

Canada Bay Community Choir

Family and Friends 2022

Additional songs

The Girl From Ipanema

WORDS BY VINICIUS DE MORAES
MUSIC BY ANTONIO CARLOS JOBIM

Moderate Bossa Nova

mp

Sop. 1

Tall and tan and young and love - ly, The girl from I - pa - ne -
When she walks she's like a sam - ba that swings so cool and sways.

mp

Sop. 2
(Alto)

Tall and tan and young and love - ly, The girl from I - pa - ne -
When she walks she's like a sam - ba that swings so cool and sways.

mp

Alto
(Tenor)

Tall and tan and young and love - ly, The girl from I - pa - ne -
When she walks she's like a sam - ba that swings so cool and sways.

mp

Piano
(for rehearsal purposes only)

4

- ma goes walk - ing, And } when she pass - es, each one she pass - es goes
so gen - tle, That }

- ma goes walk - ing, And } when she pass - es, each one she pass - es goes
so gen - tle, That }

- ma goes walk - ing, And } when she pass - es, each one she pass - es goes
so gen - tle, That }

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7

1. 2.

“aah!” _____ And oh, _____

“aah!” _____ Yes, _____ and _____ And oh, _____

“aah!” _____ Yes, _____ and _____ And oh, oh, _____

11

_____ but I watch her so sad - ly. _____ How _____

_____ but I watch her so sad - ly. _____ and _____ How _____

_____ but I watch her so sad - ly. _____ How, how _____

15

— can I tell her I love her? _____ Yes, _____

— can I tell her I love her? _____ Yes, _____

— can I tell her I love her? _____ love her? Yes, yes _____

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets of eighth notes and quarter notes. The left hand provides a harmonic accompaniment with triplets of eighth notes and quarter notes.

19

— I would give my heart glad - ly, _____ But each

— I would give my heart glad - ly, _____

— I would give my heart glad - ly, _____ But each

The piano accompaniment continues with similar triplet patterns in both hands, supporting the vocal melody.

day when she walks to the sea, She looks straight a - head, not at me.

when she walks to the sea, She looks straight a - head, not at me, so,

day when she walks to the sea, She looks straight a - head, not at me.

The musical score for page 22 consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "day when she walks to the sea, She looks straight a - head, not at me." (first line), "when she walks to the sea, She looks straight a - head, not at me, so," (second line), and "day when she walks to the sea, She looks straight a - head, not at me." (third line). The piano accompaniment features triplet patterns in both hands.

mp

Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And

Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And

Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And

The musical score for page 26 consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And" (first line), "Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And" (second line), and "Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And" (third line). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking *mp* is present at the beginning of each vocal line and the piano accompaniment.

30

when she pass-es I smile, but she does-n't see. She just does-n't see. She does-n't see, just does-n't see.

rit.

34

see. No she does-n't see. see. She does-n't see. She does-n't see. see. She does-n't see. She does-n't see. see.

1 2

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh.

1 C 2 C

10 $\text{\textcircled{S}}$
unis. mf

In the jun - gle, the might - y jun - gle, The Li - on Sleeps — To - night. —
Near the vil - lage, the peace - ful vil - lage, The Li - on Sleeps — To - night. —

10 $\text{\textcircled{S}}$
F
mf

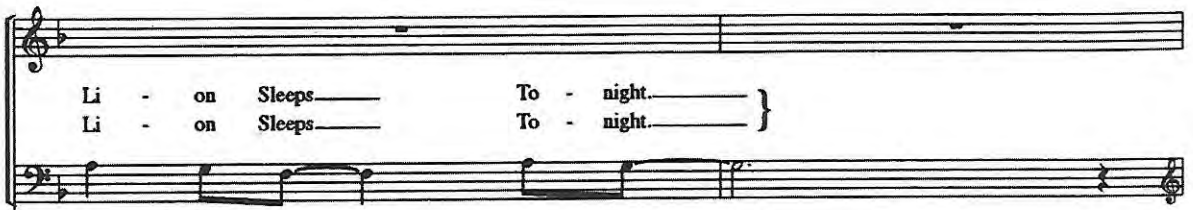
14

In the jun - gle, the qui - et jun - gle, The
Near the vil - lage, the qui - et vil - lage, The

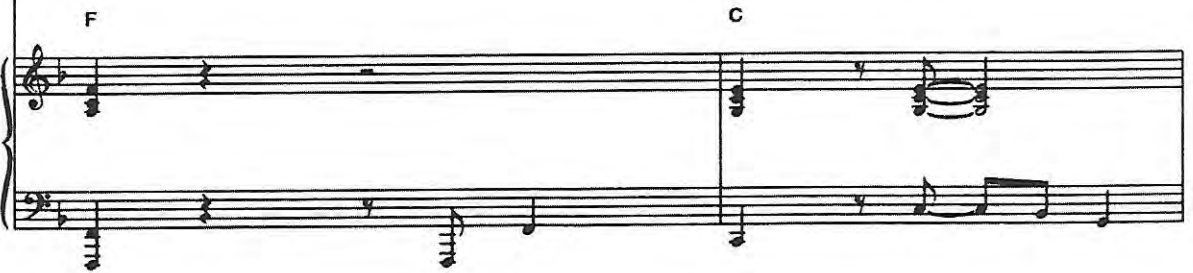
unis. mf

14 F Bb

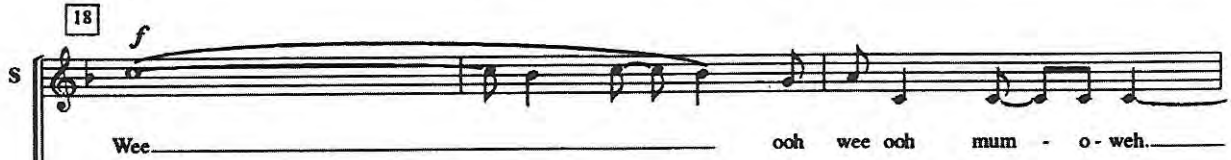
Li - on Sleeps ——— To - night. ———
Li - on Sleeps ——— To - night. ——— }



F C



18 *f*
S Wee ——— ooh wee ooh mum - o - weh. ———



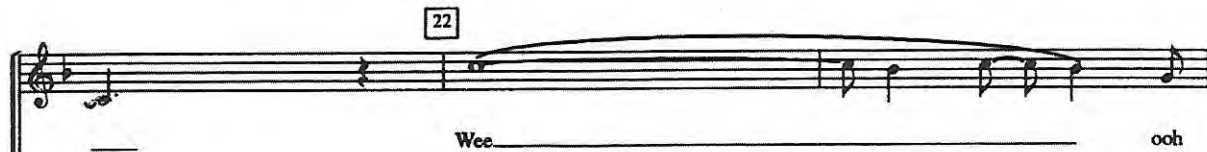
A *f*
T Wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -
B



18 F B♭ F



22 Wee ——— ooh



wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -



C 22 F B♭



To Coda

D.S. al Coda

wee ooh mum - o - weh.

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh.

F To Coda C D.S. al Coda

Coda

27 S unis. Weh, weh,

T unis. Sing 2nd time only

B wim - o - weh, o - wim - o - weh. *Hmm,

Coda C 27 F Bb

weh wim - o - weh.

oo.

F 1 C 2 C

* Close to "m" immediately.

WBCH9424

32 *sub. p*

Hush, my dar - ling, don't fear, my dar - ling, The

sub. p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a box containing the number 32 and the dynamic marking *sub. p*. It features a melody with two triplet markings. The bottom staff is a piano accompaniment in bass clef, mirroring the vocal line with a similar triplet structure.

32 F

sub. p

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. A box with the number 32 and the letter F is placed above the first measure. The dynamic marking *sub. p* is written below the first measure. The piano part is mostly silent, with some notes in the bass line.

36 *mf*

Li - on Sleeps — To - night. — Hush, my dar - ling, don't

mf

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, starting with a box containing the number 36 and the dynamic marking *mf*. It features a melody with a triplet marking. The bottom staff is a piano accompaniment in bass clef, mirroring the vocal line with a similar triplet structure.

36 F

mf

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves. A box with the number 36 and the letter F is placed above the first measure. The dynamic marking *mf* is written below the first measure. The piano part has some notes in the bass line.

fear, my dar - ling, The Li - on Sleeps — To - night. —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, featuring a melody with a triplet marking. The bottom staff is a piano accompaniment in bass clef, mirroring the vocal line with a similar triplet structure.

Bb F C

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves. Above the first measure is the letter Bb, above the second is F, and above the third is C. The piano part has some notes in the bass line.

40 *f*

S Wee ooh wee ooh mum - o - weh.

A T B *f*

Wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

40 F B \flat F

f

44

Wee ooh

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

C 44 F B \flat

wee ooh mum - o - weh.

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh.

F C

8 48 *decresc. poco a poco*

S
A *unis. mf - mp*

Wee wee ooh mum - o - weh.

T
B *mf - mp* *decresc. poco a poco*

48 F

mf - mp

52 *Solo p*

Wee

52 *

p

rit. *All: pp*

wee ooh mum - o - weh. **Himm.

All: pp

rit. *pp*

* Opt. Play cued notes if harmonic reinforcement is needed.
 ** Close to "m" immediately.

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