

# One note samba

für gemischten Chor

Musik: Antonio Carlos Jobim  
Text: Newton Mendonca (orig.)  
John Hendricks (engl.)

Arr.: Christoph Schönherr

Sopran

Alt

Tenor

Baß

*mp* dah

*mp* dah

*mp* Dum dim - dum dum dim - dum dum dim - dum dub dah

*mf* Dum dim - dum dum dim - dum dum dim - dum dub dum dim - dum

6 *mf* *mp* *mf* *f*

dat da da dak - gah dah dat

*mf* *mp* *mf* *f*

dat da da dak - gah dah dat

*mf* *mp* *mf* *f* *mf* (Solo ad lib.)

dat da da dak - gah ts ts ts dah dat

dum dim - dum dum dim - dum dah dum dim - dum dum dim - dum

11 *mf* *f*

da da dak gah dak dah dak dah

*mf* *f*

da da dak gah dak dah dak dah

*mf* *f*

da da dak gah dak dah dak dah

dum dim - dum dah di di di dum dim - dum dum dim - dum

15 *mf* **A**

da dah dak This is just a litt - le sam - ba - built up - on a sin - gle note, -

da dah dak This is just a litt - le sam - ba - built up - on a sin - gle note, -

da dah dak Just a litt - le sam - -

dum dim - dum dak Just a litt - le sam - -

20

o - ther notes are bound - to fol - low - but the root is still - that note. -

o - ther notes are bound - to fol - low - but the root is still - that note. -

- ba, notes are bound to fol - - low. - Now the *mf*

- ba, notes are bound to fol - - low. - Now the *mf*

25 **B** *mf cresc.*

New one is the con - se - quence, - as I'm bound to be - the un -

New one is the con - se - quence, - as I'm bound to be - the un -

new one is - the con - se - quence of the one we're just - been through. - It's

new one is - the con - se - quence of the one we're just - been through. - It's

C

30 *f* *f*

- a - void - a - ble con - se - quence of you. There's so man - y peo - ple - can talk and talk and just say

- a - void - a - ble con - se - quence of you.

the con - se - quence of you. There's so man - y peo - ple - can talk and talk and just say

the con - se - quence of you.

35 *mf* *f* *mf*

no - thing, - or near - ly

No - thing, - thing, - I have used all the scales I know and at the end I've come to

no - thing, - or near - ly thing, -

No - thing, no - thing, I have used all the scales I know and at the end I've come to

39 *mf* *mf* *mp* *mp*

no - thing, or near - ly no - thing. A litt - le - sam

no - thing near - ly thing. This is just a litt - le sam - ba, - built u -

no - thing near - ly no - thing. Just a litt - le

no - thing, or near - ly no - thing. Just a litt - le

43

ba, to fol -  
 pon a sin - gle note, o - ther notes are bound to fol - low, but the  
 - sam - - ba, notes are bound to  
 - sam - - ba, dum - di du bi du bi dum dim - dum dum dim - dum

47

low - dib - di di bi di bi duh duh duh  
 root is still that note duh duh  
 fol - - - low duh duh  
 dum dim - dum do Now the new one is the con - se-quence of the

51

dum dim - dum do Now the new one is the con - se-quence of the  
 one we're just been through, as I'm bound to be the un - a - void - a - ble con - se-quence of you.

56 F *p*

There's so man-y peo-ple who can talk and talk and talk and just say no - thing, — or near-ly *p*

There's so man-y peo-ple who can talk and talk and talk and just say no - thing, — or near-ly *p*

There's so man-y peo-ple who can talk and talk and talk and just say no - thing, — or near-ly *p*

There's so man-y peo-ple who can talk and talk and talk and just say no - thing, — or near-ly *p*

60 *p*

no - thing. — I have used up all the scales I know and at the end I've come to no - thing, or near-ly *f* *p*

no - thing. — I have used up all the scales I know and at the end I've come to no - thing, or near-ly *f* *p*

no - thing. — I have used up all the scales I know and at the end I've come to no - thing, or near-ly *f* *p*

no - thing. — I have used up all the scales I know and at the end I've come to no - thing, or near-ly *f* *p*

64 G *f* *mf*

no - thing. So I come back to — my first — note — as I must come back — to you.. *f* *mf*

no - thing. So I come back to — my first — note — as I must come back — to you.. *f* *mf*

no - thing. Come back to — my first — note — as I must come back — to you.. *f* *mf*

no - thing. Come back to — my first — note — as I must come back — to you.. *f* *mf*

68

I will pour in - to — that one — note, — all the love I feel — for you —

I will pour in - to — that one — note, — all the love I feel — for you —

I will pour in - to — that one — note, — all the love I feel — for you —

I will pour in - to — that one — note, — all the love I feel — for you —

72

**[H]**

*f* an - y one who wants the whole — show. — Re, Mi, Fa, So, La, — Ti, Do. — He will

*f* an - y one who wants the whole — show. — Re, Mi, Fa, So, La, — Ti, Do. — He will

*f* an - y one who wants the whole — show. — Re, Mi, Fa, So, La, — Ti, Do. — He will

*f* an - y one who wants the whole — show. — Re, Mi, Fa, So, La, — Ti, Do. — He will

77

find him - self\_ with no — show, — bet - ter play the note you know: bop.

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