

UNIVERSIDAD SAN FRANCISCO DE QUITO

Colegio de Música

Concierto de Graduación

Lenin Geovanny Pazmiño Bravo

Diego Celi, M.A., Director de Trabajo de Titulación

Trabajo de Titulación presentado como requisito para la obtención del título de
Licenciado en Música Contemporánea

Quito, mayo 2015

Universidad San Francisco de Quito

Colegio de Música

HOJA DE APROBACIÓN DEL TRABAJO DE TITULACIÓN

Concierto de Graduación

Lenin Pazmiño

Diego Celi, M.A.,

Director de Trabajo de Titulación



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Quito, mayo 2015

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Firma:

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Fecha: Quito, mayo de 2015

Documento de Aprobación – Trabajo de Titulación**Colegio de Música****Universidad San Francisco de Quito****Lenin Pazmiño: Guitarra****Quito, 11 de Septiembre de 2014****00101155****0988450580****Leninp_0391@hotmail.com****Propuesta de arreglos, composiciones o transcripciones**

El repertorio estará conformado principalmente por temas de jazz a excepción de una pieza de rock instrumental. El formato de instrumentación irá variando a medida que se desarrolle el concierto. Para los tres primeros temas el formato será de cuarteto. La balada *Ruby, My Dear* empezará con una introducción en guitarra sola. Las melodías serán tocadas por la guitarra con apoyos ligeros del teclado. A continuación se interpretará *Corcovado*, para esta pieza la melodía principal será interpretada por la guitarra y en las siguientes secciones las melodías serán apoyadas por el piano en unísono y en armonización. El siguiente tema será un blues menor, *Mr. PC*, para esta pieza se utilizará a la banda completa para apoyar e interpretar melodías y desarrollos motivicos de la misma. La cuarto pieza será en guitarra sola, se trata de una transcripción de un arreglo sobre *My Favourite Things*. Para los tres temas siguientes el formato de instrumentación cambiará a quinteto, el instrumento a sumarse será un saxofón alto. En el tema *Moment's Notice* las melodías serán tocadas por saxofón y guitarra en unísono y armonizadas. La

siguiente pieza será *Giant Steps*. En este tema las melodías también serán interpretadas por saxofón y guitarra, además de apoyos armónicos y rítmicos del resto de la banda. *Speak No Evil* será el siguiente tema, en este se aprovechará el saxofón para las notas largas de la melodía y la guitarra como soporte con melodías secundarias y respuestas. Para el último se conservará el formato de quinteto pero cambiando el saxofón por una segunda guitarra, el contrabajo por un bajo eléctrico y el piano acústico por un sintetizador que pondrá colchones armónicos. Este tema será interpretado tratando de ser lo más fiel posible a la versión original.

Propuesta de repertorio

1. *Moment's Notice* (John Coltrane, swing, duración aproximada: 5 min., blanca = 105 – 110 bpm. aprox.).
2. *Giant Steps* (John Coltrane, swing (up tempo), duración aproximada: 3:30 min., blanca = 125 – 130 bpm. aprox.).
3. *Ruby, My Dear* (Thelonious Monk, balada jazz, duración aproximada: 9 min., blanca = 60 – 65 bpm. aprox.).
4. *Speak No Evil* (Wayne Shorter, medium swing, duración aproximada: 3:30 min., blanca = 70 – 75 bpm. aprox.).
5. *My Favourite Things* (Richard Rodgers–Versión transcrita de Jonathan Kreisberg, jazz, duración aproximada: 4 min., 60 – 65 bpm.).
6. *Corcovado* (Tom Jobim, bossa nova, duración aproximada: 9 min., negra = 75 – 80 bpm. aprox.).
7. *Mr. PC* (John Coltrane, medium fast swing, duración aproximada: 4 min., blanca = 120 – 125 bpm. aprox.).

8. *For the Love of God* (Steve Vai, balada rock, duración aproximada: 7 min., negra = 45 – 50 bpm. aprox.).

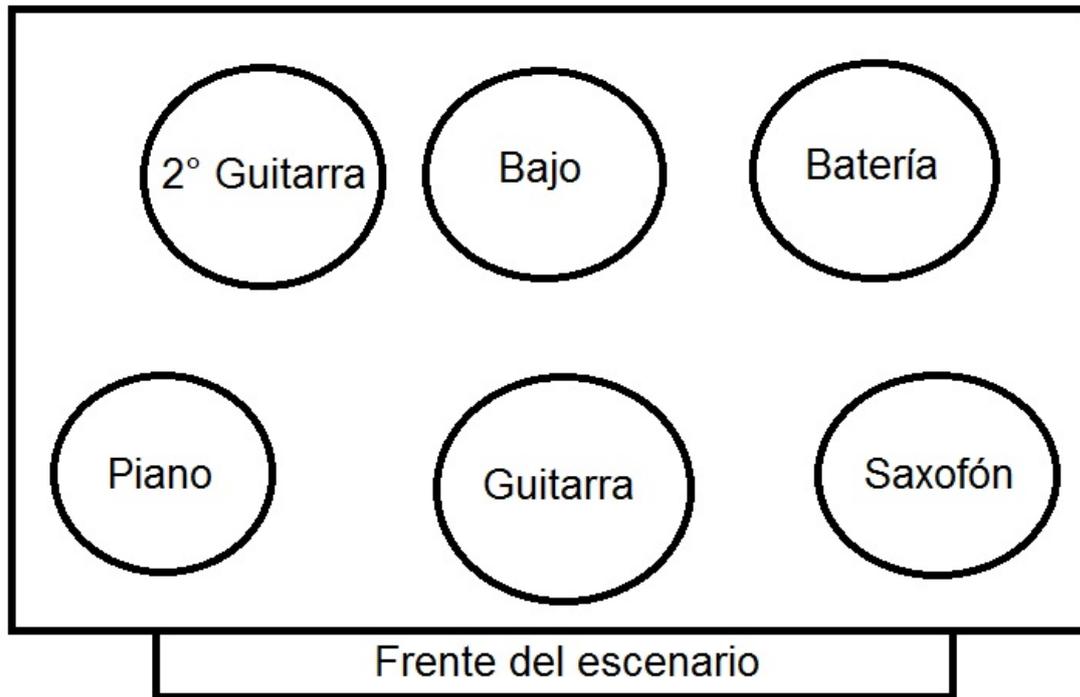
Músicos

- Guitarra: Lenin Pazmiño.
- Saxofón alto: Luis Sigüenza.
- Segunda guitarra: Pedro Troya.
- Piano: Daniel Pacheco.
- Bajo y contrabajo: Juan José Correa.
- Batería: David Echeverría.

Rider técnico

- Una batería de *maple* o *birch* (bombo , *tom* de piso, *tom*, redoblante, un asiento de batería, un pedal de bombo simple, un stand para redoblante, un stand para *hi-hat*, cuatro *stands boom* para platillos y una alfombra).
- Un amplificador de bajo (por caja directa).
- Un piano acústico.
- Dos amplificadores de guitarra (microfoneados).
- Cinco *stands* porta – partituras.
- Micrófonos para saxofón y para hablar.
- Retorno para cada instrumento.
- Cajas directas para sintetizador.

Ubicación en escenario



Ruby, My Dear

Compositor: Thelonious Monk

Arreglista: Lenin Pazmiño

Año de composición: 1947

Estilo: Balada jazz

Tempo: MM=60

Giant Steps

Compositor: John Coltrane

Arreglista: Lenin Pazmiño

Año de composición: 1959

Estilo: Jazz

Tempo: MM=130

Corcovado

Compositor: Antonio Carlos Jobim

Arreglista: Lenin Pazmiño

Año de composición: 1960

Estilo: Balada bossa nova

Tempo: MM=75

SCORE

RUBY, MY DEAR

THELONIOUS MONK (1947)

LENIN PAZMINO

INTRO

JAZZ BALLAD

$\text{♩} = 60$

OPEN

B^b-7(9) E^b7(b9) F-7(9) B^b7(13) A^b-6(9) A⁷(9) B^b7(B9,B13)

ELECTRIC GUITAR

PIANO

ELECTRIC BASS

DRUM SET

E^b6(9) D⁷(#9) D⁷(b9) G-7(b9) C⁷(9,#11) F[#]-7 B⁷(b13) E-7(B5) C⁷(9)

E.GTR.

D⁷(9) E^b6(9) A^b-7(9) D^b7(b9) E^b6(9) C⁷(#9) F-7 B^b7

E.GTR.

RUBY, MY DEAR

E.GTR. *G-7* *G^{b7}* *F-7* *D^{b7(9)}* *E^b6(9)* *C^{7(b13)}* **A**

PNO.

E.B. *F-7* *B^{b7(b9)}*

D. S. (BRUSHES)

12 13 14 15

mf *f* *p*

E.GTR. *f*

PNO. *E^bMAJ⁷D-7E^b-7E-7F-7F[#]-7* *FMAJ⁷G-7G[#]-7A-7* *f*

E.B. *E^bMAJ⁷* *G-7* *C^{7(b9)}* *FMAJ⁷* *B^b-7* *E^b7(b9)* *f*

D. S. (SIMILE) *f*

16 17 18 19

RUBY, MY DEAR

A'

3

E.GTR.

E.GTR. staff for measures 20-23. Measure 20 starts with a treble clef, key signature of two flats, and a *mf* dynamic. It features a triplet of eighth notes. Measure 21 continues with eighth notes. Measure 22 has a *p* dynamic and a triplet of eighth notes. Measure 23 ends with a triplet of eighth notes and a *p* dynamic.

PNO.

PNO. staff for measures 20-23. Measure 20 has a treble clef and a *mf* dynamic. It features a triplet of eighth notes. Measure 21 continues with eighth notes. Measure 22 has a *p* dynamic and a triplet of eighth notes. Measure 23 ends with a triplet of eighth notes and a *p* dynamic.

E.B.

E.B. staff for measures 20-23. Measure 20 has a bass clef and a *mf* dynamic. Measure 21 continues with eighth notes. Measure 22 has a *p* dynamic. Measure 23 ends with a *p* dynamic.

D. S.

D. S. staff for measures 20-23. Measure 20 has a double bar line and a *mf* dynamic. Measure 21 continues with eighth notes. Measure 22 has a *p* dynamic. Measure 23 ends with a *p* dynamic.

20

21

22

23

E.GTR.

E.GTR. staff for measures 24-27. Measure 24 starts with a treble clef, key signature of two flats, and a *f* dynamic. It features a triplet of eighth notes. Measure 25 continues with eighth notes. Measure 26 has a *f* dynamic and a triplet of eighth notes. Measure 27 ends with a *f* dynamic.

PNO.

PNO. staff for measures 24-27. Measure 24 has a treble clef and a *f* dynamic. It features a triplet of eighth notes. Measure 25 continues with eighth notes. Measure 26 has a *f* dynamic and a triplet of eighth notes. Measure 27 ends with a *f* dynamic.

E.B.

E.B. staff for measures 24-27. Measure 24 has a bass clef and a *f* dynamic. Measure 25 continues with eighth notes. Measure 26 has a *f* dynamic. Measure 27 ends with a *f* dynamic.

D. S.

D. S. staff for measures 24-27. Measure 24 has a double bar line and a *f* dynamic. Measure 25 continues with eighth notes. Measure 26 has a *f* dynamic. Measure 27 ends with a *f* dynamic.

24

25

26

27

4

RUBY, MY DEAR

B

E.GTR. *mf*

PNO. *mf* ₃ *mf*

E.B. *mf* *mf*

D. S. *mf* *mf*

28 29 30 31

A^bMAJ7 B^b-7 B-7 C-7
A^bMAJ7 C-7 B^b-7 A7 B-7 B^b7(b13) E⁷(b9) AMAJ7

(FILL)

E.GTR. *mf*

PNO. *mf*

E.B. *mf*

D. S. *mf*

32 33 34 35

B-7 E⁷(b9) AMAJ7 A-7 G⁷(b9) C-7 C-MAJ7

RUBY, MY DEAR

A''

5

E.GTR.

E.GTR. staff for measures 36-39. Measure 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 37: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 38: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 39: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *p*. A triplet of eighth notes (G4, A4, B4) is marked in measure 39.

PNO.

PNO. staff for measures 36-39. Measures 36-37: slash. Measure 38: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 39: slash. Dynamics: *p*.

C-7 D7 E^b-7 A^b7(#11) B^b7(b13) F-7 B^b7(b9)

E.B.

E.B. staff for measures 36-39. Measures 36-37: slash. Measure 38: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 39: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *p*.

D. S.

D. S. staff for measures 36-39. Measures 36-37: slash. Measure 38: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 39: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *p*.

36

37

38

39

E.GTR.

E.GTR. staff for measures 40-43. Measure 40: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 41: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 42: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 43: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *f*. A triplet of eighth notes (G4, A4, B4) is marked in measure 41.

PNO.

PNO. staff for measures 40-43. Measure 40: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 41: slash. Measure 42: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 43: slash. Dynamics: *f*.

E^bMAJ7 D-7 E^b-7 E-7 F-7 F#-7 FMAJ7 G-7 G#-7 A-7

E.B.

E.B. staff for measures 40-43. Measure 40: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 41: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 42: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 43: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Dynamics: *f*.

E^bMAJ7 G-7 C7(b9) FMAJ7 B^b-7 E^b7(b9)

D. S.

D. S. staff for measures 40-43. Measures 40-41: slash. Measure 42: slash. Measure 43: slash. Dynamics: *f*.

40

41

42

43

RUBY, MY DEAR

GUITAR SOLO

E.GTR. *mf* *p*

PNO. *mf* *p*

E.B. *mf* *p*

D. S. *mf* *p*

44 45 46 47

E.GTR.

PNO.

E.B. *E^bMAJ⁷* *G-7* *C⁷(^b9)* *FMAJ⁷* *B^b-7* *E^b7(^b9)*

D. S.

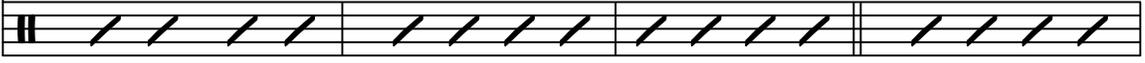
48 49 50 51

RUBY, MY DEAR

E.GTR. 

PNO. 

E.B. 
A^bMAJ⁷ C-7 B^b-7 A⁷ B-7 B^b7(^b13) F-7 B^b7(^b9)

D. S. 

52 53 54 55

E.GTR. 

PNO. 

E.B. 
E^bMAJ⁷ G-7 C⁷(^b9) FMAJ⁷ B^b-7 E^b7(^b9)

D. S. 

56 57 58 59

RUBY, MY DEAR

E.GTR. 

PNO. 

E.B. 
A^bMAJ⁷ C-7 B^b-7 A⁷ B-7 B^b7(b13) E⁷(b9) AMAJ⁷

D. S. 

60 61 62 63

E.GTR. 

PNO. 

E.B. 
B-7 E⁷(b9) AMAJ⁷ A-7 G⁷(b9) C-7 C-MAJ⁷

D. S. 

64 65 66 67

RUBY, MY DEAR

E.GTR. 

PNO. 

E.B. 

D. S. 

68 69 70 71

E.GTR. 

PNO. 

E.B. 

D. S. 

72 73 74 75

RUBY, MY DEAR

SHOUT

E.GTR. *mf*

PNO. *mf*

E.B. *mf*

D. S. *mf*

76 77 78 79

A^bMAJ⁷ C-7 B^b-7(11) A⁷ F[#]MAJ⁷ B^{7(b9)} E6(9) A^{MAJ}⁷⁽¹³⁾

E.GTR. *mf*

PNO. *mf*

E.B. *mf*

D. S. *mf*

80 81 82 83

E6(9) B^b(11) E^b(9) D6(9) G^{MAJ}^{7(#11)} D6(9) B⁷⁽⁹⁾ E-7(9) E-7(9) F[#]-7(9)

TOP NOTE VOICING

RUBY, MY DEAR

PIANO SOLO

E.GTR. *f* ³ *p*

PNO. *f* *p*

E.B. *f* *p*

D. S. *f* *p*

84 85 86 87

G-7(9) E-7 Cb(9) G-7 C^{7(b13)} F-7 B^{b7(b9)}

(FILL)

PNO. *f*

E.B. *f*

D. S. *f*

88 89 90 91

E^bMAJ⁷ G-7 C^{7(b9)} FMAJ⁷ B^b-7 E^b7(b9)

12

RUBY, MY DEAR

PNO. 

E.B. 

D. S. 

92 93 94 95

A^bMAJ⁷ C-7 B^b-7 A⁷ B-7 B^b7(^b13) F-7 B^b7(^b9)



PNO. 

E.B. 

D. S. 

96 97 98 99

E^bMAJ⁷ G-7 C⁷(^b9) FMAJ⁷ B^b-7 E^b7(^b9)

BRIDGE

E.GTR.

PNO.

E.B.

D. S.

100 101 102 103

A^bMAJ⁷ C-7 B^b-7 A⁷ B-7 B^b7(^b13) E⁷(^b9) A^b-7(11) A-7(11)

(FILL)

E.GTR.

PNO.

E.B.

D. S.

104 105 106 107

E^bMAJ⁷ D-7 E^b-7 E-7 F-7 F[#]-7

B^b-7(11) B-7(11) F-7 B^b7(^b9) E^bMAJ⁷ G-7 C⁷(^b9)

14

RUBY, MY DEAR

E.GTR. *f* *mf*

PNO. *f* *mf*

E.B. *f* *mf*

D. S.

108 109 110 111

f *mf*

F MAJ7 G-7 G#-7 A-7 A^b MAJ7 B^b-7 B-7 C-7 B^b-7 A7

F MAJ7 B^b-7 E^b7(b9) A^b MAJ7 C-7 B^b-7 A7

E.GTR. *p*

PNO. *p*

E.B. *p*

D. S.

112 113 114 115

p

A'

E^b MAJ7 D-7 E^b-7 E-7 F-7 F#-7

B-7 B^b7(b13) F-7 B^b7(b9) E^b MAJ7 G-7 C7(b9)

FILL

RUBY, MY DEAR

E.GTR. *f* *mf*

PNO. *f* *mf* 3

E.B. *f* *mf*

D. S.

116 *f* 117 *mf* 118 *mf* 119

Chords: FMAJ7 G-7 G#-7 A-7 A^bMAJ7 B^b-7 B-7 C-7 B^b-7 A7

Accents: *p*, *b.e.*

E.GTR. *mf*

PNO. *mf*

E.B. *mf*

D. S.

120 *mf* 121 *mf* 122 123

Chords: B-7 B^b7(b13) E7(b9) AMAJ7 B-7 E7(b9) AMAJ7

Section: B

Accents: *>*

Other: FILL

RUBY, MY DEAR

E.GTR. 

PNO. 

E.B. 

D. S. 

A-7 G^{7(b9)} C-7 C-MAJ7 C-7 D⁷ E^b-7

124 125 126 127

E.GTR. 

PNO. 

E.B. 

D. S. 

A^b7(#11) B^b7(b13) F-7 B^b7(b9) E^bMAJ7 G-7 C^{7(b9)}

E^bMAJ7 D-7 E^b-7 E-7 F-7 F#-7

128 129 130 131

RUBY, MY DEAR

E.GTR. *f* *mf* 3

PNO. *f* *mf* 3

E.B. *f* *mf*

D. S.

132 133 134 135

f *mf*

F MAJ7 *G*-7 *G*#-7 *A*-7 *A*b MAJ7 *B*b-7 *B*-7 *C*-7 *F* MAJ7 *B*b-7(11) *A*7

F MAJ7 *B*b-7 *E*b7(b9) *A*b MAJ7 *C*-7 *B*b-7(11) *A*7

E.GTR. (FILL) ON CUE **CODA** *p* *mf*

PNO. *p* *mf*

E.B. *p* *mf*

D. S.

136 137 138 139

p *mf*

F# MAJ7 *G*b MAJ7 *E* MAJ7 *D*b MAJ7 *C* MAJ7(#11)

SCORE

GIANT STEPS

JOHN COLTRANE (1960)

LENIN PAZMINO

INTRO SWING $\text{♩} = 260$

ALTO SAX

ELECTRIC GUITAR TOP NOTE VOICING

PIANO

ELECTRIC BASS B MAJ⁷ C MAJ⁷

DRUM SET FILL

2 3 4

5 6 7 8

A. SX.

E.GTR.

PNO.

E.B. B MAJ⁷ D⁷

D. S. FILL

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

9 10 11 12

G MAJ⁷ *B* 9⁷

A. SX.

E.GTR.

PNO.

E.B.

D. S.

13 14 15 16

E^b MAJ⁷ *C*[#]-7 *F*[#]-7

GIGANT STEPS

A

A. SX. *mf*

E.GTR. *mf*

PNO. *mf*

E.B. *mf*

D. S. *mf*

17 18 19 20

A. SX.

E.GTR.

PNO.

E.B.

D. S.

21 22 23 24

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

SIMILE

25 26 27 28

$E^b MAJ^7$ A-7 D⁷ G MAJ⁷ C[#]-7 F^{#7}

A. SX.

E.GTR.

PNO.

E.B.

D. S.

29 30 31 32

$B MAJ^7$ F-7 B^{b7} $E^b MAJ^7$ C[#]-7 F^{#7}

FILL

GIANT STEPS

A. SX. *mf*

E.GTR. *mf*

PNO. *mf*

E.B. *mf*

D. S. *mf*

33 34 35 36

A. SX.

E.GTR.

PNO.

E.B.

D. S.

37 38 39 40

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

41 42 43 44

$E^b MAJ^7$ A-7 D⁷ G MAJ⁷ C[#]-7 F[#]7

A. SX.

E.GTR.

PNO.

E.B.

D. S.

45 46 47 48

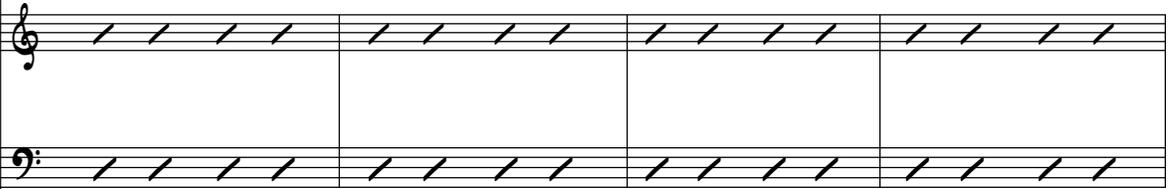
$B MAJ^7$ F-7 B^{b7} $E^b MAJ^7$ C[#]-7 F[#]7

FILL

GIANT STEPS

GUITAR SOLO

E.GTR. 

PNO. 

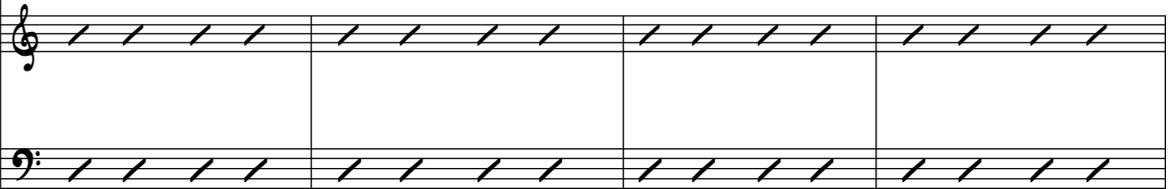
E.B. 

D. S. 

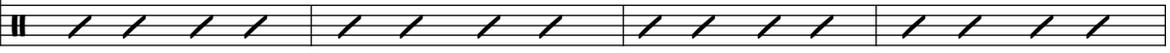
49 50 51 52



E.GTR. 

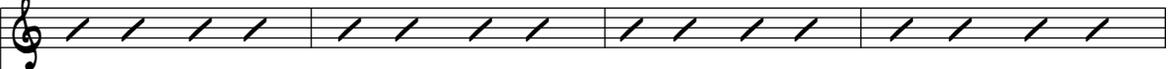
PNO. 

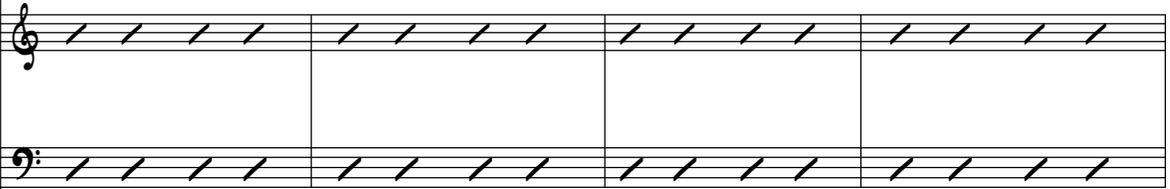
E.B. 

D. S. 

53 54 55 56

GIANT STEPS

E.GTR. 

PNO. 

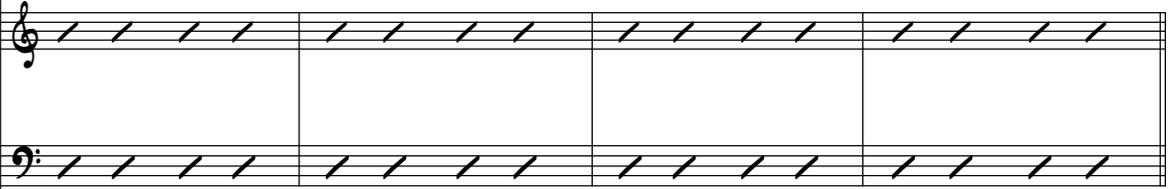
E.B. 
E^bMAJ⁷ A-7 D⁷ GMAJ⁷ C[#]-7 F^{#7}

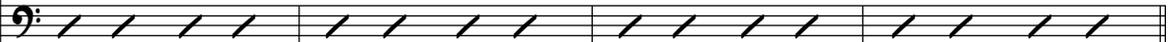
D. S. 

57 58 59 60



E.GTR. 

PNO. 

E.B. 
BMAJ⁷ F-7 B^{b7} E^bMAJ⁷ C[#]-7 F^{#7}

D. S. 

61 62 63 64

SHOUT

GIANT STEPS

A. SX. *f*

E.GTR. *f*

PNO. *f*

E.B. *f*

D. S. *f*

65 66 67 68

A. SX.

E.GTR.

PNO.

E.B.

D. S.

69 70 71 72

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

73 74 75 76

A. SX.

E.GTR.

PNO.

E.B.

D. S.

77 78 79 80

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

81 82 83 84

BMAJ7 D7 GMAJ7 B^b7 E^bMAJ7 A-7 D7

mf

A. SX.

E.GTR.

PNO.

E.B.

D. S.

85 86 87 88

GMAJ7 B^b7 E^bMAJ7 F#7 BMAJ7 F-7 B^b7

GIGANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

89 90 91 92

$E^b MAJ7$ A-7 D7 GMAJ7 C#-7 F#7

A. SX.

E.GTR.

PNO.

E.B.

D. S.

93 94 95 96

$B MAJ7$ F-7 Bb7 Eb MAJ7 C#-7 F#7

FILL

GIANT STEPS

SAX SOLO

A. Sax. PNO. E.B. D. S.

B MAJ⁷ D⁷ G MAJ⁷ B^{b7} E^b MAJ⁷ A-7 D⁷

97 98 99 100

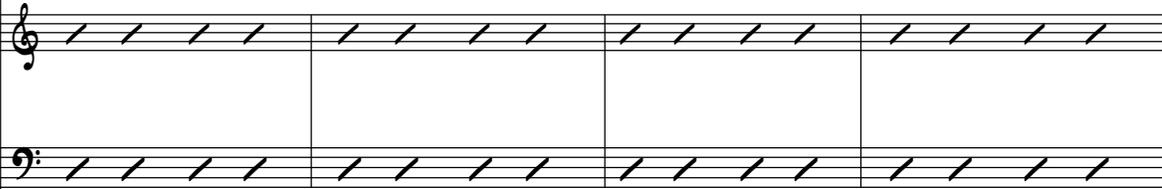
A. Sax. PNO. E.B. D. S.

G MAJ⁷ B^{b7} E^b MAJ⁷ F#⁷ B MAJ⁷ F-7 B^{b7}

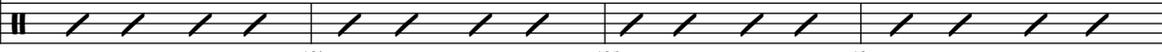
101 102 103 104

GIANT STEPS

A. SX. 

PNO. 

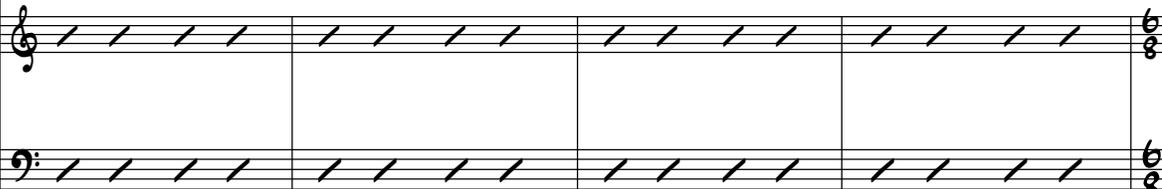
E.B. 

D. S. 

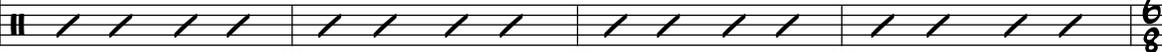
105 106 107 108



A. SX. 

PNO. 

E.B. 

D. S. 

109 110 111 112

GIGANT STEPS

BRIDGE

A. SX. *mf* *f*

E.GTR. *mf* *f*

PNO. *mf* *f*

E.B. *mf* *f*

D. S. *mf*

113 114 115 116

BMAJ7 D7 GMAJ7 Bb7 EbMAJ7 A-7 D7

A. SX. *mf* *f*

E.GTR. *mf* *f*

PNO. *mf* *f*

E.B. *mf* *f*

D. S. *mf*

117 118 119 120

GMAJ7 Bb7 EbMAJ7 F#7 BMAJ7 F-7 Bb7

GIANT STEPS

A. SX.
E.GTR.
PNO.
E.B.
D. S.

E^bMAJ⁷ A-7 D⁷ G MAJ⁷ C[#]-7 F[#]7

121 122 123 124

A. SX.
E.GTR.
PNO.
E.B.
D. S.

B MAJ⁷ F-7 B^b7 E^bMAJ⁷ C[#]-7 F[#]7

125 126 127 128

(FILL)

GIANT STEPS

B

A. SX. *mf*

E.GTR. *mf*

PNO. *mf*

E.B. *mf*
B MAJ⁷ D⁷ G MAJ⁷ B^{b7} E^b MAJ⁷ A-7 D⁷

D. S. *mf*
129 130 131 132

A. SX.

E.GTR.

PNO.

E.B. G MAJ⁷ B^{b7} E^b MAJ⁷ F^{#7} B MAJ⁷ F-7 B^{b7}

D. S.
133 134 135 136

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

137 138 139 140

$E^b MAJ^7$ A-7 D⁷ G MAJ⁷ C[#]-7 F[#]7

A. SX.

E.GTR.

PNO.

E.B.

D. S.

141 142 143 144

$B MAJ^7$ F-7 B^b7 $E^b MAJ^7$ C[#]-7 F[#]7

FILL

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

145 146 147 148

BMAJ7 D7 GMAJ7 B^b7 E^bMAJ7 A-7 D7

A. SX.

E.GTR.

PNO.

E.B.

D. S.

149 150 151 152

GMAJ7 B^b7 E^bMAJ7 F#7 BMAJ7 F-7 B^b7

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

153 154 155 156

$E^b MAJ^7$ A-7 D⁷ G MAJ⁷ C[#]-7 F[#]7

A. SX.

E.GTR.

PNO.

E.B.

D. S.

157 158 159 160

$B MAJ^7$ F-7 B^{b7} $E^b MAJ^7$

FILL

GIANT STEPS

A. SX.

E.GTR.

PNO.

E.B.

D. S.

161 162 163 164

B⁷ E^{MAJ}⁷

FILL

A. SX.

E.GTR.

PNO.

E.B.

D. S.

165 166 167

B^{b7} E^{MAJ}⁷

ff

SCORE

CORCOVADO

ANTONIO C. JOBIM (1960)

LENIN PAZMINO

INTRO BOSSA

ELECTRIC GUITAR

$\text{♩} = 120$

PIANO

ELECTRIC BASS

DRUM SET

2 3 4

E.GTR.

PNO.

5 6 7 8

2

CORCOVADO

E.GTR.



E-7(b5)

A^{7(b13)}

D-7

G⁷

PNO.



9



10

11

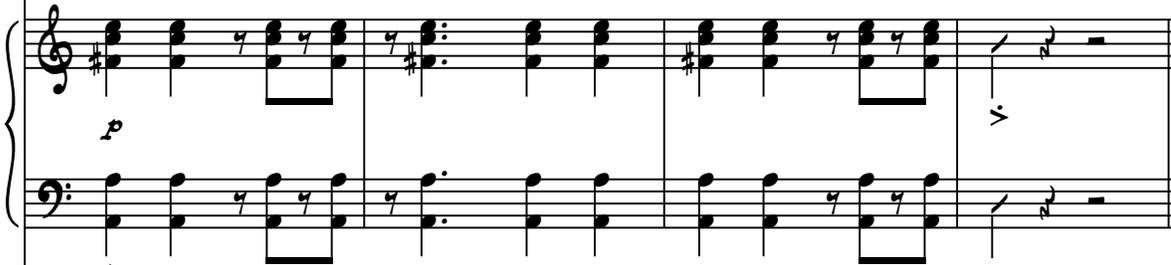
12

E.GTR.



p

PNO.



p

A^b

E.B.



p

D. S.



13

14

15

16

p

p

CORCOVADO

3

A

E.G.TR. *mf*

PNO. *mp*

E.B. *mp*
A^b A^bDIM⁷

D. S. (CRASH) *mp* SIMILE

17 18 19 20

E.G.TR. *mf*

PNO. *mp*

E.B. *mp*
G-7 C⁷ F⁶

D. S.

21 22 23 24

4

CORCOVADO

E.GTR.

PNO.

E.B.

D. S.

25

26

27

28

E.GTR.

PNO.

E.B.

D. S.

29

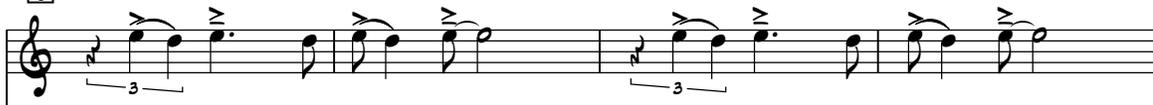
30

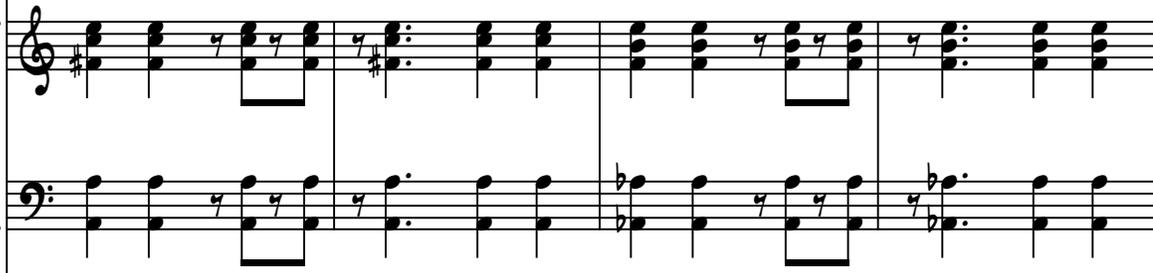
31

32

CORCOVADO

B

E.GTR. 

PNO. 

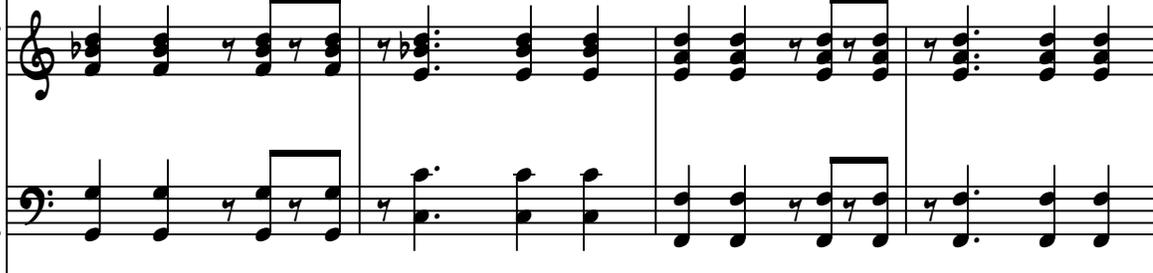
E.B. 

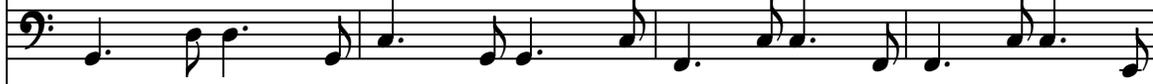
D. S. 

33 34 35 36

A-6 A^bDIM⁷

E.GTR. 

PNO. 

E.B. 

D. S. 

37 38 39 40

G-7 C⁷ F^b

6

CORCOVADO

E.GTR.

Electric guitar staff for measures 41-44. The staff contains melodic lines with dynamic markings *f* and *mf*. Slurs connect the first and second measures, and the third and fourth measures. Accents are placed over notes in measures 41, 42, 43, and 44.

PNO.

Piano accompaniment for measures 41-44, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

E.B.

Electric bass staff for measures 41-44. The staff contains a bass line with notes and rests. Chord symbols **F-7**, **B^b7**, **E 7(b9)**, and **A 7(b13)** are written above the staff.

D. S.

Drum set staff for measures 41-44. The staff shows a rhythmic pattern with notes and rests, indicating a steady beat.

41

42

43

44

E.GTR.

Electric guitar staff for measures 45-48. The staff contains melodic lines with dynamic markings *f* and *mf*. A slur covers measures 45 and 46, and another slur covers measures 47 and 48. A triplet of eighth notes is marked in measure 47. Accents are placed over notes in measures 45, 46, 47, and 48.

PNO.

Piano accompaniment for measures 45-48, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

E.B.

Electric bass staff for measures 45-48. The staff contains a bass line with notes and rests. Chord symbols **D-7**, **G⁷**, **E-7(b5)**, and **A 7(b13)** are written above the staff.

D. S.

Drum set staff for measures 45-48. The staff shows a rhythmic pattern with notes and rests, indicating a steady beat.

45

46

47

48

CORCOVADO

7

E.GTR.

Musical notation for E.GTR. staff, measures 49-52. Dynamics: *f* (measures 49-50), *mf* (measures 51-52). A slur covers measures 49 and 50.

PNO.

Musical notation for PNO. staff, measures 49-52. Includes treble and bass clefs with chords and rhythmic patterns.

E.B.

Musical notation for E.B. staff, measures 49-52. Chord symbols: **D-7**, **G⁷**, **C^b(9)**.

D. S.

Rhythmic notation for D. S. staff, measures 49-52. Includes a bracket labeled "FILL" over measures 51 and 52.

49

50

51

52

GUITAR SOLO

E.GTR.

Diagonal slash notation for E.GTR. staff, measures 53-56.

PNO.

Diagonal slash notation for PNO. staff, measures 53-56. Dynamic: *mp*.

E.B.

Diagonal slash notation for E.B. staff, measures 53-56. Chord symbols: **A-6**, **A^bDIM⁷**.

D. S.

Diagonal slash notation for D. S. staff, measures 53-56.

53

54

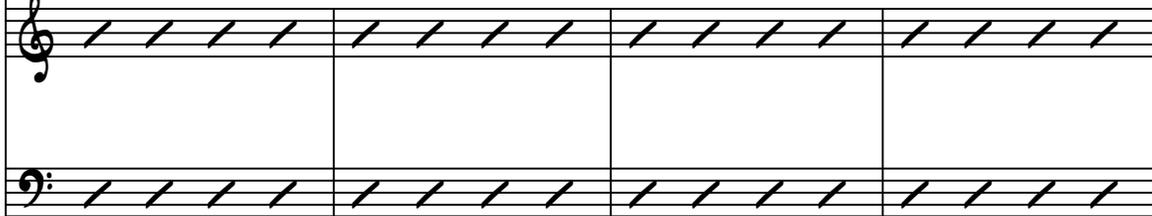
55

56

mp

CORCOVADO

E.GTR. 

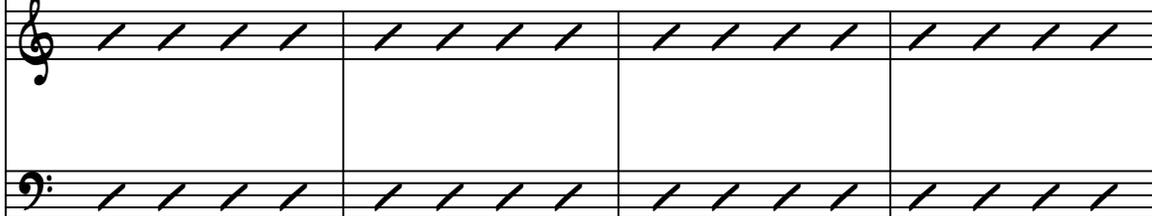
PNO. 

E.B. 

D. S. 

73 74 75 76

E.GTR. 

PNO. 

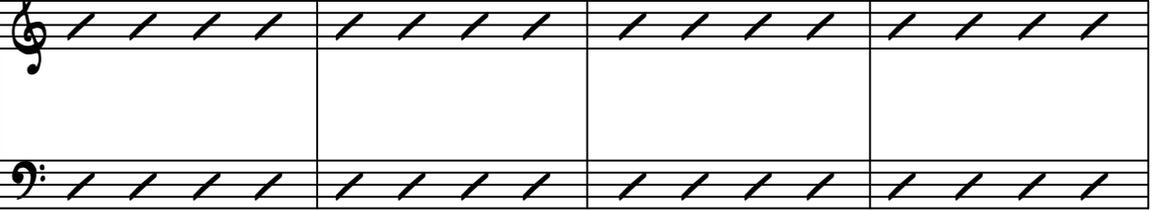
E.B. 

D. S. 

77 78 79 80

CORCOVADO

E.GTR. 

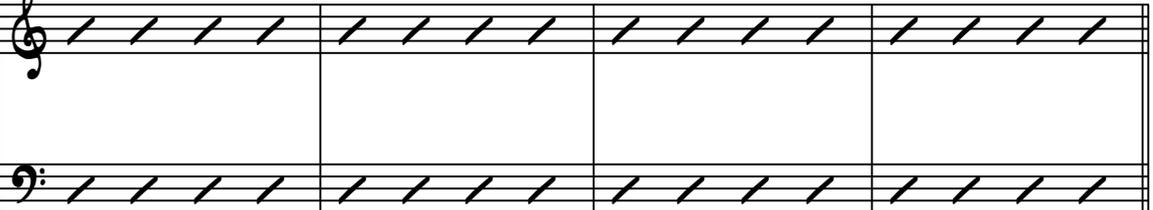
PNO. 

E.B. 

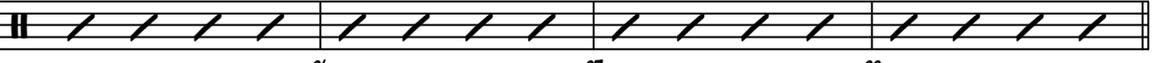
D. S. 

81 82 83 84

E.GTR. 

PNO. 

E.B. 

D. S. 

85 86 87 88

CORCOVADO

BRIDGE

E.GTR. PNO. E.B. D. S.

89 90 91 92

A-6 A^bDIM7

E.GTR. PNO. E.B. D. S.

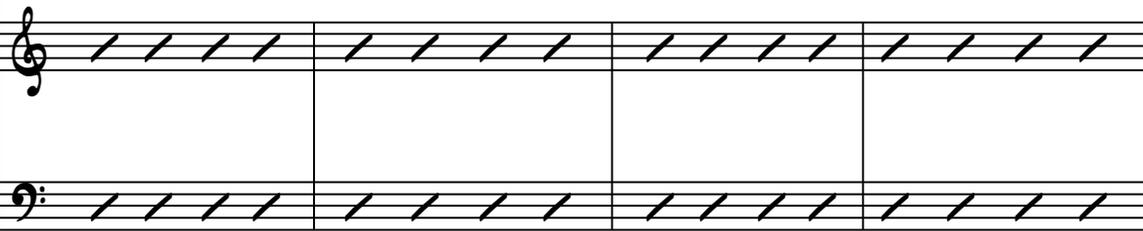
93 94 95 96

G-7 C7 F6 FILL

CORCOVADO

PIANO SOLO
(COMPING)

E.GTR. 

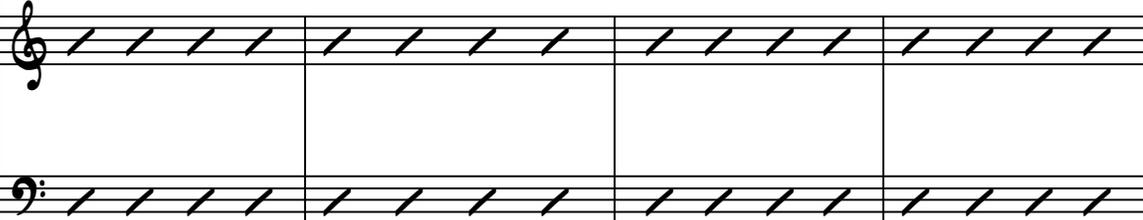
PNO. 

E.B. 

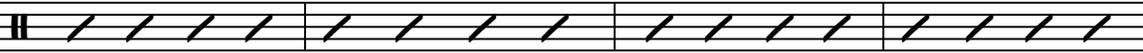
D. S. 

97 98 99 100

E.GTR. 

PNO. 

E.B. 

D. S. 

101 102 103 104

CORCOVADO

E.GTR. PNO. E.B. D. S.

D-7 G⁷ C6(9)

105 106 107 108

E.GTR. PNO. E.B. D. S.

SHOUT

mf

mf

mf

D⁷MAJ⁷ G^bMAJ⁷

109 110 111 112

CORCOVADO

E.GTR.

Staff 1: E.GTR. (Electric Guitar) - Treble clef. Measures 113-116. Contains melodic lines with various accidentals (flats, naturals) and accents.

PNO.

Staff 2: PNO. (Piano) - Treble and Bass clefs. Measures 113-116. Contains harmonic accompaniment with chords and rhythmic patterns.

E.B.

Staff 3: E.B. (Electric Bass) - Bass clef. Measures 113-116. Contains bass line with notes and rests. Chord symbols $D^b MAJ^7$ and $G^b MAJ^7$ are written above the staff.

D. S.

Staff 4: D. S. (Drum Set) - Drum notation. Measures 113-116. Shows rhythmic patterns with 'x' marks for cymbals and 'n' for snare. A 'FILL' bracket is present at the end of measure 116.

113

114

115

116

E.GTR.

Staff 1: E.GTR. (Electric Guitar) - Treble clef. Measures 117-120. Contains melodic lines with various accidentals and accents.

PNO.

Staff 2: PNO. (Piano) - Treble and Bass clefs. Measures 117-120. Contains harmonic accompaniment with chords and rhythmic patterns.

E.B.

Staff 3: E.B. (Electric Bass) - Bass clef. Measures 117-120. Contains bass line with notes and rests. Chord symbols E^b-7 , A^b7 , $G^b MAJ^7$, and G^b-7 are written above the staff.

D. S.

Staff 4: D. S. (Drum Set) - Drum notation. Measures 117-120. Shows rhythmic patterns with 'x' marks for cymbals and 'n' for snare.

117

118

119

120

CORCOVADO

E.GTR. PNO. E.B. D. S.

121 122 123 124

E.GTR. PNO. E.B. D. S.

C

125 126 127 128

CORCOVADO

E.GTR. PNO. E.B. D. S.

129 130 131 132

E.GTR. PNO. E.B. D. S.

133 134 135 136

CORCOVADO

E.GTR. PNO. E.B. D. S.

137 138 139 140

E.GTR. PNO. E.B. D. S.

141 142 143 144

CORCOVADO

E.GTR. 

PNO. 

E.B. 

D. S. 

145 146 147 148

E.GTR. 

PNO. 

E.B. 

D. S. 

149 150 151 152

CORCOVADO

E.GTR.

E.GTR. staff for measures 153-156. Dynamics: *f* (153), *mf* (154), *f* (155). Includes a triplet of eighth notes in measure 154 and a long note in measure 155.

PNO.

PNO. staff for measures 153-156. Features a steady accompaniment of eighth notes in the left hand and chords in the right hand.

E.B.

E.B. staff for measures 153-156. Chords: D-7 (153), G⁷ (154), E-7(B5) (155), A^{7(b13)} (156).

D. S.

D. S. staff for measures 153-156. Shows rhythmic notation for the double bass, including eighth notes and rests.

153

154

155

156

CODA

E.GTR.

E.GTR. staff for measures 157-160. Dynamics: *f* (157), *mf* (159). Includes a long note in measure 159.

PNO.

PNO. staff for measures 157-160. Features a steady accompaniment of eighth notes in the left hand and chords in the right hand. Dynamics: *mf* (159).

E.B.

E.B. staff for measures 157-160. Chords: D-7 (157), G⁷ (158), A^bMAJ⁷ (159).

D. S.

D. S. staff for measures 157-160. Shows rhythmic notation for the double bass, including eighth notes and rests. Dynamics: *mf* (160).

157

158

159

160

CORCOVADO

21

E.GTR.

Staff 1: E.GTR. Treble clef. A long note with a slur above it spans across the bar line. The bar line is at the end of the measure.

PNO.

Staff 2: PNO. Treble clef. Chords in 7/8 time. The bar line is at the end of the measure.

E.B.

Staff 3: E.B. Bass clef. A melodic line with eighth notes. The bar line is at the end of the measure.

D. S.

Staff 4: D. S. Bass clef. A bracket labeled 'FILL' spans across the bar line. The bar line is at the end of the measure.

161

162

163

$C_{MAJ}^7(\sharp 11)$

p

p

p