

JAZZ LINES PUBLICATIONS

Presents

TRISTE

ARRANGED BY CLAUD OGERMAN

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-8667

MUSIC BY ANTONIO CARLOS JOBIM

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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ANTONIO CARLOS JOBIM SERIES

TRISTE (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:

Triste is one of Antonio Carlos Jobim's most beloved and frequently-covered compositions. Claus Ogerman's arrangement for Jobim's 1967 album *Wave* is both lush enough to accentuate the lovely melody and minimalist enough to not overwhelm it.

Notes to the Conductor:

The introduction consists of the guitar setting the gently moving medium bossa feel behind some moody chords in the woodwinds and strings. The form of the tune is played through twice. The first time through is a melody statement that is split in half between piano and trombone (performed by Urbie Green on the original recording). The second time features the piano the whole way through, with an improvised half chorus being followed up by the melody once more. The accompaniment throughout needs to be kept at a relatively low volume and executed in a smooth, graceful manner. The arrangement ultimately ends on an extended minor vamp, with the trombone playing a unique melody line over the top.

This publication was based on Claus Ogerman's pencil score - 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

- July 2022

(A) BOSSANOVA

"TRISTE"

Arr. by C. OGERMAN

alto fl.

alto H.

BASS. FR.

TB.

Violins (12)

Celli (4)

Guitar

Piano

Bass

Drums

Above is a page from Claus Ogerman's score for *Triste*.

TRISTE

SCORE

MUSIC BY ANTONIO CARLOS JOBIM

ARRANGED BY CLAUD OGERMAN

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MEDIUM BOSSA NOVA ♩ = 160

Woodwind 1: C Flute

Woodwind 2: Alto Flute

Woodwind 3: Bass Flute

Trombone

Violins (12): *div. sounding 8^{va}*

Celli (4): *sounding 8^{va}*

Guitar: *B and E strings open*, *sim.*

Piano

Bass

Drum Set

2 3 4 5 6 7 8

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