

JAZZ LINES PUBLICATIONS

Presents

WAVE

ARRANGED BY CLAUDS OGERMAN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8666

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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ANTONIO CARLOS JOBIM SERIES

WAVE (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, 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.



Thanks to an agreement with the Jobim Institute we are proud to make many of the arrangements from these albums available.

The Music:

According to the biography written by his sister Helena, the album *Wave* was largely composed in the U.S. when Jobim was in California waiting to record with Frank Sinatra in 1967. *Wave*, *Triste*, and other classic instrumental compositions were created at this time as pieces which, according to his sister, “Reflected very well his impressions of Los Angeles.” The album was recorded later in 1967 at Rudy Van Gelder’s legendary studio in New Jersey. Jobim had recorded there previously, and loved Van Gelder’s style, as well as the superior acoustics and equipment. The resulting album is a collection of songs which are among the best examples of the timeless beauty present in so much of Jobim’s work.

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 pianist Antonio Carlos Jobim along with trombone and alto flute. The direction to the trombonist to place his/her hand over the bell is important to follow. This is how Urbie Green and Jimmy Cleveland were able to achieve that remarkably soft and mellow horn sound. This arrangement may be opened up at measure 51 for additional solos. It appears that 12 violins and 4 celli were used for the 1967 recording. We have included an optional synthesizer part so that this arrangement may be used without a string section. Lastly, for the guitarist we have transcribed the rhythms for the intro and first 8 bars to give the appropriate feel. We suggest further study of the bossa nova style as the guitarist is the backbone of this arrangement and others in this series.

Thank you for purchasing this publication and supporting our efforts.

Jeffrey Sultanof, Rob DuBoff and Doug DuBoff

- January 2012

SCORE

MUSIC BY ANTONIO CARLOS JOBIM

ARRANGED BY CLAUS OGERMAN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM BOSSA NOVA ♩ = 145

7

(TO ALTO FLUTE)

(TO ALTO FLUTE)

HAND OVER BELL

(SOLO)

CROSS-STICK

sim

The score is written for a jazz ensemble. It includes parts for Flute 1 (Piccolo), Flute 2 (C Flute), Flute 3 (Alto Flute), Trombone, Violins, Celli, Guitar, Piano, Bass, Drum Set, and Synth. The music is in 4/4 time with a tempo of 145 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (mf), and chord symbols (Dm7, G7, Bb7, Am7, D7(b9)).

2 3 4 5 6 7 8 9

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FL 3 (A. FL.) (Soul) *mf*

TBN (Soul) *mf*

GTR *Gma7 Gm6 F#13 F#7(#5) F#m7 B7(b9) E7 Bb7 A7 Dm7 G7 Dm7 G7*

PNO *Gma7 Gm6 F#13 F#7(#5) F#m7 B7(b9) E7 Bb7 A7 Dm7 G7 Dm7 G7*

BS *D7(b9) Gma7 Gm6 F#13 F#7(#5) F#m7 B7(b9) E7 Bb7 A7 Dm7 G7 Dm7 G7*

D. S. (4) (8) (12)

10 11 12 13 14 15 16 17 18