

# A Day in the Life of a Fool

(Manhã de Carnaval)

Music by Luiz Bonfá

English Lyric by Carl Sigman

Arranged by Terry White

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	4th Trombone (Optional)
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone (Optional)	Guitar (Optional)
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet (Optional)	

## Optional/Alternate Parts

C Flute  
B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)

YOUNG  
JAZZ  
ENSEMBLE

## NOTES TO THE CONDUCTOR

"A Day in the Life of a Fool" was the principal theme in the 1959 film *Black Orpheus*, written by Brazilian composer Luiz Bonfá. It is also known as "Manhã de Carnaval" (Morning of Carnaval). This bossa nova has been recorded by numerous artists, including Stan Getz, Chuck Mangione, Cassandra Wilson, and Frank Sinatra, to name just a few. It has become a staple in the standard jazz repertoire.

The arrangement begins with an *ostinato* in the bass and piano (also cued in the bari sax). The ensemble needs to begin fairly lightly so as not to cover the *ostinato* figure, but then build into the strong impact at mm. 11–12. The release of the note at the beginning of m. 12 needs to be on beat 3. This presents an opportunity for the students to realize the importance of knowing where to release notes in the ensemble and mark accordingly.



There are *staccato* and *marcato* (▲) or rooftop articulations utilized throughout this arrangement. It has been common practice in jazz to use both types of articulations that indicate a note to be played short, whether it is an eighth note or a quarter note.



As a rule of thumb, the *staccato* should be played lighter but short, and the *marcato* heavier but still short. They should correspond with the dynamic markings also.

The melody throughout the arrangement is often presented in unison and usually should be played lightly. At m. 13, the unison melody is in the trombones but also cued in the tenor and bari sax parts. If the ensemble has less than a full trombone section, the saxophone parts may be added for additional support. A similar situation occurs at m. 29 with the countermelody.

Measures 43–44 recall the *ostinato* figure from the introduction and set up the upcoming solo section. If additional soloists are desired, mm. 45–76 can be repeated. Measures 77–84 is an interlude for the full ensemble setting up the sax soli at m. 85.

Measure 101 takes the chart to the key signature of E $\flat$ , where the trumpets have the unison melody. This is the only time in the arrangement where the melody can be played strong and full. The actual melody has a "tag" that is played (or sung) on the final chorus before concluding the tune.



At m. 117, the full ensemble has an elongated interpretation of the tag.



In the final two measures (124–125), the ensemble sustains the *fermata*, but the alto and tenor saxes play in time through m. 124 until they reach their *fermata*.

I hope you and your students enjoy this classic bossa from *Black Orpheus*.

—Terry White



**Terry White**

Terry White is a retired music educator having taught instrumental music at all levels—from beginning band to college jazz ensembles—for over 34 years. He has been a composer, performer, and bandleader in the Portland, Maine area. Terry has written for many idioms including the Portland Symphony Orchestra, marching band, jazz ensemble, and concert band. His music has been performed at the Mid West clinic in Chicago, listed on the NYSMA list, and is a published composer. Terry presently writes and performs with the Portland Jazz Orchestra and is an active adjudicator and festival conductor.

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CONDUCTOR  
45068S

# A DAY IN THE LIFE OF A FOOL

(Manhã de Carnaval)

Music by Luiz Bonfá  
English Lyric by Carl Sigman  
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Bossa ♩ = 128

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

CHORDS: Cm9, Dmi7, Cm9 Dmi7, Cm7, Bbm9, Cm9

FILL

MEASURES: 1, 2, 3, 4, 5, 6

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CONDUCTOR

A DAY IN THE LIFE OF A FOOL

37

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

37 38 39 40 41 42 43 44

Chii C#i/bb Awi7(b9) D7(b9) Gwi Gwi/f Ebmaj7 Awi7(b9) D7(b9) Gwi Awi7(b9) D7(b9)

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45

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

Ami

Bm7(b5)

E7(b9)

Ami

Bm7(b5)

E7(b9)

Ami

Dmi7

G7

Cmaj7

C#67

Gmi

Am7(b5)

D7(b9)

Gmi

Am7(b5)

D7(b9)

Gmi

Cmi7

F7

Bbm7

B67

45 46 47 48 49 50 51 52

CONDUCTOR

53

FLUTE

ALTO 1

ALTO 2

TENOR 1  
(TEN. 5)  
me

TENOR 2  
(TEN. 4)  
me

BARI.  
me

TPTR. 1

TPTR. 2  
Dmi7 G7 Cm7 Fmi7 Bmi7(b9) E7(b9) Ami Bmi7(b9) E7(b9) ENO SOLO

TPTR. 3  
(TEN. 1)  
me

TPTR. 4  
(TEN. 2)  
me

TBN. 1  
(SQUARES)  
me

TBN. 2  
(SQUARES)  
me

TBN. 3  
(SQUARES)  
me

TBN. 4  
(SQUARES)  
me

GTR.  
Cmi7 F7 Bmi7 Ebmi7 Ami7(b9) D7(b9) Gmi Ami7(b9) D7(b9)

PNO.

BASS  
me

DRUMS  
me

53 54 55 56 57 58 59 60

PLAY

FILL





CONDUCTOR

69

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

69 70 71 72 73 74 75 76

Ami Am/G F#m7(b9) B7(b9) Emi Em/D C#m7 F#m7(b9) B7(b9) Emi m2

END SOLO

C#m C#m/bb Am7(b9) D7(b9) Gmi Gmi/F C#m7 Am7(b9) D7(b9) Gmi

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CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only - Legal Use Requires Purchase".

85

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score includes dynamic markings such as *mf* and *mezzo*, and guitar chord notations like *Gmi*, *Ami7(b9)*, *D7(b9)*, *Gmi(sus7)*, *Ami7(b9)*, *D7(b9)*, *Gmi(sus7)*, *Cmi7*, *F7(b9)*, *Bbmaj9*, and *Bb7*. Measure numbers 85, 86, 87, 88, 89, 90, 91, and 92 are indicated at the bottom of the page.





CONDUCTOR

FLUTE 92

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. C#m7 F7(b9) Bbm9 Ebm7 Am7(b5) D7(b9) Gm(11b7) Dm7(b5) G7(b9) w/Tprs.

PNO.

BASS

DRUMS

92 93 94 95 96 97 98 99 100

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

117 118 119 120 121 122 123 124 125

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