

# 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 \_\_\_\_\_

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

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 systems. The first three systems are vocal lines, and the fourth is a piano accompaniment. Each system contains a triplet of eighth notes. 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 system), "when she walks to the sea, She looks straight a - head, not at me, so," (second system), and "day when she walks to the sea, She looks straight a - head, not at me." (third system).

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

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

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

*mp*

The musical score for page 26 consists of four systems. The first three systems are vocal lines, and the fourth is a piano accompaniment. Each system contains a mezzo-piano (*mp*) dynamic marking. 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 system), "Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And" (second system), and "Tall and tan and young and love - ly, The girl from I - pa - ne - ma goes walk - ing, And" (third system).

30

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

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

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

The musical score for measures 30-33 consists of four systems. The first system has a vocal line and a piano accompaniment. The second and third systems have two vocal lines and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The piano accompaniment features triplet patterns in both hands. The lyrics are: "when she pass-es I smile, — but she does - n't see. She just does - n't" (first system); "when she pass-es I smile, — but she does - n't see. She does - n't see, just does - n't" (second system); "when she pass-es I smile, — but she does - n't see. She does - n't see, just does - n't" (third system).

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. —————

The musical score for measures 34-37 consists of four systems. The first system has a vocal line and a piano accompaniment. The second and third systems have two vocal lines and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The piano accompaniment features triplet patterns in both hands. The lyrics are: "see. No she does - n't see. —————" (first system); "see. She does - n't see. She does - n't see. —————" (second system); "see. She does - n't see. She does - n't see. —————" (third system).