ro Ri - o

This system contains the next four measures. The vocal line (top staff) continues the melody from the previous system, ending with a double bar line. The piano accompaniment (bottom staves) continues with the same rhythmic pattern, also ending with a double bar line.