

INTRODUCTION

In recent years the Bossa Nova has become much more than just a passing fancy on the American musical scene. The guitar is a very important part of the Bossa Nova style and the great Brazilian composers responsible for many of our "standards" are all guitarists: Antonio Carlos Jobim, Luiz Bonfá, Laurindo Almeida, Baden Powell and Joao Gilberto.

The basic rhythm pattern for guitar accompaniment is as follows:



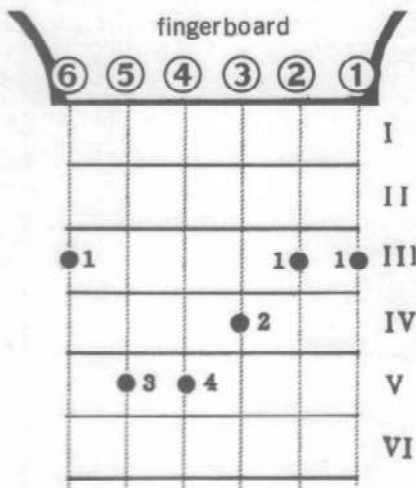
But there are many variations in the Bossa Nova rhythm patterns, some of which are shown here:



In the following rhythm pattern notice the first beat and chord change of each measure is anticipated:



EXPLANATION OF FINGERINGS



Encircled numbers ① — ⑥ indicate the string to be used.

Roman numerals indicate the fret position.

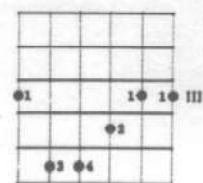
Arabic numerals (1, 2, 3, 4) indicate the proper left-hand fingering.

For example: The "G" chord in the third position (III) may look like this:

(Notation)



(Diagram)



same as

AUTHENTIC BRAZILIAN

BOSSA NOVA

GUITAR ARRANGEMENTS

Arranged by
JACK MARSHALL

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GARÔTA DE IPANEMA

(The Girl From Ipanema)

Arranged by
JACK MARSHALL

ANTONIO CARLOS JOBIM
VINICIUS DE MORAES

Moderate

The musical score is written for guitar. It consists of a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderate'. The score includes various musical notations such as chords, accidentals, and fingerings. Specific markings include 'mf' (mezzo-forte) at the beginning, 'II' (second ending) in several places, and first and second endings (1. and 2.) at the end of the piece. The bass line features chords like G#m, C#m, and F#m, along with bass notes and fingerings (e.g., 0, 2, 1, 2, 3, 4).

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