

Molenaar Edition

# Girls Of Jobim, The

Samba De Uma Nota/Girl From Ipanema/Insensatez/Meditacao

Composer

Jobim, A.C.

Arranger

Schneider, Manfred

Arrangements of Modern Light Music / Bossa nova / Selections from Operetta.... for more and updated information: see [www.molenaar.com](http://www.molenaar.com)

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Duration



Diff

C

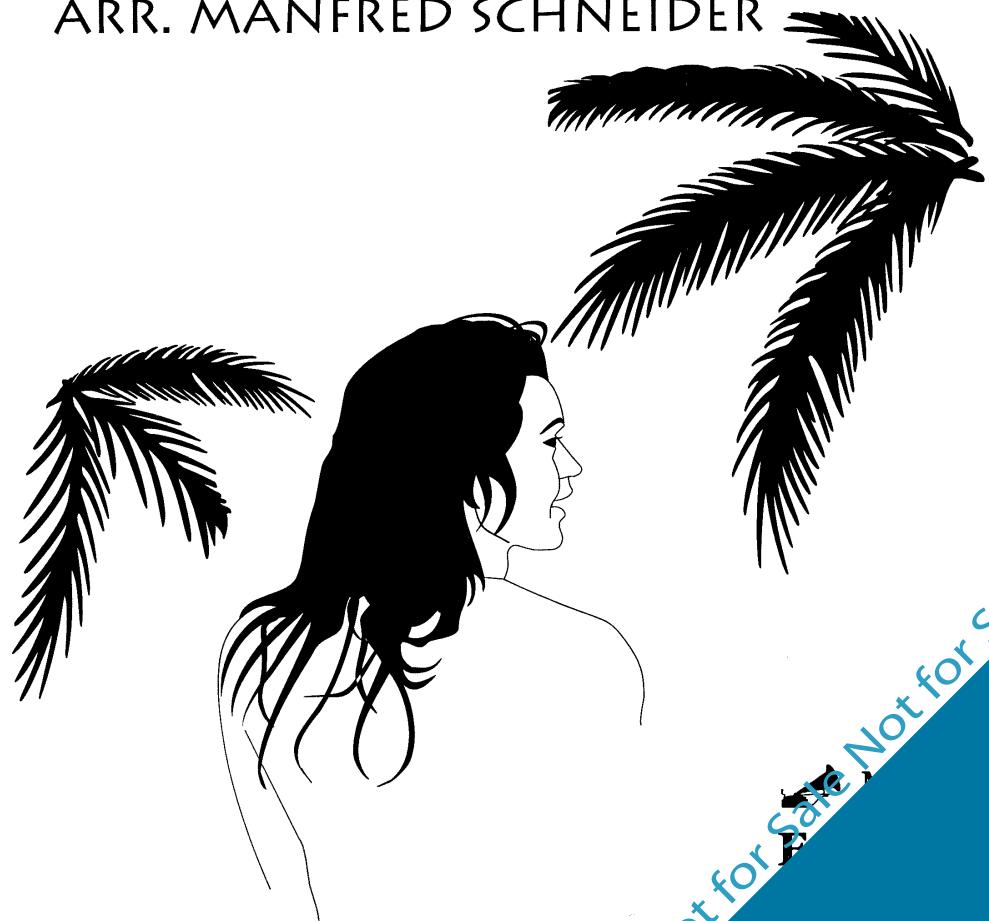
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Mini - Score

# THE GIRLS OF JOBIM

ANTONIO CARLOS JOBIM  
ARR. MANFRED SCHNEIDER

One Note Samba  
Meditation  
How Intensive  
The Girl from Ipanema



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INSTRUMENTATION 'THE GIRLS OF JOBIM' - 01.2429.08  
HARMONIE / CONCERT BAND / SYMPHONIC BAND

1	Full Score (H)/Condensed Score	1	Horn III Eb/F
1	Piccolo C	1	Horn IV Eb/F
8	Flute	2	Trombone I C
2	Oboe	2	Trombone II C
2	Bassoon	2	Trombone III C
1	Eb Clarinet	1	Trombone IV C
5	Clarinet I	2	Barit.Euph. C
5	Clarinet II	4	Barit.Euph. Bb
5	Clarinet III	1	Stringbass C
1	Alto Clarinet	1	Drumset
1	Bass Clarinet	1	Percussion I
2	Alto Saxophone I	1	Percussion II
2	Alto Saxophone II	1	Synthesizer
2	Tenor Saxophone	1	Guitar
1	Baritone Saxophone		
1	Soprano Saxophone		
1	Eb Flügelhorn	1	Trombone I Bb
2	Flügelhorn I	1	Trombone II Bb
2	Flügelhorn II	1	Trombone III Bb
1	Flügelhorn III	2	Barit.Euph. Bb
3	Trumpet I	2	Eb Bass
3	Trumpet II + IV	2	Bb Bass
3	Trumpet III		
1	Horn I Eb/F		
1	Horn II Eb/F		

**ADDITIONAL PARTS**

1	Trombone I Bb
1	Trombone II Bb
1	Trombone III Bb
2	Barit.Euph. Bb
2	Eb Bass
2	Bb Bass

Programme notes see last page

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**THE GIRLS OF JOBIM -  
A.C. Jobim/arr. Manfred Schneider**

**N** De Braziliaanse componist Antonio Carlos Jobim schreef enkele wereldbekende successen zoals o.m. "Desafinado" (1959). Het was in dit lied dat de naam bossanova voor het eerst voorkwam. Alhoewel complex in melodie en harmonie, was de bossanova vooral een vernieuwing door de radicale wijziging in de ritmische structuur van de samba. In deze medley verwerkte en orkestreerde Manfred Schneider enkele van Jobims bekende bossanova's die beslist door mooie exotische meisjes geïnspireerd werden; u hoort achtereenvolgens "One Note Samba", "Meditation", "How Intensive" en natuurlijk "The Girl from Ipanema".

**THE GIRLS OF JOBIM -  
A.C. Jobim/arr. Manfred Schneider**

**F** Le compositeur brésilien Antonio Carlos Jobim a écrit quelques succès mondialement connus, comme par exemple "Desafinado" (1959). C'est dans cette chanson que le terme bossa-nova apparaît pour la toute première fois. Bien que complexe quand à la mélodie et l'harmonie, la bossa-nova fut une innovation grâce au changement radical de la structure rythmique de la samba. Dans ce pot-pourri "Les Copines de Jobim" Manfred Schneider a réuni et arrangé quelques-unes des plus populaires bossa-novas de Jobim, certainement inspirées par des beautés féminines exotiques. Vous entendez successivement "One Note Samba", "Meditation", "How Intensive" et naturellement le grand classique du genre "The Girl from Ipanema".

**THE GIRLS OF JOBIM -  
A.C. Jobim/arr. Manfred Schneider**

**D** Der brasiliensche Komponist Antonio Carlos Jobim schrieb ein Paar weltbekannte Songs wie z.B. "Desafinado" (1959). Genau in diesem Lied wurde die Bezeichnung "Bossa Nova" zum ersten Mal erwähnt. Der Bossa Nova hat eine komplizierte Harmonie und Melodie, aber er war besonders eine Erneuerung wegen der radikalen Änderung in der rhythmischen Struktur des Sambas. In diesem Medley verwendete und orchestrierte Manfred Schneider einige der bekanntesten Bossa Novas Jobims; sie sind bestimmt von exotischen Schönheiten inspiriert worden. Sie hören nacheinander "One Note Samba", "Meditation", "How Intensive" und, selbstverständlich, "The Girl from Ipanema".

**THE GIRLS OF JOBIM -  
A.C. Jobim/arr. Manfred Schneider**

**E** The Brasilian composer Antonio Carlos Jobim wrote some very famous tunes such as "Desafinado" (1959). It was this song that first mentioned the term "bossa nova". Though complex in melody and harmony, the bossa nova's real innovation was the radical change of the rhythmic structure of the samba. In this medley Manfred Scheider arranged some of Jobim's best-known bossa novas which were undoubtedly inspired by several exotic beauties. You can hear successively "One Note Samba", "Meditation", "How Intensive" and of course the great evergreen "The Girl from Ipanema".

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# The Girls of Jobim

Duration : 7 min.

A. Ch. Jobim  
Arr.: Manfred Schneider



Moderately Bossa-Nova  $\text{J}=150-155$

*Feroce*

1 2 3 4 5 6

Flute 1+2 C  
Oboe C  
Bassoon C  
E♭ Clarinet  
Clarinet 1 B♭  
Clarinet 2 B♭  
Clarinet 3 B♭  
Alto Clarinet E♭  
Bass Clarinet B♭  
Alto Saxophone 1 E♭  
Alto Saxophone 2 E♭  
Tenor Saxophone 1+2 B♭  
Baritone Saxophone E♭  
Horn 1+3 F  
Horn 2+4 F  
Trumpet 1 B♭  
Trumpet 3 B♭  
Trumpet 2+4 B♭  
Trombone 1+2 C  
Trombone 3+4 C  
Baritone Euphonium C  
Basses (Tuba) 1+2 C  
Stringbas  
Guitar  
Drumset  
Percussion 1  
Percussion 2  
Synthesizer

*maracas*  
*Claves*  
*sings*

1. One Note Samba

7 8 9 10 11 12 13

Pic.  
Fl.  
Ob.  
Bassn.  
Cl. Es.  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. Alt.  
Cl. Bass  
Alt Sax. 1  
Alt Sax. 2  
Sax. Ten. 1+2  
Sax. Bar.  
Hrn 1+3  
Hrn 2+4  
Trpt 1  
Trpt 3  
Trpt 2+4  
Trib. 1+2  
Trib. 3+4  
Bar.  
Tuba 1+2  
String  
Git.  
Drums.  
Perc 1  
Perc 2  
Synt.

*Not for Sale*

14 15 16 17 18 19 20

Pic.

Fl.

Ob.

Bsns

Cl. Eb

Cl. 1

Cl. 2

Cl. 3

Cl. Alt

Cl. Bass

Alt. Sax. 1

Alt. Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Guit.

Drums.

Perc 1

Perc 2

Synt.

Dm<sup>7</sup> D<sup>7</sup>/G Gm<sup>7</sup> G<sup>7</sup>

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21 22 23 24 25 26 27

Pic.

Fl.

Ob.

Bssn.

Cl. Eb

Cl. 1

Cl. 2

Cl. 3

Cl. Alt

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Em<sup>7</sup>   Es<sup>7</sup>   Dm<sup>7</sup>   D<sup>7</sup>/G   C<sup>6</sup>

Git.

Drums.

Perc 1

Perc 2

Synt.

Fl. 1 *mf*

*Flgh.* *mf*

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Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt.

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Git.

Drums.

Perc 1

Perc 2

Synt.

28 29 30 31 32 33 34

*v*

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt.

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Git.

Drums.

Perc 1

Perc 2

Synt.

35 36 37 38 39 40 41

*v*

*muted*

*muted*

*muted*

*f*

Not for Sale

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt.

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Guit.

Drums.

Perc 1

Perc 2

Synt.

Musical score page 42-48. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet Es., Clarinet 1, Clarinet 2, Clarinet 3, Clarinet Alt., Clarinet Bass, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1+2, Baritone Saxophone, Horn 1+3, Horn 2+4, Trompete 1, Trompete 3, Trompete 2+4, Trombone 1+2, Trombone 3+4, Bass Trombone, Tuba 1+2, String, Guit., Drums., Perc 1, Perc 2, and Synt. Measures 42-48 show various melodic and harmonic patterns across the ensemble, with dynamic markings like *mf*.

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt.

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Guit.

Drums.

Perc 1

Perc 2

Synt.

Musical score page 49-55. The score continues with parts for Piccolo, Flute, Oboe, Bassoon, Clarinet Es., Clarinet 1, Clarinet 2, Clarinet 3, Clarinet Alt., Clarinet Bass, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1+2, Baritone Saxophone, Horn 1+3, Horn 2+4, Trompete 1, Trompete 3, Trompete 2+4, Trombone 1+2, Trombone 3+4, Bass Trombone, Tuba 1+2, String, Guit., Drums., Perc 1, Perc 2, and Synt. Measures 49-55 feature more complex harmonic structures and rhythmic patterns, with dynamic markings like *mf*.

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt.

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Guit.

Drums.

Perc 1

Perc 2

Synt.

56 57 58 59 60 61 62

Measures 56-62 show various woodwind and brass parts playing eighth-note patterns. Measures 60-61 include dynamic markings *p* and *f*. Measures 60-62 feature sustained notes with grace notes.

*Not for Sale*

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt.

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Guit.

Drums.

Perc 1

Perc 2

Synt.

63 64 65 66 67 68

Measures 63-68 continue the musical development with various woodwind and brass parts. Measures 65-68 feature dynamic markings *f*, *fp*, and *f*.

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## 2. Meditation

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Git.

Drums.

Perc 1

Perc 2

Synt.

Piano

measures 69-74

Pic.

Fl.

Ob.

Bassn.

Cl. Es.

Cl. 1

Cl. 2

Cl. 3

Cl. Alt

Cl. Bass

Alt Sax. 1

Alt Sax. 2

Sax. Ten. 1+2

Sax. Bar.

Hrn 1+3

Hrn 2+4

Trpt 1

Trpt 3

Trpt 2+4

Trb. 1+2

Trb. 3+4

Bar.

Tuba 1+2

String

Git.

Drums.

Perc 1

Perc 2

Synt.

measures 75-80

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Pic. 81  
 Fl. 82  
 Ob. 83  
 Bsns. 84  
 Cl. Es. 85  
 Cl. 1 86  
 Cl. 2  
 Cl. 3  
 Cl. Alt.  
 Cl. Bass  
 Alt. Sax. 1  
 Alt. Sax. 2  
 Sax. Ten. 1+2  
 Sax. Bar.  
 Hrn. 1+3  
 Hrn. 2+4  
 Trpt. 1  
 Trpt. 3  
 Trpt. 2+4  
 Trb. 1+2  
 Trb. 3+4  
 Bar.  
 Tuba 1+2  
 String  
 Git.  
 Drums.  
 Perc. 1  
 Perc. 2  
 Synt.

Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> Fm<sup>7</sup>

Pic. 87  
 Fl. 88  
 Ob. 89  
 Bsns. 90  
 Cl. Es. 91  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Cl. Alt.  
 Cl. Bass  
 Alt. Sax. 1  
 Alt. Sax. 2  
 Sax. Ten. 1+2  
 Sax. Bar.  
 Hrn. 1+3  
 Hrn. 2+4  
 Trpt. 1  
 Trpt. 3  
 Trpt. 2+4  
 Trb. 1+2  
 Trb. 3+4  
 Bar.  
 Tuba 1+2  
 String  
 Git.  
 Drums.  
 Perc. 1  
 Perc. 2  
 Synt.

Em<sup>7</sup> A<sup>7</sup><sub>9</sub> Dm<sup>7</sup> G<sup>7</sup><sub>9</sub>

Pic. 92  
 Fl. 93  
 Ob. 94  
 Bssn. 95  
 Cl. Es. 96  
 Cl. 1 97  
 Cl. 2 98  
 Cl. 3 99  
 Cl. Alt. 100  
 Cl. Bass. 101  
 Alt. Sax. 1 102  
 Alt. Sax. 2 103  
 Sax. Ten. 1+2 104  
 Sax. Bar. 105  
 Hrn 1+3 106  
 Hrn 2+4 107  
 Trpt 1 108  
 Trpt 3 109  
 Trpt 2+4 110  
 Trb. 1+2 111  
 Trb. 3+4 112  
 Bar. 113  
 Tuba 1+2 114  
 String. 115  
 Git. 116  
 Drums. 117  
 Perc. 1 118  
 Perc. 2 119  
 Synt. 120

Gm<sup>7</sup> Bm<sup>7</sup> Bm<sup>6</sup> E<sup>7/33</sup> A<sup>7</sup> Cm<sup>7/6</sup> G<sup>7</sup>  
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Pic. 92  
 Fl. 93  
 Ob. 94  
 Bssn. 95  
 Cl. Es. 96  
 Cl. 1 97  
 Cl. 2 98  
 Cl. 3 99  
 Cl. Alt. 100  
 Cl. Bass. 101  
 Alt. Sax. 1 102  
 Alt. Sax. 2 103  
 Sax. Ten. 1+2 104  
 Sax. Bar. 105  
 Hrn 1+3 106  
 Hrn 2+4 107  
 Trpt 1 108  
 Trpt 3 109  
 Trpt 2+4 110  
 Trb. 1+2 111  
 Trb. 3+4 112  
 Bar. 113  
 Tuba 1+2 114  
 String. 115  
 Git. 116  
 Drums. 117  
 Perc. 1 118  
 Perc. 2 119  
 Synt. 120

Bb<sup>7</sup> E<sup>7</sup> F<sup>7</sup> G<sup>7</sup>  
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