

JAZZ LINES PUBLICATIONS

*Presents*

**IF YOU NEVER COME TO ME**

**I USELESS LANDSCAPE**

RECORDED BY ANTONIO CARLOS JOBIM

ARRANGED BY NELSON RIDDLE

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-9685

BY ANTONIO CARLOS JOBIM AND ALOYSIO DE OLIVEIRA

ENGLISH WORDS BY RAY GILBERT

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THE JAZZ LINES FOUNDATION INC.  
PO BOX 1236  
SARATOGA SPRINGS NY 12866 USA

# IF YOU NEVER COME TO ME (1965)

## **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.

## **The Music:**

This arrangement comes from the 1965 recording session released as *The Wonderful World of Antonio Carlos Jobim*. Riddle's biographer, Peter J. Levinson, said, "The most beautiful album that Nelson ever arranged in his entire career was *The Wonderful World of Antonio Carlos Jobim*, recorded in 1965. It is really the inner workings of the Jobim/Riddle combination - the tenderness and sensuality that predominated throughout this recording - that revealed how much Nelson and 'Tom' Jobim were soulmates.... Nelson used a mixture of flutes, trombones, and strings to perfectly convey the romanticism of the samba. Jobim's Portuguese and heavily accented English vocals and guitar blended seamlessly with Nelson's arrangements."

## **Notes to the Conductor:**

Riddle's instrumentation features 4 C flutes, 3 horns in F, and 4 trombones along with violins, cello, guitar, piano, bass, drums, and maracas. He specifies the following string personnel: 3 violin I, 3 violin II, 3 violin III, 2 viola, and 3 cello parts. An optional piano/vocal part is included; however, there was no piano in this arrangement. There was a final chord that was written for celeste but it was not played.

Attempts to duplicate the sound of this arrangement and others from the Riddle/Jobim album will prove challenging even for the most advanced ensembles. We suggest extensive listening to the Jobim albums from this time period as Riddle (and Claus Ogerman) created an individualized sound all his own that is unlike other recordings.

## **Acknowledgments:**

Thanks to agreements with the Jobim Institute and Corcovado Music we are proud to make many of the arrangements from these albums available. Thank you for purchasing this publication and supporting our efforts.

**Jeffrey Sultanof, Rob DuBoff and Doug DuBoff**

- December 2016

NOTE: (GUITAR & VOICE) ON SAME INSTRUMENT (1963) Empty Vista

WORDS: Kay Gilbert  
MUSIC: ANTONIO CARLOS JOBIM

Vocal

AS E

AS E

AS E

AS E

AS E

Drum

Trumpets 1

Trumpets 2

Trumpets 3

Trumpets 4

Trombones 1

Trombones 2

Trombones 3

Drums

Violins A

Violins B

Violins C

Guitar

Viola

Cello

Bass

Piano

Bbasso 7

Amas 7

Abasso (b5)

6 7 + 8 8 9

S-19

Nelson Riddle

Here is the first page of Nelson Riddle's original pencil score for *If You Never Come to Me*, recorded in 1965. Note that the original title of this song was *Empty Vista*; however, it was released as *Useless Landscape* and later became known as *If You Never Come to Me*.

# IF YOU NEVER COME TO ME

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## SCORE

SLOW BOSSA NOVA ♩ = 100

Vocal

There's no use of a moon-light glow or the peaks where win-ter snows. What's the

Woodwind 1: C Flute

Woodwind 2: C Flute

Woodwind 3: C Flute

Woodwind 4: C Flute

Trumpet/Flugelhorn

Harmon Mute

Horn in F 1

Muted

*p*

Horn in F 2

Muted

*p*

Horn in F 3

Muted

*p*

Trombone 1

Bucket Mute

*p*

Trombone 2

Bucket Mute

*p*

Trombone 3

Bucket Mute

*p*

Bass Trombone 4

Bucket Mute

*p*

Violin I (3)

Violin II (3)

Violin III (3)

Viola (2)

Celli (3)

Nylon String Guitar

*mp*

Piano

Piano/Celeste (Opt.)

*mp*

Acoustic Bass

*mp*

Drum Set

*mp*

sim. Bossa Nova patterns (4) (8)

*B<sup>b</sup>ma<sup>7</sup> Ama<sup>13</sup> A<sup>b</sup>ma<sup>7</sup>(<sup>♯</sup>11) G7(<sup>b</sup>9) Cm<sup>9</sup> E<sup>b</sup>m<sub>1</sub>(ma<sup>7</sup>) E<sup>b</sup>m<sup>6</sup> E<sup>b</sup>m<sub>1</sub>(ma<sup>7</sup>)E<sup>b</sup>m<sup>7</sup>E<sup>b</sup>m<sup>6</sup>*

SCORE - PAGE 2

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Vox. use of the waves that will break in the cool of the eve-ning, what is the eve-ning? With - out you it's noth-ing.

Tpt. *mf* *solo*

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 4

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc. *p*

Gtr. *D13 D9(#5) G9sus G7(b9) C13(#9) F13(#9) Bb13 Eb7(#9) BbMA9 B9(#11)*

Pno. *D13 D9(#5) G9sus G7(b9) C13(#9) F13(#9) Bb13 Eb7(#9) BbMA9 B9(#11)*

Bs. *D13 D9(#5) G9sus G7(b9) C13(#9) F13(#9) Bb13 Eb7(#9) BbMA9 B9(#11)*

D. S. (4) (8)