

# WAVE

Sax Alto 1

Antonio Carlos Jobim

Arranjo: Ismael Rodrigues Ferraz

Curitiba, PR, 15 de dezembro de 2016.

Orientador: Professor Me. Vicente Ribeiro

**Bossa Intro**

$\text{♩} = 60$

*f*

7 **A**

*mf* *f*

3

*mf* *f*

8 1. 2.

*mf* *mf*

13 **B**

*f*

18

*mp*

22 **C**

*mf* *f*

28

33 **D Interlúdio**



# WAVE

Sax Alto 2

Antonio Carlos Jobim

Arranjo: Ismael Rodrigues Ferraz

Curitiba, PR, 15 de dezembro de 2016.

Orientador: Professor Me. Vicente Ribeiro

## Bossa

### Intro

♩ = 60

*pp*

5

### A

*mf* *f* 1.

4

*mf* *f* *mf*

9

2.

### B

13

*mp*

17

### C

22

*mf*

28

*f*

V.S.

33 **D** Interlúdio

mp f

Musical staff 33-38: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 33-38. Dynamics: mp, f.

39

mp mf f mf

Musical staff 39-44: Treble clef, key signature of three sharps, 4/4 time. Measures 39-44. Dynamics: mp, mf, f, mf.

45 **E**

mp

Musical staff 45-49: Treble clef, key signature of three sharps, 4/4 time. Measures 45-49. Dynamics: mp.

50

Musical staff 50-53: Treble clef, key signature of three sharps, 4/4 time. Measures 50-53.

54 **F** *rall.*  $\text{♩} = 60$  A tempo

mf

Musical staff 54-58: Treble clef, key signature of three sharps, 4/4 time. Measures 54-58. Dynamics: mf. Includes a *rall.* marking and a tempo change to  $\text{♩} = 60$  A tempo.

59

f mf f

Musical staff 59-63: Treble clef, key signature of three sharps, 4/4 time. Measures 59-63. Dynamics: f, mf, f.

64

mf

Musical staff 64-67: Treble clef, key signature of three sharps, 4/4 time. Measures 64-67. Dynamics: mf.

68 **G** Final

pp

Musical staff 68-71: Treble clef, key signature of three sharps, 4/4 time. Measures 68-71. Dynamics: pp.

72

rall. **ff**

Musical staff 72-76: Treble clef, key signature of three sharps, 4/4 time. Measures 72-76. Dynamics: *rall.*, ff. Includes a *rall.* marking and a triplet in measure 75.

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**Bossa**  
**Intro**

$\text{♩} = 60$

*pp*

5

*f*

**A**

4

*mf* *f* *mf*

9

1. 2.

*f*

**B**

13

*mp*

17

*f*

**C**

22

*mf*

28

*f*

V.S.

Sax Tenor 1

33 **D** Interlúdio

*mp* *f*

39

*mp* *mf* *f*

46 **E**

*mp*

50

*f*

54 *rall.* **F** A tempo  $\text{♩} = 60$

*f*

60

*mf* *f*

64

*mf*

68 **G** Final

*pp*

72 *rall.*

*ff*

# WAVE

Sax Tenor 2

Antonio Carlos Jobim

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Curitiba, PR, 15 de dezembro de 2016.

Orientador: Professor Me. Vicente Ribeiro

**Bossa**  
**Intro**

$\text{♩} = 60$

*pp*

5

**A**

*f* *mf* *f*

4

*mf* *f* *mf*

9

1.

2.

**B**

13

*mp*

17

**C**

21

*f* *mf*

27

*f*

V.S.

**D** Interlúdio

32

*mp*

Musical staff 32-36 in D major, 4/4 time. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with various dynamics and articulations.

37

*f mp mf f*

Musical staff 37-43 in D major, 4/4 time. The melody continues with eighth and quarter notes, featuring dynamic markings of *f*, *mp*, *mf*, and *f*.

**E**

44

*mf mp*

Musical staff 44-48 in D major, 4/4 time. The melody continues with eighth and quarter notes, featuring dynamic markings of *mf* and *mp*.

49

Musical staff 49-52 in D major, 4/4 time. The melody continues with eighth and quarter notes.

rall. . . . . **F**  $\text{♩} = 60$  A tempo

53

*f*

Musical staff 53-57 in D major, 4/4 time. It includes a *rall.* (ritardando) section followed by a *f* (forte) section. A tempo change to  $\text{♩} = 60$  is indicated, followed by a return to A tempo.

58

*mf f mf*

Musical staff 58-62 in D major, 4/4 time. The melody continues with eighth and quarter notes, featuring dynamic markings of *mf*, *f*, and *mf*.

63

*f mf*

Musical staff 63-66 in D major, 4/4 time. The melody continues with eighth and quarter notes, featuring dynamic markings of *f* and *mf*.

**G** Final

67

*pp*

Musical staff 67-71 in D major, 4/4 time. It begins with a *pp* (pianissimo) dynamic marking.

rall. . . . .

72

*ff*

Musical staff 72-76 in D major, 4/4 time. It includes a *rall.* (ritardando) section and ends with a *ff* (fortissimo) dynamic marking. A triplet of eighth notes is present in the final measure.

# WAVE

Piano

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## Bossa

### Intro

$\text{♩} = 60$

Dm7(9) G7(13)/D Dm7(9) G7(13)/D Dm7(9) G7(13)/D Dm7(9) G7(13)/D

## A

D7M(9)

Bb°

Am7

D7(b9)

V.S.

Piano

2

10 2.

Dm<sup>7(9)</sup> G<sup>7(13)</sup> B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7</sup> G/D Dm<sup>7</sup> G/D

14 B

Gm<sup>7</sup> Gm<sup>6/Bb</sup> Am<sup>7</sup> Am<sup>7</sup>

18

Bbsus<sup>7(9)</sup> Fm<sup>6/Ab</sup> Gm<sup>7</sup> Asus<sup>7(b9)</sup>

22 C

D<sup>7M(9)</sup> B<sup>b°</sup> Am<sup>7</sup> D<sup>7(b9)</sup>

26

G<sup>7M</sup> Gm<sup>6</sup> F<sup>#7(13)</sup> F<sup>#7(b13)</sup> Bbsus<sup>7(9)</sup> B<sup>7(b9)</sup>

30

Esus<sup>7(9)</sup> E<sup>7(9)</sup> B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7(9)</sup> G<sup>7(13)</sup> Dm<sup>7(9)</sup> G<sup>7(13)</sup>

**D** Interlúdio

34 **D** D<sup>7</sup>M<sup>(9)</sup> B<sup>°</sup> Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>)

38 G<sup>7</sup>M<sup>(9)</sup> Gm<sup>6</sup> F<sup>#7</sup>(13) F<sup>#7</sup>(b13) Bsus<sup>7</sup>(9) B<sup>7</sup>(b9)

42 Esus<sup>7</sup>(9) E<sup>7</sup>(9) B<sup>b7</sup>(9) A<sup>7</sup>(b13) Dm<sup>7</sup> G/D Dm<sup>7</sup> G/D

46 **E** Gm<sup>7</sup> Gm<sup>6</sup>/B<sup>b</sup> Am<sup>7</sup> Am<sup>7</sup>

50 Bbsus<sup>7</sup>(9) Fm<sup>6</sup>/A<sup>b</sup> Gm<sup>7</sup> Asus<sup>7</sup>(b9)

**A tempo**

rall. . . . .

54 **F** Bbsus<sup>7</sup>(b9) Eb<sup>7</sup>M<sup>(9)</sup> B<sup>°</sup> Bbm<sup>7</sup>

*mf*

59 Eb7(b9) Ab7M Abm6 G7(13) G7(b13)

63 Csus7(9) C7(b9) Fsus7(9) F7(9) B7(9) Bb7(b13) Ebm7 Ab7/Eb

67 Ebm7 Ab7/Eb **G** Final Ebm7(9) Ab7(13)/Eb Ebm7(9) Ab7(13)/Eb Ebm7(9) Ab7(13)/Eb

71 Ebm7(9) Ab7(13)/Eb Ebm7(9) Ab7(13)/Eb Ebm7(9) Ab7(13)/Eb

rall. . . . .

74 Ebm7(9) Ab7(13)/Eb Ebm7(9) Eb7M(9)

# WAVE

Baixo Elétrico

Antonio Carlos Jobim

Arranjo: Ismael Rodrigues Ferraz

Curitiba, PR, 15 de dezembro de 2016.

Orientador: Professor Me. Vicente Ribeiro

## Bossa Intro

$\text{♩} = 60$

Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup>

*mf*

5

*mf*

### A

D<sup>7M(9)</sup> B<sup>b°</sup> Am<sup>7</sup> D<sup>7(b9)</sup> G<sup>7M</sup> Gm<sup>6</sup>

4

1. B<sup>b7(9)</sup> A<sup>7(b13)</sup>

9

2. B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7</sup> G/D Dm<sup>7</sup> G/D

14

3

18

3

22

3

28

3

V.S.



# WAVE

Bateria

Antonio Carlos Jobim

Arranjo: Ismael Rodrigues Ferraz

Orientador: Professor Me . Vicente Ribeiro

Curitiba, PR, 15 de dezembro de 2016.

**Bossa**  
**Intro**

$\text{♩} = 60$

5

**A**

4

1.

9

2.

**B**

14

18

**C**

22

27

**D** Interlúdio

32

V.S.

Bateria

2 36

Musical notation for measures 36-40, featuring a drum set with a consistent rhythmic pattern of eighth notes and sixteenth notes.

41

Musical notation for measures 41-45, continuing the drum set pattern.

**E**

46

Musical notation for measures 46-50, continuing the drum set pattern.

50

Musical notation for measures 50-53, continuing the drum set pattern.

rall. . . . .

54

Musical notation for measures 54-58, featuring triplets of eighth notes on the drum set and a sustained bass drum note. The tempo is marked 'rall.' (rallentando).

Fill.....

$\text{♩} = 60$  A tempo

56

**F**

Musical notation for measures 56-60, starting at a tempo of 60 BPM (A tempo) with a consistent drum set pattern.

60

Musical notation for measures 60-64, continuing the drum set pattern.

64

Musical notation for measures 64-68, continuing the drum set pattern.

68

**G**

Final

Musical notation for measures 68-72, continuing the drum set pattern.

73

Musical notation for measures 73-77, concluding with a final drum set pattern. The tempo is marked 'rall.' (rallentando) and the dynamics are marked 'f' (forte) and 'ff' (fortissimo).

# WAVE

Base

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Orientador: Professor Me . Vicente Ribeiro

## Bossa Intro

$\text{♩} = 60$

Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup>

*mf*

5 Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> G<sup>7(13)/D</sup> Dm<sup>7(9)</sup> >

### A

D<sup>7M(9)</sup> B<sup>b°</sup> Am<sup>7</sup> D<sup>7(b9)</sup> G<sup>7M</sup> Gm<sup>6</sup>

5 F<sup>#7(13)</sup> F<sup>#7(b13)</sup> B<sup>sus7(9)</sup> B<sup>7(b9)</sup> E<sup>sus7(9)</sup> E<sup>7(9)</sup> 1. B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7(9)</sup> G<sup>7(13)</sup>

10 Dm<sup>7(9)</sup> G<sup>7(13)</sup> 2. B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7</sup> G/D Dm<sup>7</sup> G/D

14 B Gm<sup>7</sup> Gm<sup>6/Bb</sup> Am<sup>7</sup> Am<sup>7</sup>

18 B<sup>sus7(9)</sup> Fm<sup>6/Ab</sup> Gm<sup>7</sup> A<sup>sus7(b9)</sup>

22 C D<sup>7M(9)</sup> B<sup>b°</sup> Am<sup>7</sup> D<sup>7(b9)</sup> G<sup>7M</sup>

27 Gm<sup>6</sup> F<sup>#7(13)</sup> F<sup>#7(b13)</sup> B<sup>sus7(9)</sup> B<sup>7(b9)</sup> E<sup>sus7(9)</sup> E<sup>7(9)</sup> B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7(9)</sup> G<sup>7(13)</sup>

Base

2

33 **D** Interlúdio

Dm<sup>7(9)</sup> G<sup>7(13)</sup> D<sup>7M(9)</sup> B<sup>b°</sup> Am<sup>7</sup> D<sup>7(b9)</sup>

38 G<sup>7M(9)</sup> Gm<sup>6</sup> Gm<sup>6</sup> F<sup>#7(13)</sup> F<sup>#7(b13)</sup> Bsus<sup>7(9)</sup> B<sup>7(b9)</sup>

42 Esus<sup>7(9)</sup> E<sup>7(9)</sup> B<sup>b7(9)</sup> B<sup>b7(9)</sup> A<sup>7(b13)</sup> Dm<sup>7</sup> G/D Dm<sup>7</sup> G/D

46 **E** Gm<sup>7</sup> Gm<sup>6</sup>/B<sup>b</sup> Am<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>sus<sup>7(9)</sup>

51 Fm<sup>6</sup>/A<sup>b</sup> Gm<sup>7</sup> Asus<sup>7(b9)</sup>

54 **F** *rall.* *A tempo*  $\text{♩} = 60$

B<sup>b</sup>sus<sup>7(b9)</sup> E<sup>b7M(9)</sup> B<sup>°</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7(b9)</sup>

60 A<sup>b7M</sup> A<sup>b</sup>m<sup>6</sup> G<sup>7(13)</sup> G<sup>7(b13)</sup> C<sup>sus7(9)</sup> C<sup>7(b9)</sup> F<sup>sus7(9)</sup> F<sup>7(9)</sup> B<sup>7(9)</sup> B<sup>b7(b13)</sup>

66 **G** Final

E<sup>b</sup>m<sup>7</sup> A<sup>b7</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b7</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup>

71 *rall.*

E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> A<sup>b7(13)</sup>/E<sup>b</sup> E<sup>b</sup>m<sup>7(9)</sup> E<sup>b7M(9)</sup>