



Anos dourados Looks like December

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vers. Antonio Carlos Jobim

arr. Paulo Jobim

Moderato

mp

Gmaj7(9) Em7(11) Am7 D7(#11) Gmaj7(9) Em7(11)

Am7 D7(#11) Gmaj7(9) Em7(11) A7(13) (b13) D7(9) (b9) Gmaj7(9) Em7(11)

Am7 D7(#11) Gmaj7(9) Em7(11) Am7 D7 G7(9)

Pa - re - ce que di - zes Te a - mo Ma - ri - a
 It looks like I'm say - ing I love you Ma - ri - a

Na fo - to - gra - fi - a Es - ta - mos Fe - li - zes
 In the pho - to - graph here We're look - ing so hap - py

G7(¹³₉)

Cmaj7

C#m7(b5)

F#7(b13)

Bm7(9)

Te li - go_a - fo - ba - da _____ E dei - xo con - fis - sões No gra - va - dor _____
 I call you I'm lo - co _____ And I con - fess my love to the ma - chine _____

3

3

12

C#m7

F#7(b13)

Bm7(9)

Bm/A

C#7/G#

G7(13)

F#7(⁹₅)

B7(13)

E7(#9)

Vai ser en - gra - ça - do _____ Se tens um no - vo_a - mor _____
 How fun - ny if there is _____ a new love in the scene _____

3

3

16

A7(13)

D7(b9)

Gmaj7

Em7(9)

A7(13) (b13) D⁷₄(9) (b9)

Gmaj7(9)

Em7(¹¹₉)

Me ve-jo_a teu la - do _____ Te a - mo? _____ Não lem - bro _____
 I see you be - side me _____ I love you _____ re - mem - ber _____

3

3

3

20

Am7 D7(¹³₉)

Gmaj7

Em7(9)

Am7

D7

G⁷₄(9)

Pa - re - ce de - zem - bro _____ De_um a - no _____ Dou - ra - do _____
 It looks like De - cem - ber _____ A long gold - - - en lost year _____

3

3

24

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G7(¹³₉) Cmaj7 B⁷₄(9) B7(b9) E m (maj7) E m

Pa - re - ce bo - le - ro Te que - ro Te que - ro
 It's like a bo - le - ro Te que - ro Te que - ro

28

Cm6 G maj7 E m7(9) A7(13) (b13) D⁷₄(9) 7(b9) B7(13) E7(b9)

Di - zer que não que - ro Teus bei - jos nun - ca mais Teus
 To say that I long for Your kiss - es nev - er more Tus

32

A7(13) (b13) D⁷₄(9) 7(b9) F m7(9) Bb⁷₄(¹³₉) Ebmaj7 Cm7(9)

bei - jos nun - ca mais
 be - sos nun - ca más

36

F7(13) Bb⁷₄(9) Ebmaj7(#5) Cm7(9) Fm7 Bb7(9) Ebmaj7 Cm7 Fm7 Bb7 Eb⁷₄(9)

40

D $\frac{7}{4}$ (9)

Gmaj7(9)

Em7($\frac{11}{9}$)

A7(13)

D $\frac{7}{4}$ (9)

Gmaj7(9)

Em7($\frac{11}{9}$)

Não sei se eu a - in - da - Te es - que - ço - De fa - to -
 For - get you - Ma - ri - a -

46

Am7 D7($\frac{13}{b9}$)

Gmaj7(9)

Em7($\frac{11}{9}$)

Am7

D7

G $\frac{7}{4}$ (9)

No nos - so re - tra - to Pa - re - ço - tão lin - da -
 In this pho - to - graph here I love you for - ev - er

50

G7($\frac{13}{b9}$)

Cmaj7

C#m7(b5)

F#7(b13)

Bm7(9)

Te li - go o - fe - gan - te E di - go con - fu - sões No gra - va - dor -
 I call you I'm breath - less I leave all my con - fusion in the ma - chine -

54

C#m7

F#7(b13)

Bm7(9)

Bm/A

C#7/G#

G7(13)

F#7($\frac{9}{\#5}$)

F7

E7

E \flat

D

É des - con - cer - tan - te Re - ver o gran - de a - mor
 Oh how dis - con - cert - ing would be To see my love a - gain

58

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$D_4^7(9)$ $G\text{maj}7$ $E\text{m}7(9)$ $A7(13)$ $D_4^7(9)$ $G\text{maj}7(9)$ $E\text{m}7(\overset{11}{9})$

Meus o - lhos mo - lha - dos In - sa - nos De - zem - bros
I see you through wet eyes In - sane eyes De - cem - ber

$A\text{m}7$ $D7(\overset{13}{\#11})$ $G\text{maj}7$ $E\text{m}7(9)$ $A\text{m}7$ $D7$ $G_4^7(9)$

Mas quan - do me lem - bro São a - nos Dou - ra - dos
But when I re - mem - ber The long gold - - - en lost year

$G7(\overset{13}{\flat 9})$ $C\text{maj}7$ $B_4^7(9)$ $B7(\flat 9)$ $E\text{m}(\text{maj}7)$ $E\text{m}7$

A - in - da te que - ro Bo - le - ro, nos - sos ver - sos São ba - nais
I still say te quie - ro Bo - le - ro our rhymes are so ba - nal

$C\text{m}6/\text{Eb}$ $G\text{maj}7$ $E\text{m}7(9)$ $A7(13)$ $(\flat 13)$ $D_4^7(9)$ $7(\flat 9)$ $B7(13)$ $E7(\flat 9)$

Mas co - mo eu es - pe - ro Teus bei - jos nun - ca mais Teus
Oh how I still long for Tus be - sos nev - er more Tus

A7(13) (b13) D7(9) 7(b9) Fm7(9) Bb7(13) Ebmaj7(9) Abmaj7 D7(13) D7(b13)(omit3)

Vocal line for the first system, showing a melodic phrase in G major. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

bei - jos nun - ca mais
 be - sos nun - ca más

Piano accompaniment for the first system, measures 78-81. The right hand features a complex chordal texture with various extensions and alterations, including a tritone substitution (Bb7) and a dominant with a tritone (D7(b13)). The left hand provides a steady bass line with some chromatic movement.

Piano accompaniment for the second system, measures 82-85. Measure 82 starts with a G6/D chord. The right hand has a melodic line with triplets and a fermata. Measure 83 is marked 'tacet'. Measure 84 continues the melodic line with triplets. Measure 85 ends with a G(add9) chord. The left hand has a simple bass line.