

JAZZ LINES PUBLICATIONS

*Presents*

**SURFBOARD**

ARRANGED BY CLAUD OGERMAN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

JLP-7537

MUSIC BY ANTONIO CARLOS JOBIM

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# ANTONIO CARLOS JOBIM SERIES

## SURFBOARD (1967)

### **Background:**

Antonio Carlos Jobim is considered one of the greatest songwriters of the twentieth century. He is a national hero in Brazil, where an airport and streets are named for him. His influence in the jazz world is overwhelming, and new recordings of his songs continue to increase in each passing year.

Jobim, whose father was a diplomat, was born in 1927. Antonio grew up in Rio de Janeiro, and learned both the guitar and piano as a boy. He later said that he was influenced by Debussy and Ravel. He studied with a German piano teacher and was exposed to modern classical music.

Although he briefly studied architecture, he played piano in nightclubs, and eventually wrote arrangements for recording dates. In 1956, he met Vinicius de Moraes who had written a play based on the Orpheus legend. When **Black Orpheus** was made into a movie, Jobim wrote the score. Although it was based on the samba, the score had a harmonic richness previously unheard in Brazilian music. Jobim later told writer Gene Lees that he was influenced by Gerry Mulligan and other musicians who were playing what was called 'cool jazz.' The new style was later dubbed 'bossa nova' (or 'new wave'). **Black Orpheus** became very popular, and spread this new music around the world. **Desafinado** (or **Slightly Out of Tune**) was soon recorded by many jazz artists.

By the early 1960s, Jobim's songs were being played and recorded by Herbie Mann and Stan Getz. In 1964, Jobim's new song **The Girl from Ipanema** was recorded by Stan Getz with singer Astrud Gilberto (wife of Joao Gilberto). This single became an international sensation, and Jobim was soon making albums in the United States with arrangements by Nelson Riddle and Claus Ogerman. Other notable Jobim songs include **Wave, How Insensitive, Quiet Nights, Meditation**, and many others. Jobim made ten solo albums, and also recorded with Frank Sinatra and the equally legendary Elis Regina.

Jobim remained active as a writer for the rest of his life, and occasionally toured, most notably in 1984 with his son Paulo playing guitar. He had a full schedule of new projects that he was preparing when, following surgery, he died of heart failure in 1994.

As stated above, Jobim recorded now-classic albums with instrumental accompaniment. With regard to the arrangers Jobim used for these recordings, Nelson Riddle was already a household name having made enormously successful albums with Frank Sinatra, Rosemary Clooney, and Dean Martin, as well as recordings under his own name. Claus Ogerman was less well-known at the time, but was a brilliant musician and composer who has now worked in almost every genre of popular and concert music.

Ogerman was born in Ratibor, Germany (which after World War II was annexed by communist Poland) and was first known for his piano abilities. He moved to New York in 1959, and soon became a very busy free-lance arranger. Producer Creed Taylor hired him to arrange various jazz projects for Verve Records and he worked with artists including Bill Evans, Wes Montgomery, Kai Winding, and Cal Tjader. He later arranged for George Benson at Warner Brothers Records. Extremely prolific, it may never be determined exactly how many recordings he has made.

Since the 1970s, Ogerman has become a successful composer of concert music, writing song cycles, ballet music, symphonic music, and concerti for such artists as Bill Evans, Michael Brecker, and Aaron Rosand. However, he returned to arranging for pianist/vocalist Diana Krall in recent years.



## **The Music:**

The song **Surfboard** was supposedly composed by Jobim while on Ipanema beach having just purchased a surfboard for his son. It first appeared on the 1965 album **The Wonderful World of Antonio Carlos Jobim** (arranged by Nelson Riddle). This Claus Ogerman arrangement comes from the 1967 album **A Certain Mr. Jobim**.

## **Notes to the Conductor:**

Attempts to duplicate the sound on this and other Ogerman/Jobim albums will prove challenging even for the most advanced ensembles. We suggest extensive listening to the Jobim albums from this time period as Ogerman created an individualized sound all his own that is unlike other recordings. This arrangement was written to feature Antonio Carlos Jobim on organ along with trombone, three flutes (two of whom double on piccolo flute), two violins, 2 celli, bass, and drums. Regarding the guitar and drum parts we suggest further study of the bossa nova style as these instruments are the backbone of this arrangement and others in this series.

Primarily an organ feature (with an incredibly memorable melody), this arrangement also features 3 flutes, two of which double on piccolos. Rounding out the arrangement is one trombone, 2 violins, 2 celli, guitar, bass, and drums.

This publication was prepared from the original set of parts used during the recording session - this is not a transcription.

## **Acknowledgments:**

Thanks to agreements with Corcovado Music and with Mr. Claus Ogerman we are proud to make this arrangement available.

**Doug DuBoff and Rob DuBoff**

- May 2021





# SURFBOARD

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ARRANGED BY CLAUD OGERMAN

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

## SCORE

BRIGHT BOSSA NOVA ♩ = 200

C Flute 1 C Flute

C Flute 2 C Flute

C Flute 3

Trombone

Violin 1 *con sord.*  
*pp*

Violin 2 *con sord.*  
*pp*

Cello 1 *con sord.*  
*pp*

Cello 2 *con sord.*  
*pp*

Guitar *p*  
Gma7 Cmi9/G Gma7 *sim.* Cmi9/G Gma7 Cmi9/G

Organ

Bass *p*  
Gma7 Cmi9/G Gma7 Cmi9/G Gma7 Cmi9/G

Drum Set Brushes *p* *sim.* (8)

1 2 3 4 5 6 7 8

⑨

Gtr. *Gma7* *Gmi7* *F6* *Fmi7*

Org. *mf* Solo

Bs. *Gma7* *Gmi7* *F6* *Fmi7*

D. S. (4) (8)

9 10 11 12 13 14 15 16