

JAZZ LINES PUBLICATIONS

*Presents*

**TEMPO DO MAR**

AS RECORDED BY ANTONIO CARLOS JOBIM

ARRANGED BY CLAUD OGERMAN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8668

MUSIC BY ANTONIO CARLOS JOBIM

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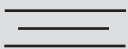
A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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## TEMPO DO MAR (1972)

### **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.

Claus Ogerman was born in Ratibor, Upper Silesia, and was first known for his piano abilities. He wrote for the Kurt Edelhagen and Max Greger bands, and made many vocal records under the name Tom Collins. 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:**

This composition comes from the 1972 recording session released as *Jobim* and in 1973 as *Matita Perê* (in South America). This session was organized by Jobim as an opportunity to break new ground and distance himself from Bossa Nova. Together with Claus Ogerman's brilliant arranging and composition skills, Jobim was able to create an album of varying sounds and textures evocative of his homeland. This album is best known for premiering the song *Águas de Março* (*Waters of March*) which in 2001 was named by more than 200 Brazilian journalists, musicians, and other artists as the best Brazilian song ever written (published by the Jazz Lines Foundation Inc. as catalog number JLP-8681). This composition features 6 woodwinds on flute, piccolo, alto flute, oboe, and bass clarinet. Violins I and II, cello, nylon string guitar, piano, and bass round out the instrumentation. Ogerman had originally intended the first part of the arrangement to be played by two guitars. He did not realize that Jobim would be playing both the piano and guitar parts himself through overdubs. We have modified measures 5-6 so that this is presented as a soli between guitar and piano. If you have two nylon string guitars available then we do suggest playing both these measures on those instruments instead.

## **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. Ogerman had arranged most of this in 8/8 due to the relatively slow tempo. We have changed this to 4/4 but we do suggest the conductor consider following Ogerman's example.

## **Acknowledgments:**

Thanks to agreements with the Jobim Institute, Corcovado Music, and with Mr. Claus Ogerman 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**

- May 2012



# TEMPO DO MAR

RECORDED BY ANTONIO CARLOS JOBIM

## SCORE

MUSIC BY ANTONIO CARLOS JOBIM

ARRANGED BY CLAUS OGERMAN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

SLOWLY ♩ = 50

WOODWINDS

1. Flute *pp*

2. Flute/Piccolo *pp* Flute

3. Flute *pp*

4. Alto Flute *pp* Alto Flute

5. Alto Flute/Oboe *pp*

6. Bass Clarinet/Oboe/Piccolo/Alto Flute Bass Clarinet

Violins

Cello

Guitar (Nylon String) *p*

Piano

Acoustic Bass

Musical score for five flutes (1. (Fl.), 2. (Fl.), 3. (Fl.), 4. (A. Fl.), 5. (A. Fl.)), guitar (Gtr.), and piano (Pno.). The score is divided into three measures. Measures 4 and 5 are marked with a double bar line and a slash. The piano part includes a *pp* dynamic marking and a *w guitar* instruction. The guitar part includes a *w piano* instruction. Both guitar and piano parts feature triplet markings.

4

5

6

7

*solo* *end solo*

1. (Fl.) *mf* *pp*

2. (Fl.) *pp*

3. (Fl.) *pp*

4. (A. Fl.) *pp*

5. (A. Fl.) *pp*

6. (Bs. Cl.) *mp* *mf*

Gtr.

Pno.

7

8

9