

# Black Orpheus

*Music by LUIZ BONFA*

*Arranged by ERIC RICHARDS*

# PREMIER JAZZ SERIES

## INSTRUMENTATION

|                                      |               |
|--------------------------------------|---------------|
| Conductor                            | 1st Trombone  |
| B♭ Soprano Saxophone                 | 2nd Trombone  |
| 1st E♭ Alto Saxophone                | 3rd Trombone  |
| 2nd E♭ Alto Saxophone                | 4th Trombone  |
| 1st B♭ Tenor Saxophone               | Guitar Chords |
| 2nd B♭ Tenor Saxophone               | Guitar        |
| E♭ Baritone Saxophone                | Piano         |
| 1st B♭ Trumpet (Optional Flugelhorn) | Bass          |
| 2nd B♭ Trumpet (Optional Flugelhorn) | Drums         |
| 3rd B♭ Trumpet (Optional Flugelhorn) |               |
| 4th B♭ Trumpet (Optional Flugelhorn) |               |

## NOTES TO THE CONDUCTOR

"Black Orpheus" was commissioned for the University of Northern Colorado Jazz Lab Band I directed by Gene Aitken. It was intended to serve as an opening or closing piece, and has been performed at concerts and festivals nationwide with great success. I offer a few suggestions to help with the rehearsal and performance of this chart:

The tempo should never be faster than quarter note or half note at 120 bpm. Concentrate on getting a good ensemble groove which I describe as a unified, precise, and exciting approach to the rhythms. The writing is somewhat intricate in places and, from my experience, any increase in tempo will make the performance sound frantic.

The beginning and concluding passages of the chart are set in an Afro-Cuban (Abakua) 4/4 feel. It's important that the quarter-note triplets in the horns align with the eighth-note triplets in the groove. One way to make this happen is to clearly understand that each note of the quarter note triplet is equal to two notes of the eighth-note triplets. The Latin groove in the cut time should be as smooth, simple and flowing as possible, especially in the solo section.

For flexibility, the 1st alto saxophone part is written for soprano sax lead as well as alto sax. Personally, I prefer to hear the soprano if ensemble instrumentation permits. The flugelhorn parts can be played with bucket mutes to give a darker, more mellow sound. Do not use vibrato for the unison melodic lines. In general, connected eighth-note lines should be played legato; for example, keep measures 143–144 smooth. Even though not every eighth note is notated, single eighth notes should be articulated short but don't try to lay back the time, especially at this tempo. In the introduction and closing measures, make sure that the tempo stays constant as it moves from a quarter-note pulse in 4 to a half-note pulse in 2. If flugelhorns are not available, use trumpets with bucket mutes. If bucket mutes are not available, play the passages with bells in stands. At measure 85, be careful to lock into the groove and avoid rushing. Solos are at measure 149 and backgrounds for the horns should be cued as desired.

Measure 218 is on cue, and should have a lighter feel to provide some contrast. The drummer should set up this feel when coming out of his or her solo in measure 217. Measure 250 is the climax of the chart. ROAR!

The drummer should concentrate on time and groove first then think about catching ensemble figures. A good approach is to underplay the chart in terms of technical complexity, and let the ensemble writing take care of the excitement factor. The guitar intro in measure 8 is cued for piano if necessary. In Latin music, in general and especially at this tempo, the guitar and piano players should avoid clutter while comping. If the guitar is comping rhythmically, the piano should comp in a sustained simple style to contrast. Also, consider alternating the comping responsibilities. The bass player must be accurate with the time, I recommend practicing with a metronome for the bass and all rhythm section members.

Please enjoy

—Eric Richards



**Eric  
Richards**

A composer, arranger, instrumentalist and conductor active in a wide array of musical media and styles, Eric Richards serves on the composition faculty of the University of Nebraska-Lincoln School of Music. Dr. Richards' music has been heard worldwide in major concert venues such as Carnegie Hall, the Montreux, Nice, and North Sea Jazz Festivals performed by groups such as the US Army Field Band, the National Symphony Orchestra, the Boston Pops Orchestra, and the USAF Airmen of Note. From 1984–2004, Eric served as composer/arranger with the US Army Field Band based near Washington D.C.

**CONDUCTOR**  
248595

# BLACK ORPHEUS

By LUIZ BONFA  
Arranged by ERIC RICHARDS

APR-CUBAN  $\text{J} = 120$

The musical score consists of 15 staves of music. From top to bottom, the instruments are: 1st B♭ SOPRANO SAXOPHONE (Opt. 1st ALTO PROVIDED), 2nd E♭ ALTO SAXOPHONE, 1st B♭ TENOR SAXOPHONE, 2nd B♭ TENOR SAXOPHONE, E♭ BARITONE SAXOPHONE, 1st B♭ TRUMPET (Opt. FLUGELHORN), 2nd B♭ TRUMPET (Opt. FLUGELHORN), 3rd B♭ TRUMPET (Opt. FLUGELHORN), 4th B♭ TRUMPET (Opt. FLUGELHORN), 1st TROMBONE, 2nd TROMBONE, 3rd TROMBONE, 4th TROMBONE, GUITAR, PIANO, BASS, and DRUMS. The score is in 4/4 time, with a key signature of one sharp. The piano part includes chord symbols such as Dm9, Cmaj7, B♭maj7, Am9, Dm9, Em7, Am7, C7, C7sus, D9, Dm9, and Gmaj7. The bass staff features a bass clef and a bass staff line. The drums section includes markings for 'CABSELL', 'H.H./TOMS', and 'SIM.'

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## CONDUCTOR

## BLACK ORPHEUS

- 8 -

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASI.  
TRR. 1  
TRR. 2  
TRR. 3  
TRR. 4  
TBH. 1  
TBH. 2  
TBH. 3  
TBH. 4  
GTR.  
PNO.  
BASS  
DRUMS

SAMBA  $d = d (120)$

Solo Am7

CUE: GTR. Am7

Am7 PLAY ONLY IF NO GUITAR.

Bm7(B5)

E7(B9)

Am7

Hi-Hat

6 7 8 9 10 11 12

## CONDUCTOR

- 3 -

(16) OPT. OPEN RHYTHM SECTION GROOVE

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4

TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4

GR. 2  
PNO.  
BASS  
DRUMS

**REPEAT AD LIB**

**BLACK ORPHEUS**

**ONWARD!**

N.V. - GLASS HORN

N.V. - GLASS HORN

N.V. - GLASS HORN

FLUGELHORN (OPT. TPT. OR BCKET HORN)  
N.V. - GLASS HORN

N.V. - GLASS HORN

B7(16) E7 AM7 B7(16) E7 E7

PLAY AM7

PLAY AM7

RIDE/SNARE

BIG FILL S

SO/H.N.

13 14 15 16 17 18 19 20

SIMILE HIGH ENERGY SAMBA

## CONDUCTOR

## BLACK ORPHEUS

(21) ON CLUE

Sheet music for a musical score. The score includes parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba 1, Tuba 2, Tuba 3, Tuba 4, Clarinet 2, Piano, Bassoon, and Drums. The music is in 4/4 time, with measures numbered 21 through 28. The vocal parts (Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass) sing a melody with sustained notes and some eighth-note patterns. The brass and woodwind parts provide harmonic support. The piano part features eighth-note chords. The bassoon part has sustained notes. The drums provide rhythmic support. Measure 21 starts with a forte dynamic. Measures 22-23 show a melodic line in the tenor voices. Measures 24-25 show a melodic line in the bass voice. Measures 26-27 show a melodic line in the soprano voice. Measure 28 ends with a forte dynamic. The score is titled "BLACK ORPHEUS".

## CONDUCTOR

## BLACK ORPHEUS

(2)

This musical score page contains 16 staves of music for a 16-piece ensemble. The vocal parts include Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tenor 1 (bassoon), Tenor 2 (bassoon), Tenor 3 (bassoon), Tenor 4 (bassoon), Gtr. 1, Pno., Bass, and Drums. The instrumentation includes strings, brass, woodwind, and percussion. The score is set in common time, with a key signature of one sharp. Measure numbers 49 through 56 are indicated at the bottom of each staff. Chord symbols are placed above the staves: Am7, Dm9, G7sus4, Cmaj9, A7sus4/C#, Am7, Dm9, G7sus4, Cmaj9, A7sus4/C#, Am7, Dm9, G7sus4, Cmaj9, A7sus4/C#, and Am7. The vocal parts feature sustained notes and sustained chords, while the instrumental parts provide harmonic support with various rhythmic patterns and sustained notes.

## CONDUCTOR

## BLACK ORPHEUS

(57)

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRB. 1  
TRB. 2  
TRB. 3  
TRB. 4  
TBON. 1  
TBON. 2  
TBON. 3  
TBON. 4  
DRUMS

97 98 99 40 41 42 43 45 44

Orch. G7(M) G7(M) Cmaj7 Gmaj7 G7(BM) Fmaj7  
Pno. G7(M) Cmaj7 Gmaj7 G7(BM) Fmaj7  
Bass. G7(M) Cmaj7 Gmaj7 G7(BM) Fmaj7

## CONDUCTOR

- 7 -

## BLACK ORPHEUS

Sheet music for the musical score of "Black Orpheus". The score consists of 12 staves, each with a key signature of one sharp (F#). The measures numbered 45 through 52 are shown. The vocal parts include Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The piano part includes harmonic markings: Bm7(b5), E7(maj), Fmaj7(b5), and G7(maj). The bass staff shows rhythmic patterns with eighth and sixteenth notes. The drums provide a steady beat throughout the section.

## CONDUCTOR

## BLACK ORPHEUS

(53)

The musical score consists of ten staves of music. The top five staves represent vocal parts: Soprano 1, Alto 2, Tenor 1, Tenor 2, and Bass. The bottom five staves represent instrumental parts: Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bassoon. The score includes dynamic markings such as  $\text{p}$  (piano),  $\text{f}$  (fortissimo), and  $\text{mf}$  (mezzo-forte). Measure 53 shows vocal entries and sustained notes. Measures 54-55 show more sustained notes and harmonic changes indicated by Roman numerals (A, B, E). Measures 56-57 show rhythmic patterns in the brass and bassoon. Measures 58-59 show a return to sustained notes. Measure 60 concludes with a dynamic  $\text{f}$ . Below the score, a note reads "SIMILIS 'HIGH ENERGY' SAMBA".

Sopr. 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass.  
Trom. 1  
Trom. 2  
Trom. 3  
Trom. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pho.  
Bass  
Drums

AM7 F/A BM7 E7(A) AM7 BM7(B) E7(A)  
AM7 F/A BM7 E7(A) AM7 BM7(B) E7(A)  
AM7 F/A BM7 E7(A) AM7 BM7(B) E7(A)

53 54 55 56 57 58 59 60

SIMILIS 'HIGH ENERGY' SAMBA

## CONDUCTOR

## BLACK ORPHEUS

**61**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
TRN. 1  
TRN. 2  
TRN. 3  
TRN. 4  
GR. 2  
PNO.  
BASS  
DRUMS

E7(13) A7(11) Dm7 E7(13) E7(13) E7(13) E7(13)

61 62 63 64 65 66 67 68

## CONDUCTOR

(6)

Musical score for "Black Orpheus" showing parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba 1, Tuba 2, Tuba 3, Tuba 4, Clarinet 2, Piano, Bass, and Drums. The score spans measures 69 to 76. Measure 69 starts with a dynamic of  $\text{F} \#$ . Measures 70-71 show vocal entries from Alto 2, Tenor 1, and Tenor 2. Measures 72-73 show vocal entries from Tenor 1, Tenor 2, and Bass. Measures 74-75 show vocal entries from Bass and Drums. Measures 76 show vocal entries from Bass and Drums. The piano part provides harmonic support throughout. The bass and drums provide rhythmic foundation. The vocal parts feature melodic lines with sustained notes and rhythmic patterns. The tuba parts provide deep harmonic support. The brass parts (Trombones and Tuba) play sustained notes in measure 69. The brass parts play eighth-note patterns in measures 70-71. The brass parts play eighth-note patterns in measures 72-73. The brass parts play eighth-note patterns in measures 74-75. The brass parts play eighth-note patterns in measure 76. The vocal parts sing eighth-note patterns in measures 70-71. The vocal parts sing eighth-note patterns in measures 72-73. The vocal parts sing eighth-note patterns in measures 74-75. The vocal parts sing eighth-note patterns in measure 76. The piano part plays eighth-note chords in measures 70-71. The piano part plays eighth-note chords in measures 72-73. The piano part plays eighth-note chords in measures 74-75. The piano part plays eighth-note chords in measure 76. The bass part plays eighth-note patterns in measures 70-71. The bass part plays eighth-note patterns in measures 72-73. The bass part plays eighth-note patterns in measures 74-75. The bass part plays eighth-note patterns in measure 76. The drums play eighth-note patterns in measures 70-71. The drums play eighth-note patterns in measures 72-73. The drums play eighth-note patterns in measures 74-75. The drums play eighth-note patterns in measure 76.

## CONDUCTOR

- 11 -

## BLACK ORPHEUS

Musical score for "Black Orpheus" featuring 14 staves of music for various instruments and voices. The score includes parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba 1, Tuba 2, Tuba 3, Tuba 4, Clarinet, Piano, Bass, and Drums. The key signature is mostly F major (one sharp) with some changes indicated by labels like E7(B), A7, and B7/E Am9. Measure numbers 71 through 84 are shown at the bottom. The title "BLACK ORPHEUS" is written in the top right corner.

The musical score consists of 14 staves of music. The top section (measures 71-79) features vocal parts (Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass) and instrumental parts (Trombones 1-4, Tubas 1-4). The middle section (measures 80-83) shows more complex harmonic changes with labels like E7(B), A7, and B7/E Am9 above the staff. The bottom section (measures 84-87) includes parts for Clarinet, Piano, Bass, and Drums. Measure numbers 71, 78, 79, 80, 81, 82, 83, 84, and 85 are explicitly labeled at the bottom of the page.

## CONDUCTOR

85

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TR. 1  
TR. 2  
TR. 3  
TR. 4  
TBH. 1  
TBH. 2  
TBH. 3  
TBH. 4  
QRT.  
PNO.  
BASS  
DRUMS

Chord labels below the piano and bass staves:

- M85: Bm7(Ab) E7(B) A(m) D(m) C7(G) Bm7(Bb)
- M86: E7(B) A(m) D(m) C7(G) Bm7(Bb)
- M87: E7(B) A(m) D(m) C7(G) Bm7(Bb)
- M88: E7(B) A(m) D(m) C7(G) Bm7(Bb)
- M89: A(m)
- M90: Bm7(Ab)
- M91: E7(B)

## CONDUCTOR

(S)

55

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
GTR.  
PNO.  
BASS.  
DRUMS.

AM9  
Dm9  
Fmaj7/G Abmaj7/H Fmaj7/G Dmaj7/H Cmaj7  
A15(B)/C#  
AM9  
Dm9  
Fmaj7/G Abmaj7/H Fmaj7/G Dmaj7/H Cmaj7  
A15(B)/C#  
AM9  
Cmaj7  
A15(B)/C#

## CONDUCTOR

**101**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
TRBN. 1  
TRBN. 2  
TRBN. 3  
TRBN. 4  
CLAR. 1  
CLAR. 2  
TRUMP. 1  
TRUMP. 2  
TRBN. 5  
TRBN. 6  
CLAR. 3  
CLAR. 4  
BASSOON  
PNO.  
DRUMS

Dm7 Dm7 Em7 F#m G7(M) Ab7(B) G7(M)  
Cmaj Gm7 G7(M) Gb7(M) F#m7

Dm7 Dm7 Em7 F#m G7(M) Ab7(B) G7(M)  
Cmaj Gm7 G7(M) Gb7(M) F#m7

Dm7  
F#m7

101 102 103 104 105 106 107 108

## CONDUCTOR

- 15 -

## BLACK ORPHEUS

Musical score for "Black Orpheus" featuring 16 staves of music. The staves include:

- Soprano 1 (Sop. 1)
- Alto 2 (Alt. 2)
- Tenor 1 (Tenor 1)
- Tenor 2 (Tenor 2)
- Bass (Bass.)
- Mt. 1 (Mt. 1)
- Mt. 2 (Mt. 2)
- Mt. 3 (Mt. 3)
- Mt. 4 (Mt. 4)
- Tbn. 1 (Tbn. 1)
- Tbn. 2 (Tbn. 2)
- Tbn. 3 (Tbn. 3)
- Tbn. 4 (Tbn. 4)
- Gtr. (Gtr.)
- Pno. (Pno.)
- Bass (Bass.)
- Drums (Drums)

The score includes measure numbers 109 through 116 at the bottom. Chord symbols are placed above the Gtr. and Pno. staves in measures 110, 111, and 112, indicating harmonic progressions: Bm7(b5), B7/E, F#m7b5, Bm7(b5), B7/E, and F#m7b5 respectively.

## CONDUCTOR

(17)

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TR. 1  
TR. 2  
TR. 3  
TR. 4  
TEM. 1  
TEM. 2  
TEM. 3  
TEM. 4  
GR. 2  
PNO.  
BASS  
DRUMS

AM7 E7 AM7 Bm7(b5) AM7 E7(b5) AM7 Bm7(b5) AM7 Bm7(b5) E7 F# E7(b5) F# E7(b5)

AM7 E7(b5) AM7 Bm7(b5) AM7 E7(b5) AM7 Bm7(b5) AM7 Bm7(b5) E7 F# E7(b5) F# E7(b5)

AM7 Bm7(b5) E7 F# E7(b5) F# E7(b5)

## CONDUCTOR

## BLACK ORPHEUS

**(185)**

Sopr. 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass.  
Trm. 1  
Trm. 2  
Trm. 3  
Trm. 4  
Tbn. 1  
Tbn. 2  
Ten. 3  
Ten. 4  
Clar. 2  
Clar. 3  
Clar. 4  
Pno.  
Drums

**Harmonic Analysis:**

- Measures 185-186: E7(B) Em7(B)
- Measure 187: A10(M)
- Measure 188: E7/A
- Measure 189: Dm7
- Measure 190: Em7
- Measure 191: Dm7 C7(B) Dm7
- Measure 192: Em7/A Dm7 Em7/A Dm7

185      186      187      188      189      190      191      192

## CONDUCTOR

## BLACK ORPHEUS

**(155)**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TPT. 1  
TPT. 2  
TM. 3  
TM. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
BASS  
DRUMS

**LONG DROP**

**SOLI**

Dm7/C      Bm7(B5)      E7(B5)      Am7      Ab(B5)      Am7/G      F#m7(B5)      F#m7(B5)

155      156      157      158      159      160

## CONDUCTOR

## BLACK ORPHEUS

LONG DROP

Sopr. 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. 2  
  
 Pno.  
  
 Bass  
Drums

Measures 141-148 are shown. The score includes parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombones (Tpt. 1-4), Tuba (Tbn. 1-4), Gtr. 2, Piano (Pno.), Bass, and Drums. The key signature changes between measures, indicated by 'G' and 'E7' symbols. Dynamic markings include 'LONG DROP' and 'AmIII'. Measure 145 has a 'BIG FILL' instruction.

## CONDUCTOR

(149) BKDG. ON CUE (OPEN FOR SOLOS)

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
  
TR. 1  
TR. 2  
TR. 3  
FLUGELHORN (OPT. TR. W/ BCKET MUTE)  
TR. 4  
  
TB. 1  
TB. 2  
TB. 3  
TB. 4  
  
GTR.  
PNO.  
BASS.  
DRUMS

## CONDUCTOR

## BLACK ORPHEUS

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.

Bm9 E9 A7/G Cmaj G11(B)/C#

TPT. 1  
TPT. 2  
TR. 3  
TR. 4

FLUGELHORN (OPT. TPT. 1/2/ BUCKET MUTE)  
BRADS. ON CLV

FLUGELHORN (OPT. TPT. 1/2/ BUCKET MUTE)  
BRADS. ON CLV

FLUGELHORN (OPT. TPT. 1/2/ BUCKET MUTE)  
BRADS. ON CLV

TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4

Am9 Dm9 G7/B Cmaj A11(B)/C#  
CRAGG. POCO A POCO

TPT. 1  
TPT. 2  
TR. 3  
TR. 4

Am9 Dm9 G7/B Cmaj A11(B)/C#  
CRAGG. POCO A POCO

GTR.  
PNO.  
BASS.  
DRUMS

## CONDUCTOR

**165**

SOP. 1

ALTO 2

TENOR 1 E<sup>9</sup> G<sup>7</sup> A<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>7</sup> A<sup>13</sup> G<sup>7</sup>

TENOR 2 - D<sup>9</sup> E<sup>7</sup> A<sup>9</sup> D<sup>9</sup> E<sup>7</sup> A<sup>9</sup> D<sup>9</sup>

BASS. B<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sup>7</sup> A<sup>9</sup> E<sup>7</sup> D<sup>9</sup> A<sup>9</sup>

TR. 1 CEGE. POCO A POCO

TR. 2 CEGE. POCO A POCO

TR. 3 CEGE. POCO A POCO

TR. 4 CEGE. POCO A POCO

TBN. 1 D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

TBN. 2 D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

TBN. 3 D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

TBN. 4 D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

CLAR. D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

PNO. D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

BASS. D<sup>9</sup> E<sup>7</sup> F<sup>9</sup> G<sup>7</sup> C<sup>9</sup> G<sup>7</sup> A<sup>13</sup> F<sup>9</sup>

DRUMS

## CONDUCTOR

**(175)**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TBONE 1  
TBONE 2  
TBONE 3  
TBONE 4  
GR. 2  
PNO.  
BASS  
DRUMS

**BLACK ORPHEUS**

**(175)**

**(176)**

**(177)**

**(178)**

**(179)**

**(180)**

## CONDUCTOR

**181**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
TRBN. 1  
TRBN. 2  
TRBN. 3  
TRBN. 4  
GTR.  
PNO.  
BASS  
DRUMS

**182** **183** **184** **185** **186** **187** **188**

## CONDUCTOR

## BLACK ORPHEUS

**189**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
TBNS. 1  
TBNS. 2  
TBNS. 3  
TBNS. 4  
CLAR. 1  
CLAR. 2  
PNO.  
DRUMS

189 190 191 192 193 194 195 196

## CONDUCTOR

## BLACK ORPHEUS

**(197)**

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TROM. 1  
TROM. 2  
TROM. 3  
TROM. 4  
TUBA 1  
TROM. 2  
TROM. 3  
TROM. 4  
PNO.  
BASS 2  
DRUMS

Dm9 Dm7/C Gm7(B5) Bb15(M) Am9 Ab11(B5) Am7/G F#m9(B5)  
Dm9 Dm7/C Gm7(B5) Bb15(M) Am9 Ab11(B5) Am7/G F#m9(B5)

**(198)** **(199)** **(200)** **(201)** **(202)** **(203)** **(204)**

## CONDUCTOR

(235)

## BLACK ORPHEUS

BACK TO (149) FOR MORE SOLOS

Sop. 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Ten. 1  
Ten. 2  
Ten. 3  
Ten. 4  
Gtr.  
Pno.  
Bass  
Drums

205

206

207

208

209

210

211

212

## CONDUCTOR

(215)

OPEN DRUM SOLO  
1st TIME ONLY

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BASS.

1st TIME ONLY

TRP. 1

TRP. 2

TRM. 3

TRM. 4

1st TIME ONLY

TBN. 1

TBN. 2

TBN. 3

TBN. 4

1st TIME ONLY

GTR.

1st TIME ONLY

PNO.

BASS

DRUMS

TO CONTINUE DRUM SOLO

ONWARD!

BRING IT DOWN

BLACK ORPHEUS

## CONDUCTOR

## BLACK ORPHEUS

(218) ON CUE

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRM. 1  
TRM. 2  
TRM. 3  
TRM. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
CLAR. 1  
CLAR. 2  
PNO.  
BASS  
Drums

218 219 220 221 222 223 224 225

CLOTH SWISH  
Am9  
Am9  
4 BAR SOLO

## CONDUCTOR

C26

- 90 -

BLACK ORPHEUS

SOP. 1 *SOLI*

ALTO 2 *SOLI*

TENOR 1 *SOLI*

TENOR 2 *SOLI*

BASS. *SOLI*

TPT. 1

TPT. 2 *SOLI*

TPT. 3

TPT. 4

TBN. 1 *SOLI*

TBN. 2

TBN. 3

TBN. 4

GR. 2

PNO.

BASS.

DRUMS

Measure 886: Forte dynamic, sustained notes with accents.

Measures 887-888: Sustained notes with accents.

Measures 889-890: Eighth-note patterns.

Measures 891-892: Sustained notes with accents.

Measure 893: Concludes with a '4 BAR SOLO' instruction.

886

887

888

889

890

891

892

893

## CONDUCTOR

[234]

- 91 -

## BLACK ORPHEUS

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRI. 1  
TRI. 2  
TRI. 3  
TRI. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GRD.  
PNO.  
BASS.  
DRUMS

234 235 236 237 238 239 240 241

Dm7 Eb7/HM Dm7  
D7/G Cmaj Gm7 Eb7/HM Fmaj

## CONDUCTOR

- 32 -

## BLACK ORPHEUS

Musical score for "Black Orpheus" (Conductor's part, page 32). The score consists of 16 staves, each with a clef, key signature, and time signature. The instruments are:

- Sop. 1
- ALT. 2
- TENOR 1
- TENOR 2
- BASS 1
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GR. 2
- PNO.
- BASS
- DRUMS

Measure numbers at the bottom: 242, 243, 244, 245, 246, 247, 248, 249.

Annotations in the score include:

- "F MAJOR" above TPT. 1 staff at measure 242.
- "F MAJOR" above TPT. 2 staff at measure 242.
- "BIG BASS SOLO" above BASS staff at measure 249.

CONDUCTOR

150

- 88 -

BLACK ORPHEUS

Sop. 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass.  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

Am7 Bb11 Am7 Am9 Bm7(b5) Am7 Bm7(b5) Am9 Cm7/G G11 F#11 E7#11

850

851

852

853

854

855

856

857

## CONDUCTOR

## BLACK ORPHEUS

(258)

Sopr. 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass.  
Trom. 1  
Trom. 2  
Trom. 3  
Trom. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Clar. 2  
Pno.  
Bass  
Drums

258      259      260      261      262      263      264      265

g<sub>b</sub>  
E<sup>7</sup>/G<sup>5</sup>  
E<sup>7</sup>/A  
E<sup>7</sup>/A   A<sup>7</sup>/<sup>G</sup>  
A<sup>7</sup>/<sup>G</sup>   Dm<sup>7</sup>  
E<sup>7</sup>  
Dm<sup>7</sup>  
E<sup>7</sup>   Dm<sup>7</sup>   g<sub>b</sub><sup>7</sup>/<sup>G</sup>  
A<sup>7</sup>/<sup>G</sup>   Dm<sup>7</sup>

## CONDUCTOR

- 35 -

## BLACK ORPHEUS

(266)

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TRM. 1  
TRM. 2  
SOLI LV/SAYES  
TRM. 3  
SOLI LV/SAYES  
TRM. 4  
TBN. 1  
TBN. 2  
SOLI LV/SAYES  
TBN. 3  
TBN. 4  
CLAR.  
QTR.  
PNO.  
BASS.  
DRUMS

266      267      268      269      270      271      272      273      274      275

Oni<sup>7</sup>/C      Bm7(b5)      E7(M)      Am7      C/G#      Am7/G      F#m9(b5)      F#m7(b5)  
 Oni<sup>7</sup>/C      Bm7(b5)      E7(M)      Am7      C/G#      Am7/G      F#m9(b5)      F#m7(b5)  
 Oni<sup>7</sup>/C      Bm7(b5)      E7(M)      Am7      C/G#      Am7/G      F#m9(b5)      F#m7(b5)

## CONDUCTOR

- 56 -

## BLACK ORPHEUS

(L=.) (Cuban Afro-Cuban Feel (Abakua))

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TR. 1  
TR. 2  
TR. 3  
TR. 4  
TB. 1  
TB. 2  
TB. 3  
TB. 4  
QTR.  
PNO.  
BASS.  
DRUMS

*SOLI IV/SAVES*

Dm9 Cm9 GbMaj9 Am9 Dm9 Em7

CASSIOLI H.H. Toms S.H.M.

## CONDUCTOR

- 57 -

## BLACK ORPHEUS

Musical score for "Black Orpheus" showing measures 284 through 290. The score includes parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Clarinet 1, Clarinet 2, Double Bass, and Drums.

Measure 284: Measures 284-286 show woodwind entries (Clarinet 1, Clarinet 2) and bassoon entries (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4). Measure 287 starts with a piano entry. Measures 288-290 feature the bassoon section (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4) playing eighth-note patterns.

Measure 285: Measures 285-287 show woodwind entries (Clarinet 1, Clarinet 2) and bassoon entries (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4).

Measure 286: Measures 286-288 show woodwind entries (Clarinet 1, Clarinet 2) and bassoon entries (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4).

Measure 287: Measures 287-289 show woodwind entries (Clarinet 1, Clarinet 2) and bassoon entries (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4).

Measure 288: Measures 288-290 feature the bassoon section (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4) playing eighth-note patterns.

Measure 289: Measures 289-291 feature the bassoon section (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4) playing eighth-note patterns.

Measure 290: Measures 290-292 feature the bassoon section (Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4) playing eighth-note patterns.

Harmonic labels at the bottom of the page indicate chords: Am7, C13C9B13, Dm9, Gmaj, Bbmaj, Am9, Dm9, E7, Am7, C13C9B13, Dm9, Gmaj, Bbmaj, Am9.

## CONDUCTOR

## BLACK ORPHEUS

SOP. 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
  
 TR. 1  
TR. 2  
TR. 3  
TR. 4  
  
 TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
  
 GR. 2  
PNO.  
BASS  
DRUMS

291      292      293      294      295      296      297

Sold to by J. W Pepper & Son, Inc.

# BLACK ORPHEUS

B<sub>b</sub> SOPRANO SAXOPHONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $d = d (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB      ONWARD!

(21) ON CUE

(29)

(37)

(53)

(61)

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(69)

68

70 71 72 73

74 75 76 77 78 79

80 81 82 83 84

89 90 91 92

93

94 95 96 97

98 99 100 101

102 103 104 105 106

107 108 109 110 111 112

115 116 117 118

121 122 123 124

(85) 2 4

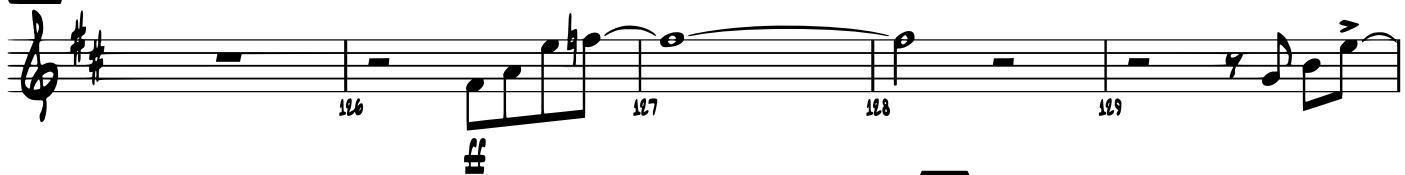
(101)

(117) 2 4

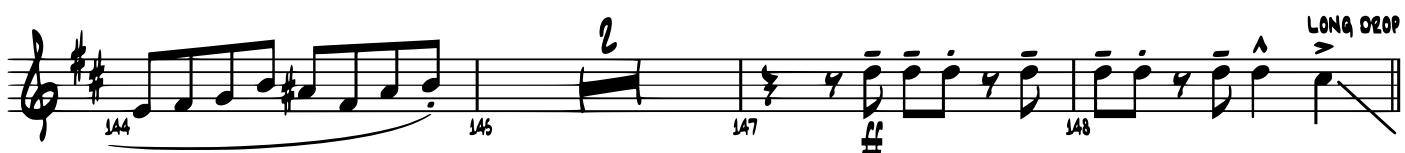
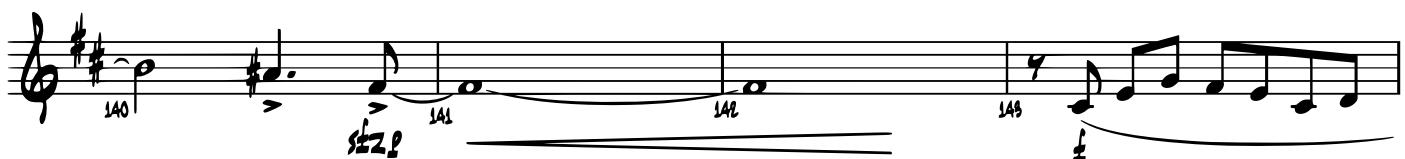
## SOPRANO SAXOPHONE

## BLACK ORPHEUS

(125)

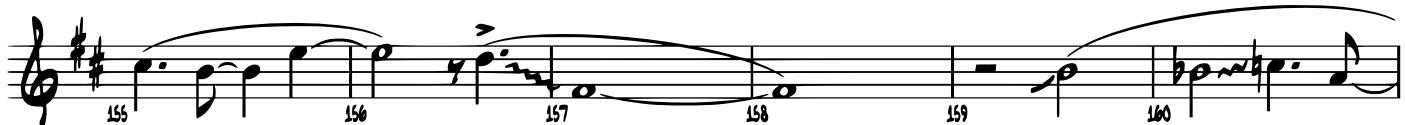


(133)



(149)

BGDS. ON CUE (OPEN FOR SOLOS)



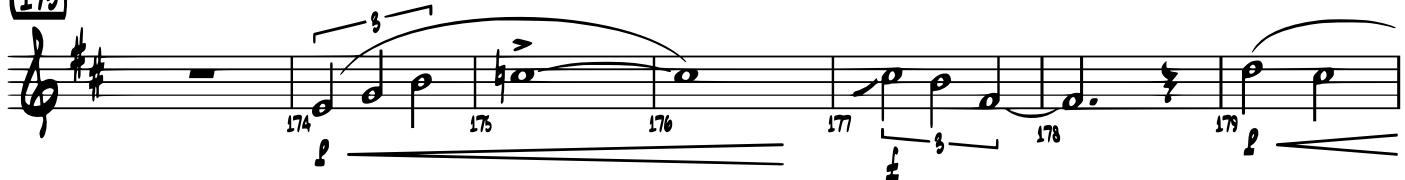
(165)

2

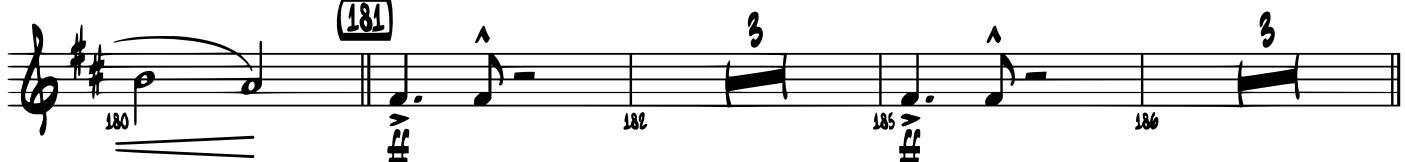
8



(173)

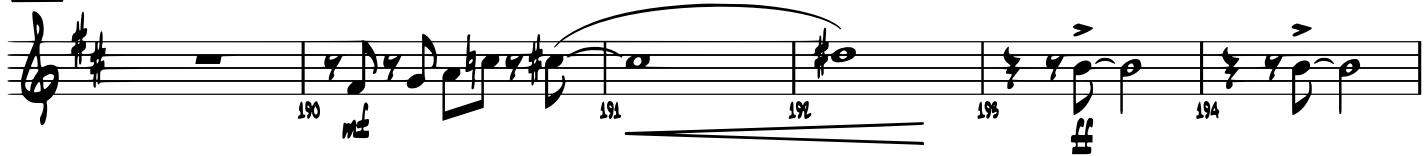


(181)



## SOPRANO SAXOPHONE

(189)



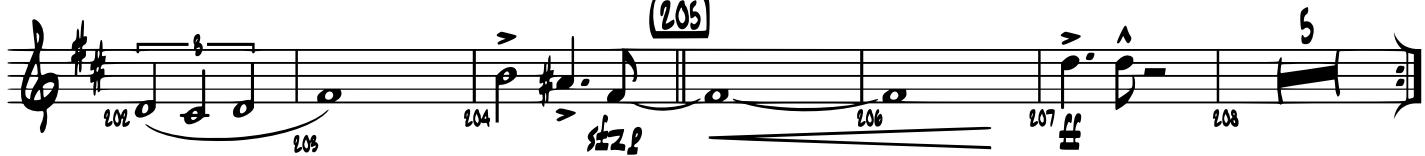
197

4



205

5

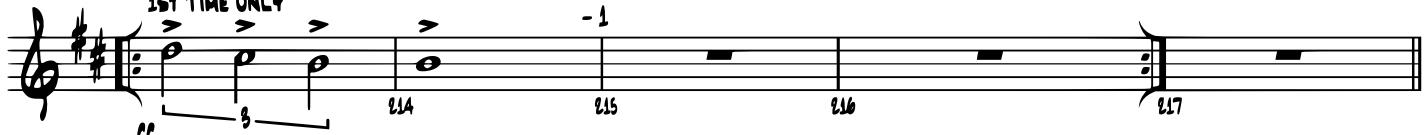


(213)

## OPEN DRUM SOLO

1ST TIME ONLY

TO CONTINUE DRUM SOLO || ONWARD!



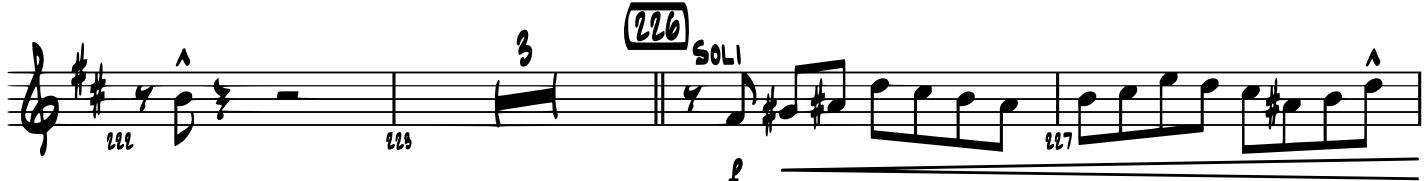
(218)

ON CUE



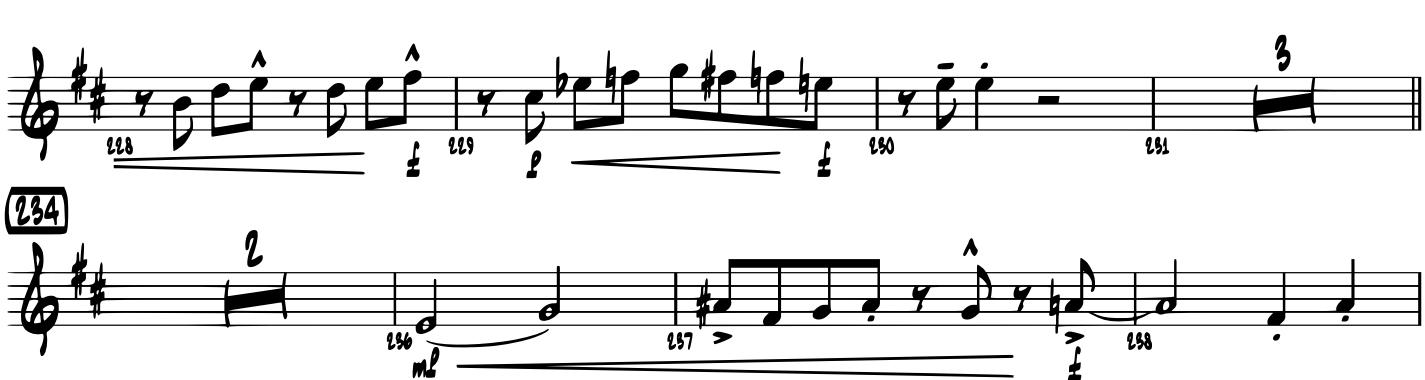
226

SOLO

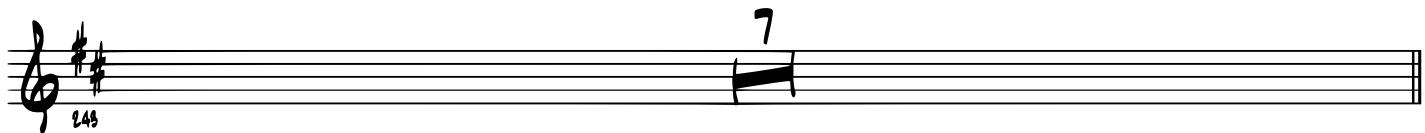


(234)

2



7



## SOPRANO SAXOPHONE

## BLACK ORPHEUS

**(250)**

**(258)**

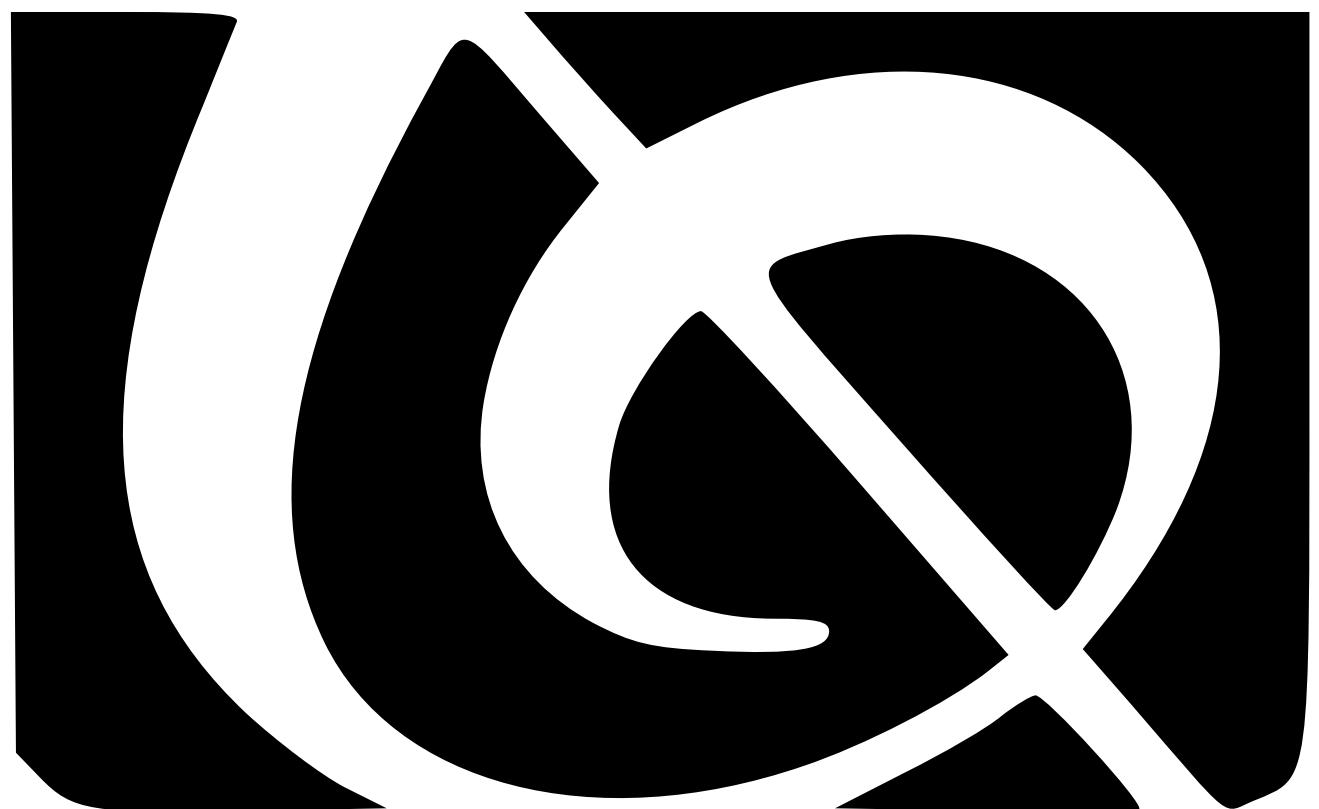
**(266)**

**(d=d)**

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

**Alfred**



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# BLACK ORPHEUS

1ST Eb ALTO SAXOPHONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE      REPEAT AD LIB      ONWARD!

(21) ON CUE      (29)      (37)

40      41      42      43      44      45

50      51      52      53      54      55

56      57      58      59      60      61

62      63      64      65      66      67

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1ST ALTO SAXOPHONE

BLACK ORPHEUS

68

(69)

## 1ST ALTO SAXOPHONE

## BLACK ORPHEUS

**(125)**

**(125)**

126 127 128 129

130 131 132 133 134

135 136 137 138 139

140 141 142 143

144 145 146 147 148

**(149)** 8QDS. ON CUE (OPEN FOR SOLOS)

150 151 152 153 154

155 156 157 158 159 160

161 162 163 164 165 166

**(173)**

174 175 176 177 178 179

**(181)**

180 181 182 183 184 185 186

**STOP**

**2**

**ff**

**LONG DROP**

**f**

**s**

**ff**

**ff**

**ff**

1ST ALTO SAXOPHONE

(189)

189

190 *mf*

191 192 193 194 *ff*

195 196 197 (197) 198 4

202 203 204 205 (205) 206 207 *ff* 208 5

**OPEN DRUM SOLO**  
1ST TIME ONLY

213

214 215 -1 216 217 *ff*

TO CONTINUE DRUM SOLO | ONWARD!

218

ON CUE 219 220 221 222 223 224 (224)

225 226 (226) SOLI 227

228 229 230 231 232 3

(234)

233 234 235 236 237 *mf*

239 240 241 242 243 *ff*

244 245 246 247 248 7

## 1ST ALTO SAXOPHONE

## BLACK ORPHEUS

**(250)**

**(258)**

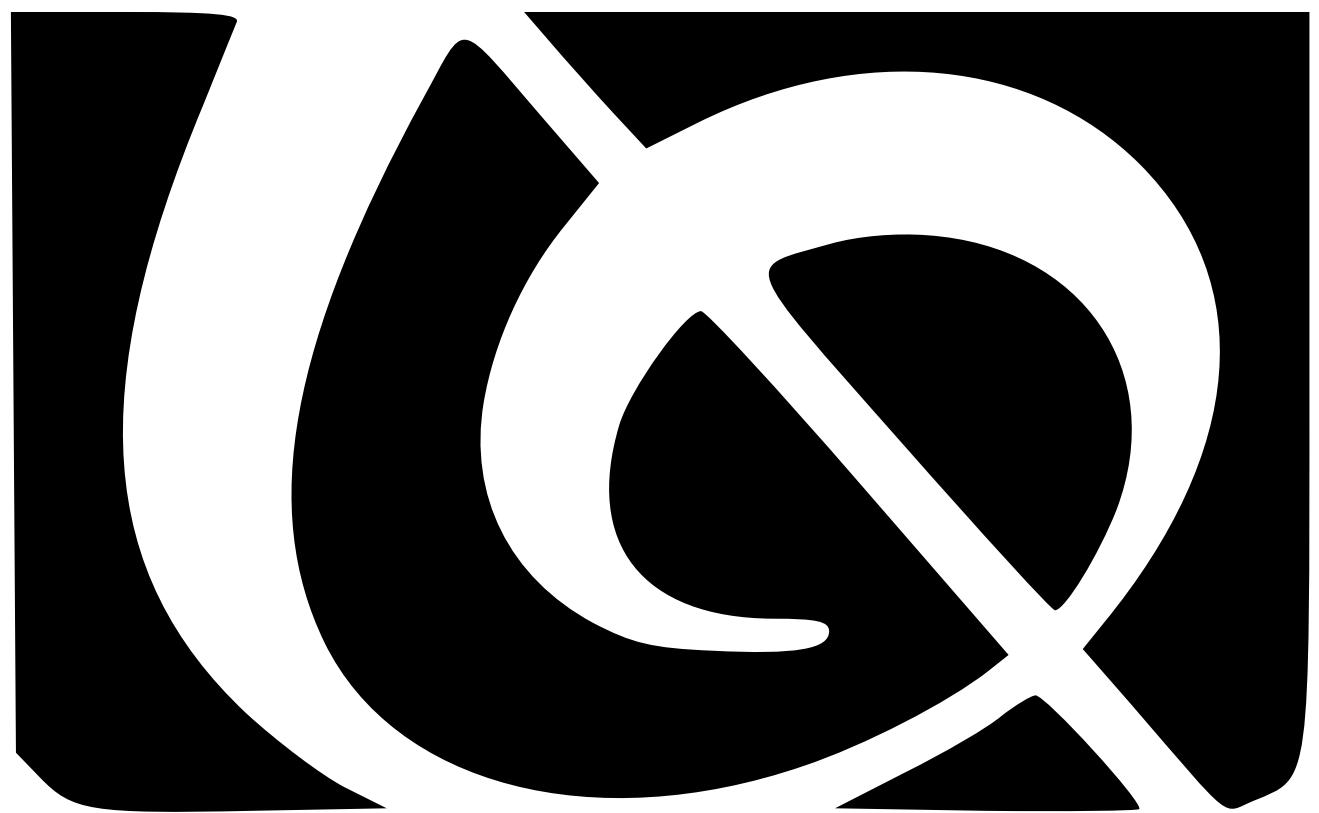
**(266)**

**(d=d)**

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

**Alfred**



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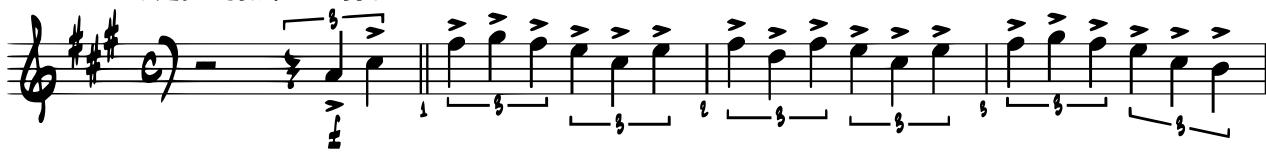
Sold to by J. W Pepper & Son, Inc.

# BLACK ORPHEUS

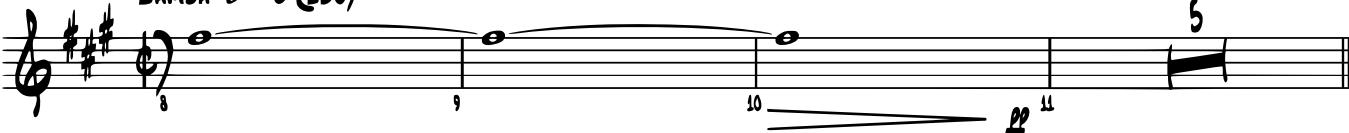
2ND Eb ALTO SAXOPHONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$



SAMBA  $\text{d} = \text{d} (120)$



(16) OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB

ONWARD!

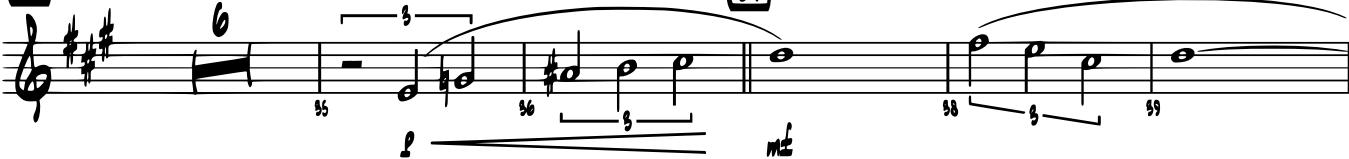
(21) ON CUE



(29)

6

(37)



(53)



(61)



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68

(69)

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117

118

119

120

121

122

123

124

## 2ND ALTO SAXOPHONE

## BLACK ORPHEUS

(125)

126 127 128 129

130 131 132 133 134

135 136 137 138 139

140 141 142 143 144

145 146 147 148

149 **BKGDS. ON CUE (OPEN FOR SOLOS)**

150 151 152 153 154

155 156 157 158 159 160

161 162 163 164

174 175 176 177 178 179

180 181 182 183 184 185 186 187 188 189

**165** **2** **8**

**181** **3** **189**

**LONG DROP**

2ND ALTO SAXOPHONE

**BLACK ORPHEUS**

The score is handwritten in black ink on ten staves. It includes the following elements:

- Staff 1:** Measures 190-194. Dynamics:  $m\ddot{f}$ ,  $\text{f}$ ,  $\text{ff}$ .
- Staff 2:** Measures 195-200. Measure 197 is boxed. Measure 200 has a dynamic  $m\ddot{f}$ .
- Staff 3:** Measures 201-208. Measure 205 is boxed. Measure 207 has a dynamic  $\text{ff}$ .
- Staff 4:** Measure 213 starts an "OPEN DRUM SOLO" in 1st time. Measure 218 starts "ON CUE". Measure 217 ends with "ONWARD!"
- Staff 5:** Measures 219-223. Measure 219 has a dynamic  $m\ddot{f}$ .
- Staff 6:** Measures 224-227. Measure 226 is boxed and labeled "SOLI".
- Staff 7:** Measures 228-231. Measures 228 and 231 have dynamic  $\sharp$ .
- Staff 8:** Measures 232-238. Measure 234 is boxed.
- Staff 9:** Measures 239-244. Measure 241 has a dynamic  $m\ddot{f}$ . Measure 242 has a dynamic  $\text{ff}$ .
- Staff 10:** Measure 243.

2NO ALTO SAXOPHONE

BLACK ORPHEUS

(250)

(258)

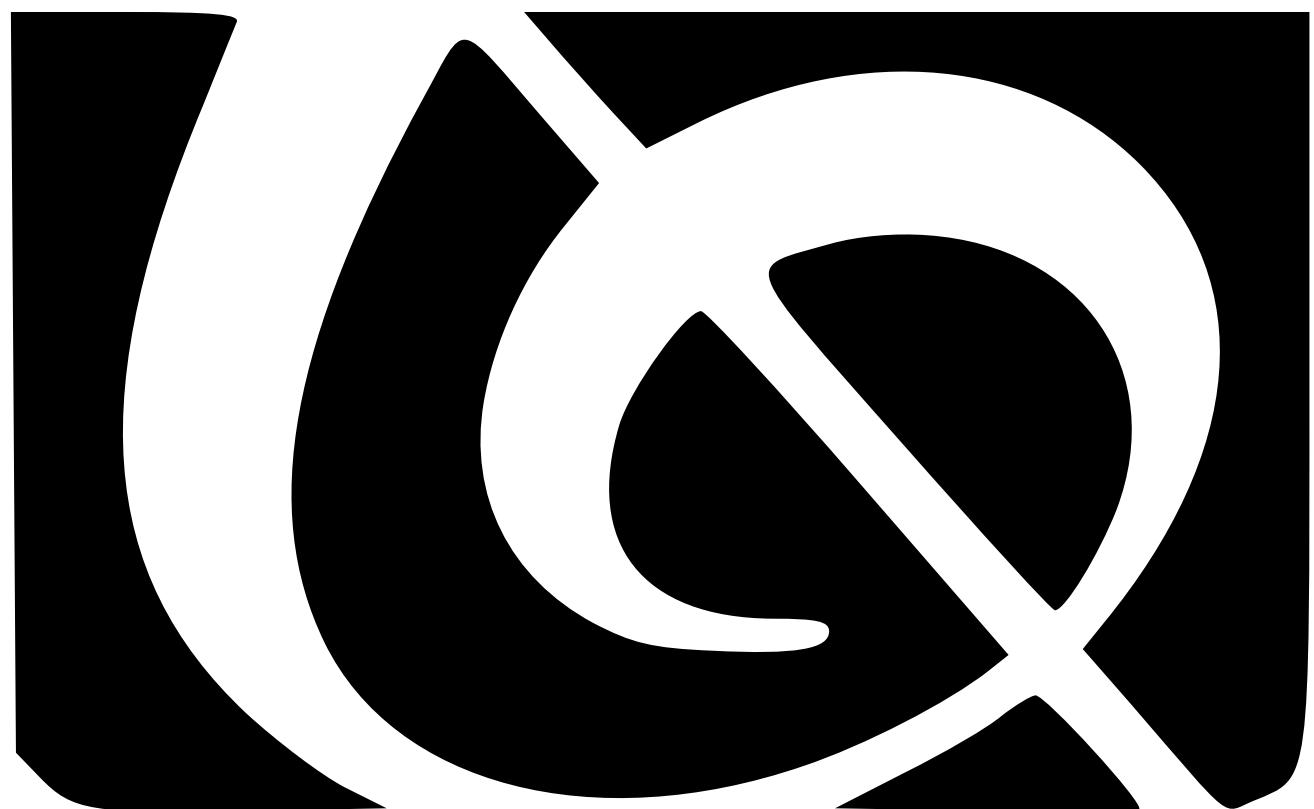
(266)

(d=d)

(281) AFROCUBAN FEEL (ABAKUA)

(289)

# Alfred



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# BLACK ORPHEUS

1ST B<sub>b</sub> TENOR SAXOPHONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE    REPEAT AD LIB    ONWARD! N.V. - QUASI HORN    (21) ON CUE    (29)

(37)

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**(61)**

**69**

**(85) 2 4**

**(93)**

**101**

**(117) 2 4**

## 1ST TENOR SAXOPHONE

**(125)**

181 182 183 184

186 187 188 189 190

191 192 193 194 195

196 197 198 199 200

**(149)** 8KGS. ON CUE (OPEN FOR SOLOS)  
OPT. SOLO

150 151 152

153

154 155 156 157 158

159 160 161 162 163

164 165 166 167 168 169 170

171 172 173 174 175 176

177 178 179 180 181 182

**(181)**

## 1ST TENOR SAXOPHONE

## BLACK OEPHEUS

1st Tenor Saxophone part for measures 183-188. Key signature is F# major (one sharp). Fingerings: C# Mi7(b5) at 183, F#7(45) at 184, B Mi9 at 185, C# Mi7(b5) at 187, F#7(45) at 188.

(189) 1st Tenor Saxophone part for measures 190-194. Key signature is F# major (one sharp). Fingerings: F# Mi7(b5) at 190, C19(411) at 191, F# Mi7/B at 192, F7/B at 193, E Mi9 at 194.

(197) 1st Tenor Saxophone part for measures 195-200. Key signature is F# major (one sharp). Fingerings: E Mi9 at 195, F# Mi7 at 196, C19(411) at 197, E Mi9 at 198, E Mi7/D at 199, C# Mi7(b5) at 200, C19(b5) at 200.

(205) 1st Tenor Saxophone part for measures 201-206. Key signature is F# major (one sharp). Fingerings: B Mi9 at 201, Gb(45) at 202, B Mi7/A at 203, G# Mi9(b5) at 204, G Ma7(b5) at 205, G Ma7(b5) at 206.

BACK TO (149) FOR MORE SOLOS

1st Tenor Saxophone part for measures 207-212. Key signature is F# major (one sharp). Fingerings: F#7(45) at 207, B Mi9 at 208, C# Mi7(b5) at 209, F#7(45) at 210, C# Mi7(b5) at 211, F#7(45) at 212.

(213) OPEN DRUM SOLO 1ST TIME ONLY 1st Tenor Saxophone part for measures 213-217. Key signature is F# major (one sharp). Fingerings: > > > > at 213, -1 at 214, - at 215, - at 216, - at 217.

TO CONTINUE DRUM SOLO || ONWARD!

(218) ON CUE 1st Tenor Saxophone part for measures 218-222. Key signature is F# major (one sharp). Fingerings: - at 218, m2 at 219, - at 220, - at 221, - at 222.

1st Tenor Saxophone part for measures 223-228. Key signature is F# major (one sharp). Fingerings: 3 at 223, (226) SOLI at 224, 3 at 225, 2 at 226.

1st Tenor Saxophone part for measures 229-234. Key signature is F# major (one sharp). Fingerings: 3 at 229, 2 at 230, 3 at 231, 2 at 232, m2 at 233.

1st Tenor Saxophone part for measures 235-242. Key signature is F# major (one sharp). Fingerings: - at 235, m2 at 236, - at 237, m2 at 238, - at 239, m2 at 240, - at 241, m2 at 242.

1ST TENOR SAXOPHONE

BLACK ORPHEUS

(250)

(258)

(266)

(d=d)

**AFROCUBAN FEEL (ABAKUA)**

(289)

ff

f

Sold to by J. W Pepper & Son, Inc.

# BLACK ORPHEUS

2ND 8<sup>b</sup> TENOR SAXOPHONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE REPEAT AD LIB

(21) ON CUE

(29)

(37)

(44)

(46)

(48)

(50)

(52)

(54)

(55)

(56)

ONWARD!  
N.V. - QUASI HORN

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2ND TENOR SAXOPHONE

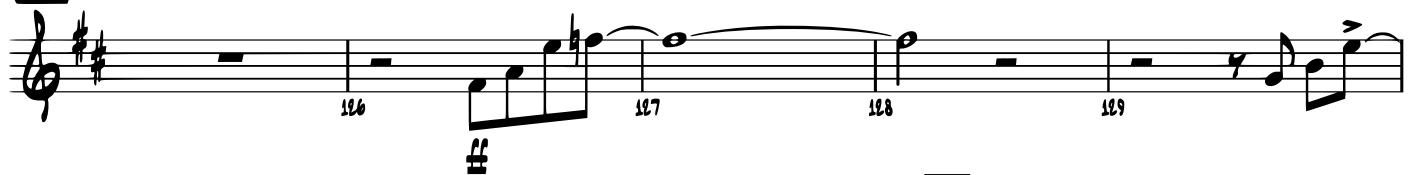
- 2 -

The sheet music consists of ten staves of musical notation for 2nd Tenor Saxophone. The key signature is A major (two sharps). The time signature varies throughout the piece. Measure numbers are indicated below each staff. Measure 57 starts with a whole note. Measure 58 has a half note. Measure 59 has a quarter note. Measure 60 has a half note followed by a quarter note. Measure 61 (boxed) has a half note followed by a quarter note. Measure 62 has a half note. Measure 63 has a half note. Measure 64 has a half note. Measure 65 has a half note. Measure 66 has a half note. Measure 67 has a half note. Measure 68 has a half note. Measure 69 (boxed) has a half note. Measure 70 has a half note. Measure 71 has a half note. Measure 72 has a half note. Measure 73 has a half note. Measure 74 has a half note. Measure 75 has a half note. Measure 76 has a half note. Measure 77 has a half note. Measure 78 has a half note. Measure 79 has a half note. Measure 80 has a half note. Measure 81 has a half note. Measure 82 has a half note. Measure 83 has a half note. Measure 84 has a half note. Measure 85 (boxed) has a half note. Measure 86 has a half note. Measure 87 has a half note. Measure 88 has a half note. Measure 89 has a half note. Measure 90 has a half note. Measure 91 has a half note. Measure 92 has a half note. Measure 93 (boxed) has a half note. Measure 94 has a half note. Measure 95 has a half note. Measure 96 has a half note. Measure 97 has a half note. Measure 98 has a half note. Measure 99 has a half note. Measure 100 has a half note. Measure 101 (boxed) has a half note. Measure 102 has a half note. Measure 103 has a half note. Measure 104 has a half note. Measure 105 has a half note. Measure 106 has a half note. Measure 107 has a half note. Measure 108 has a half note. Measure 109 has a half note. Measure 110 has a half note. Measure 111 has a half note. Measure 112 has a half note. Measure 113 has a half note. Measure 114 has a half note. Measure 115 has a half note. Measure 116 has a half note. Measure 117 (boxed) has a half note. Measure 118 has a half note. Measure 119 has a half note. Measure 120 has a half note. Measure 121 has a half note. Measure 122 has a half note. Measure 123 has a half note. Measure 124 has a half note.

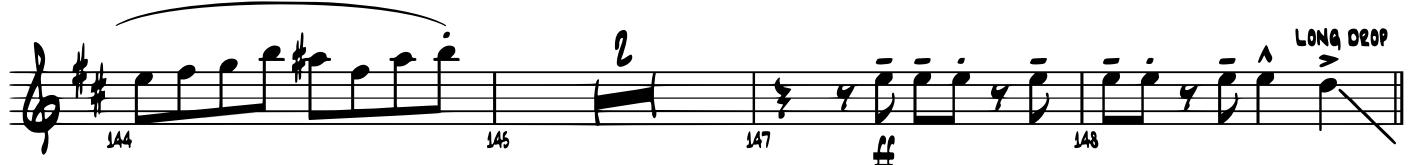
2ND TENOR SAXOPHONE

BLACK ORPHEUS

(125)

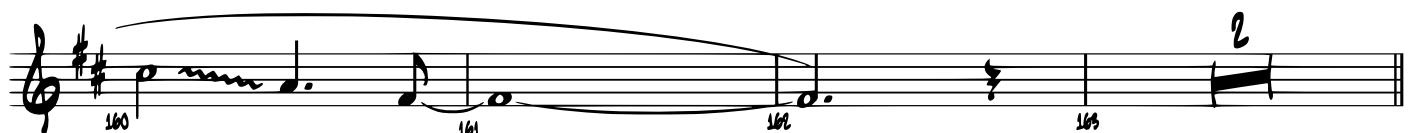


(133)



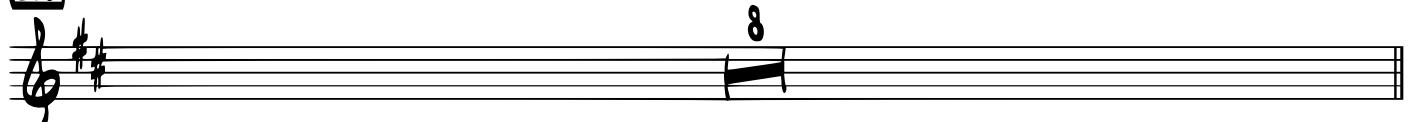
(149)

BKGDS. ON CUE (OPEN FOR SOLOS)



(165)

8



(173)



(179)

**(181)**

**(189)**  
S<sup>Z</sup>P CRES. POCO A POCO

**(197)**

**(205)**

**(213)** OPEN DRUM SOLO  
1ST TIME ONLY

**(218)** ON CUE

**(226)** SOLI

**(234)**

**(250)**

**(250)**

**(258)**

**(266)**

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

**(d=d)**

**3**

**mf**

Sold to by J. W Pepper & Son, Inc.

# BLACK ORPHEUS

E♭ BARITONE SAXOPHONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

The musical score consists of ten staves of music for E♭ Baritone Saxophone. The key signature is E♭ major (one sharp). The tempo is indicated as d = 120 throughout most of the piece. The score includes various rhythmic patterns, some with triplets (indicated by a '3' over a bracket) and some with eighth-note patterns. The score is divided into sections with specific instructions:

- Staff 1: AFRO-CUBAN d = 120
- Staff 2: SAMBA d = d (120)
- Staff 3: OPT. OPEN RHYTHM SECTION GROOVE
- Staff 4: REPEAT AD LIB
- Staff 5: ONWARD!
- Staff 6: ON CUE
- Staff 7: (37)
- Staff 8: (29)
- Staff 9: (53)
- Staff 10: (61)

Performance markings include slurs, grace notes, and dynamic changes. Measure numbers are provided below the staff lines, such as 19, 20, 41, 42, 43, 44, 45, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, and 67.

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(69) 16 (85) 4 (93) (101) (117) (125) (133) LONG DROP

68

89 90 91 92 93

94 95 96 97 98

99 100 101 102 103

104 105 106 107 108

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

124 125 126 127

128 129 130 131 132 133

## BARITONE SAXOPHONE

## BLACK ORPHEUS

154 3 157 158 159 3

140 141 142 143 6

**(149)** BGDS. ON CUE (OPEN FOR SOLOS) OPT. SOLO

G $\sharp$ mi7(b5) C $\sharp$ 7( $\frac{4}{5}$ ) F $\sharp$ mi9

150 151 152 153

G $\sharp$ mi7(b5) C $\sharp$ 7( $\frac{4}{5}$ ) F $\sharp$ mi9

154 155 156 157 158

Bmi9 E7( $\frac{4}{5}$ ) Am $\sharp$ i9 F $\sharp$ 13(b9)/A $\sharp$

159 160 161 162 163

**(165)** Bmi9 C $\sharp$ mi7 Dm $\sharp$ i9 E7( $\frac{4}{5}$ )

164 165 166 167 168

Am $\sharp$ i9 Emi7 Eb13( $\frac{4}{11}$ ) Dm $\sharp$ i9 E7( $\frac{4}{5}$ )

169 170 171 172 173 G $\sharp$ mi7(b5)

174 175 176 177 178

C $\sharp$ 7( $\frac{4}{5}$ ) Dm $\sharp$ i7(b5)

**(181)** Bmi9 Am $\sharp$ i9 G $\sharp$ mi7(b5) G $\sharp$ 13( $\frac{4}{11}$ ) F $\sharp$ mi9 G $\sharp$ mi7(b5)

179 180 181 182 183

C $\sharp$ 7( $\frac{4}{5}$ ) F $\sharp$ mi9 G $\sharp$ mi7(b5) C $\sharp$ 7( $\frac{4}{5}$ )

184 185 186 187 188

## BARITONE SAXOPHONE

## BLACK ORPHEUS

**(189)**

C#mi7(b5) 190  
G15(4M) 191  
C#mi7/F# 192  
C7/F# 193  
Bmi9 194

**(197)**

Bmi9 195  
C#mi7 196  
G15(4M) 197  
Bmi9 198  
Bmi7/A 199

G15(b9) 200  
F#mi9 201  
F(4S) 202  
F#mi7/E 203

**(205)**

D#mi9(b5) 204  
Dm15(4M) 205  
C#7(4S) 206  
C#7(4S) 207

BACK TO **(149)** FOR MORE SOLOS

F#mi9 209  
G#mi7(b5) 210  
C#7(4S) 211

**(213)** OPEN DRUM SOLO 1ST TIME ONLY

3 214 - 215 - 216 - 217

**(218)** ON CUE

3 219 220 221

TO CONTINUE DRUM SOLO || ONWARD!

3 222 - 223 - 224 225 226 SOLI 227

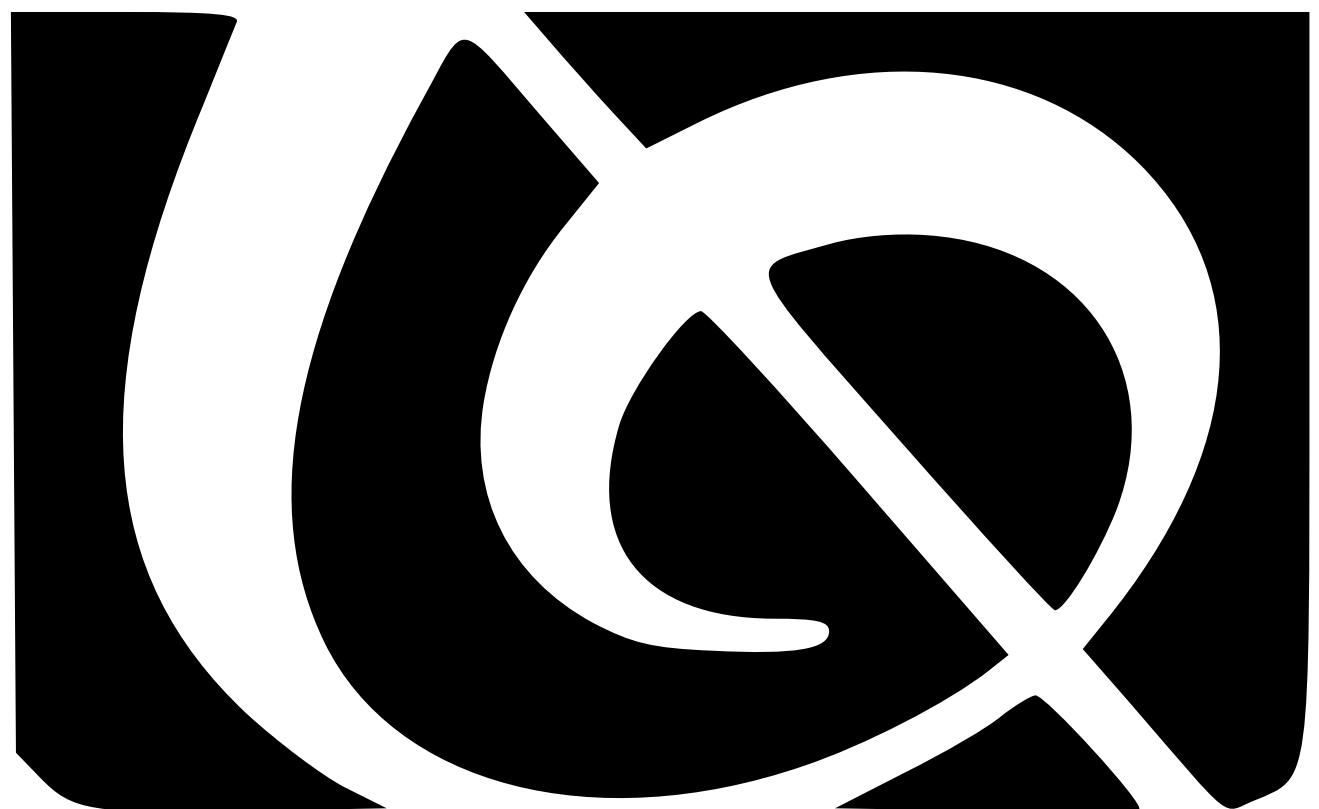
3 228 229 230 231

**(234)**

2 232

Baritone Saxophone part for "Black Orpheus". The score consists of eight staves of music, each with a key signature of two sharps (F# and C#) and a tempo of 250 BPM. The music includes various dynamics (e.g.,  $\text{mf}$ ,  $\text{f}$ ,  $\text{ff}$ ) and performance instructions (e.g., slurs, grace notes, accents). Several measures are marked with rehearsal numbers (6, 250, 258, 266, 281, 289) and measure numbers (e.g., 256-260, 261-265, 266-270, 271-275, 276-280, 281-285, 286-290, 291-295, 296-297). A section titled "AFROCUBAN FEEL (ABAKUA)" is indicated between measures 276 and 281. Measure 281 is also labeled "(d=d)". The score concludes with a final dynamic of  $\text{ff}$ .

# Alfred



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# **BLACK ORPHEUS**

## 1ST Bb TRUMPET (OPT. FLUGELHORN)

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{♩} = 120$

**AFRO-CUBAN**  $\text{d} = 120$

**SAMBA**  $\text{d} = \text{d} (120)$

**(16)** OPT. OPEN RHYTHM SECTION GROOVE      **REPEAT AD LIB**      **ONWARD!**

**(21)** ON CUE      **8**      **(29)**      **8**

**(37)**      **13**

**50**      **51**      **52**      **53**      **6**      **59**

**60**      **61**      **62**      **63**      **64**      **65**

**66**      **67**      **68**      **69**

**70**      **13**

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**(85)**

83 84 85 86 87

88 89 90 91 92 **(93)** 2 2

95 96 97 98 99 100 **(101)** 2 -

102 103 104 105 106 5

111 112 113 114 115

**(117)** 116 117 118 119 120

121 122 123 124 125 **(125)**

126 127 128 129 130

131 132 133 **(133)** LONG DROP 134 143 144 145 146 147 148 LONG DROP

1ST TRUMPET

(149)

BKGDS. ON CUE (OPEN FOR SOLOS)

15



FLUGELHORN  
(OPT. TPT. W/ BUCKET MUTE) (165)

BKGDS. ON CUE

CRESCE. POCO A POCO

164 165 166 167 168 169

TO OPEN TRUMPET (173) 6

170 171 172

TRUMPET

179 180 181 182 185

3 (189) 4

186

193 194 195 196

7 (205) 5

198 199 200 201 202 203 204 205 206 207 208

OPEN DRUM SOLO 1ST TIME ONLY

(213) 199 200 201 202 203 204 205 206 207 208

TO CONTINUE DRUM SOLO ONWARD!

(218) ON CUE 219 220 221

222 223 224 225 226

1ST TRUMPET

BLACK ORPHEUS

**Solo**

**(234)**

**(250)**

**(258)**

**(266)**

**(d=d)**

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

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# BLACK ORPHEUS

2ND Bb TRUMPET  
(OPT. FLUGELHORN)

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE  $\frac{3}{4}$  REPEAT AD LIB ONWARD!

(21) ON CUE 8

(29) 6 35 36 37 38 12

(53) 6 59 60 61 62 63 65 66 67 68 69 70 13

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2ND TRUMPET

BLACK ORPHEUS

83 84 85 86

87 88 89 90 91

92 93 94 95 96 97

98 99 100 101 102 103 104

105 106 107 108 109 110 111 112 113 114 115 116 117 118

119 120 121 122 123 124 125 126 127 128 129 130 131 132

133 LONG DROP 134 135

2ND TRUMPET

BLACK ORPHEUS

**149** BKGS. ON CUE (OPEN FOR SOLOS) **15**

FLUGELHORN  
(OPT. TPT. W/ BUCKET MUTE) **165**

BKGDS. ON CUE **166** CRES. POCO A POCO **167** **168**

**173** TO OPEN TRUMPET **6**

TRUMPET **181** **182**

**189** **190** **191**

**192** **193** **194** **195** **196**

**197** **198** OPEN DRUM SOLO 1ST TIME ONLY **205** **206** **207** **208** **5**

**213** **214** **215** **216** **217** TO CONTINUE DRUM SOLO ONWARD!

**218** ON CUE **219** **220** **221** **222**

LONG DROP

2ND TRUMPET

BLACK ORPHEUS

**(226)** SOLI

**(234)**

**(250)**

**(258)**

**(266)** 10

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

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# BLACK ORPHEUS

B2D B<sub>b</sub> TRUMPET  
(OPT. FLUGELHORN)

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE REPEAT AD LIB ONWARD!

(21) ON CUE 8 (29) 6 (37) 12

(53) 6 (61) 2 (69) 13

(85)

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3RD TRUMPET

BLACK ORPHEUS

88      89      90      91      2

(93)      94      95      96      101      102

97      98      99      103      104      105      106      109      3

110      111      112      113      114

115      117      118      119      120

121      122      123      124

(125)      126      127      128      129

130      131      132      (133)      LONG DROP      9

143      144      145      147      148      LONG DROP

3RD TRUMPET

BGDS. ON CUE (OPEN FOR SOLOS)

(149)

FLUGELHORN

(OPT. TPT. W/ BUCKET MUTE)

(165)

15

CRESCE. POCO A POCO

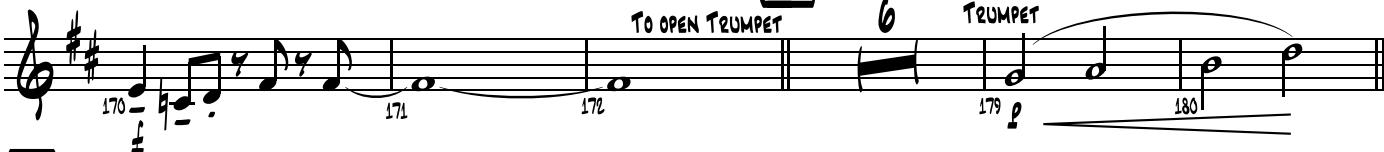


TO OPEN TRUMPET

(173)

6

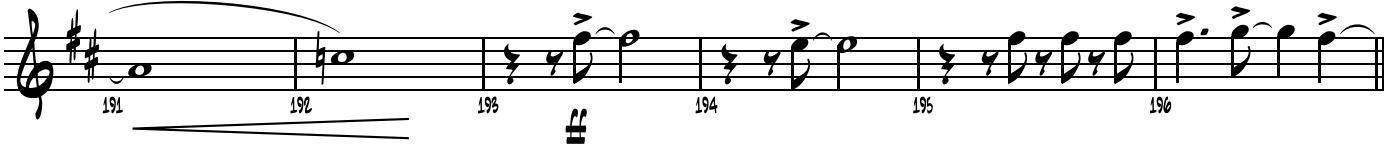
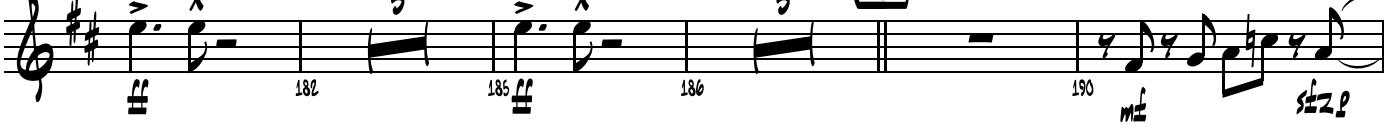
TRUMPET



(181)

3

(189)



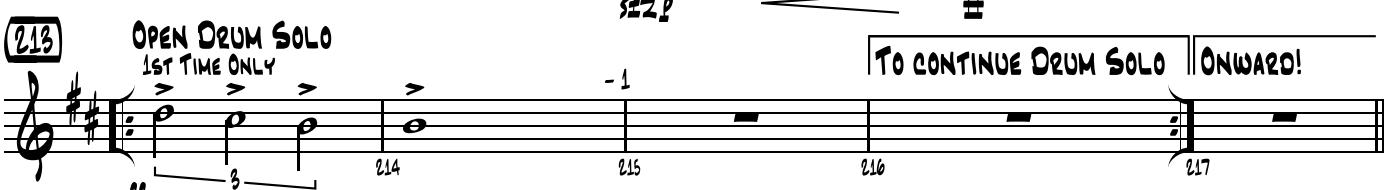
(197)

7

(205)

sfz p

ff

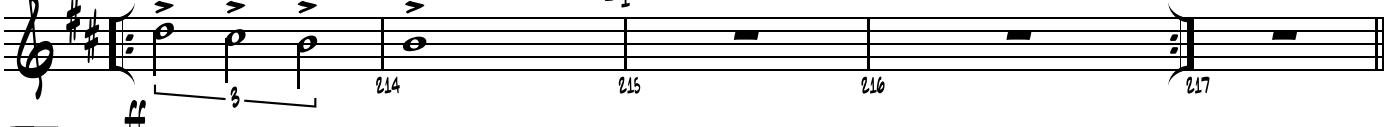


(213)

OPEN DRUM SOLO

1ST TIME ONLY

TO CONTINUE DRUM SOLO || ONWARD!



(218)

ff

ff



ff

ff



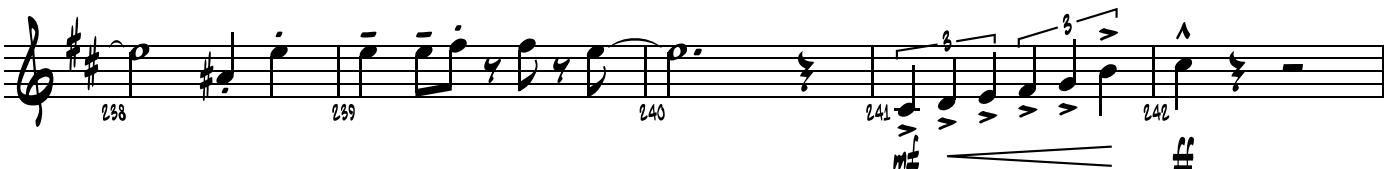
ff

ff



ff

ff



ff

ff

**(250)**

**(250)**

**(258)**

**(266)** SOLI w/ SAXES ME

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

320 TRUMPET

BLACK ORPHEUS

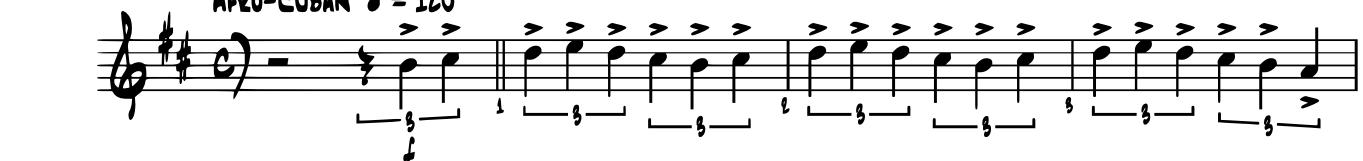
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# BLACK ORPHEUS

4TH B♭ TRUMPET  
(OPT. FLUGELHORN)

By LUIZ BONFA  
Arranged by ERIC RICHARDS

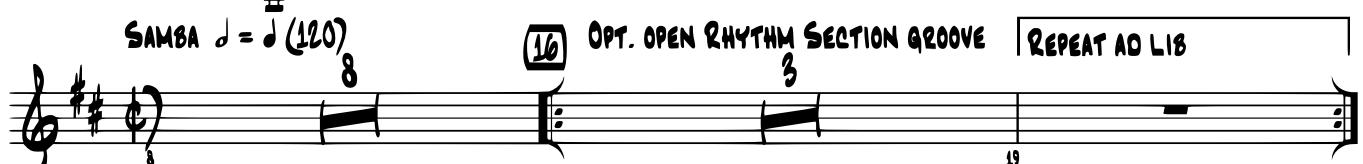
AFRO-CUBAN  $\text{d} = 120$



SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB



ONWARD!

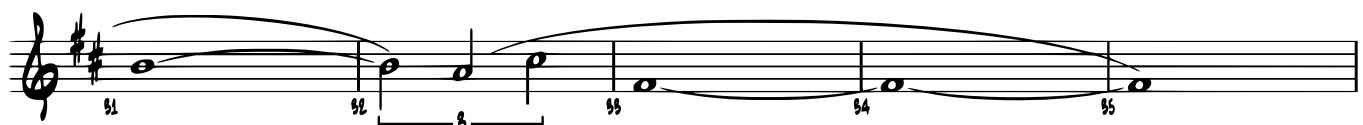
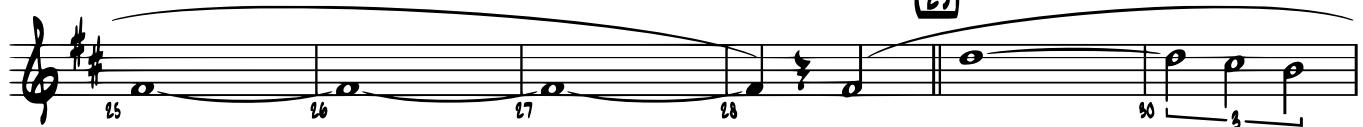
(21)

FLUGELHORN (OPT. TPT. W/ BUCKET MUTE)  
N.V. - QUASI HORN

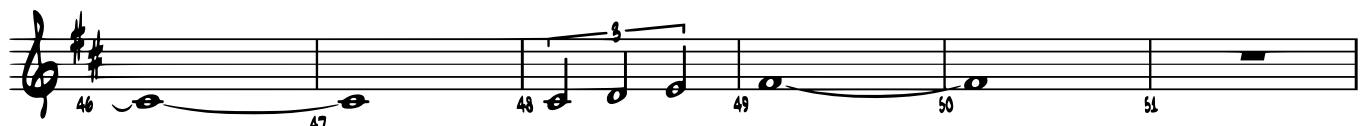
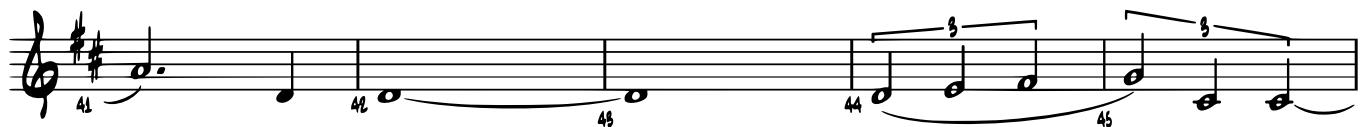
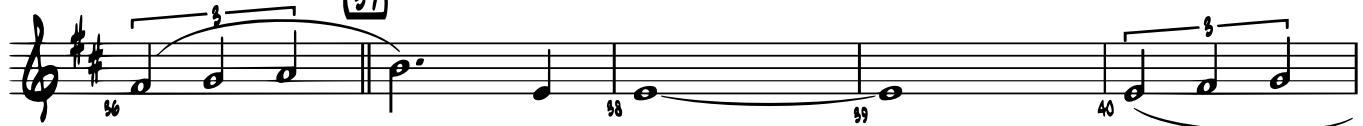
ON CUE



(29)



(37)



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4TH TRUMPET

BLACK ORPHEUS

(53)

(61)

(69)

(73)

(85)

TRUMPET

(93)

(101)

(104)

(111)

4TH TRUMPET

(117)

(117)

116 ff

120

121

122

123

124

125

126

127

128

129

130

131

132

133 LONG DROP 3

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149 SUGGS. ON CUE (OPEN FOR SOLOS)  
FLUGELHORN (OPT. TPT. W/ BUCKET MUTE)

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

CRES. POCO A POCO

4TH TRUMPET

(173) TO OPEN TRUMPET 6 TRUMPET (181) 3 3

179 180 182

185 186 189 4 193 194

195 196 197 198 6

204 205 207 208 5

(213) OPEN DRUM SOLO 1ST TIME ONLY 214 215 216 217

TO CONTINUE DRUM SOLO ONWARD! 218 ON CUE 219 220 221

222 223 226 227 228

229 230 231 234 235

236 237 238 239 240 241 242 243 244

**(250)**

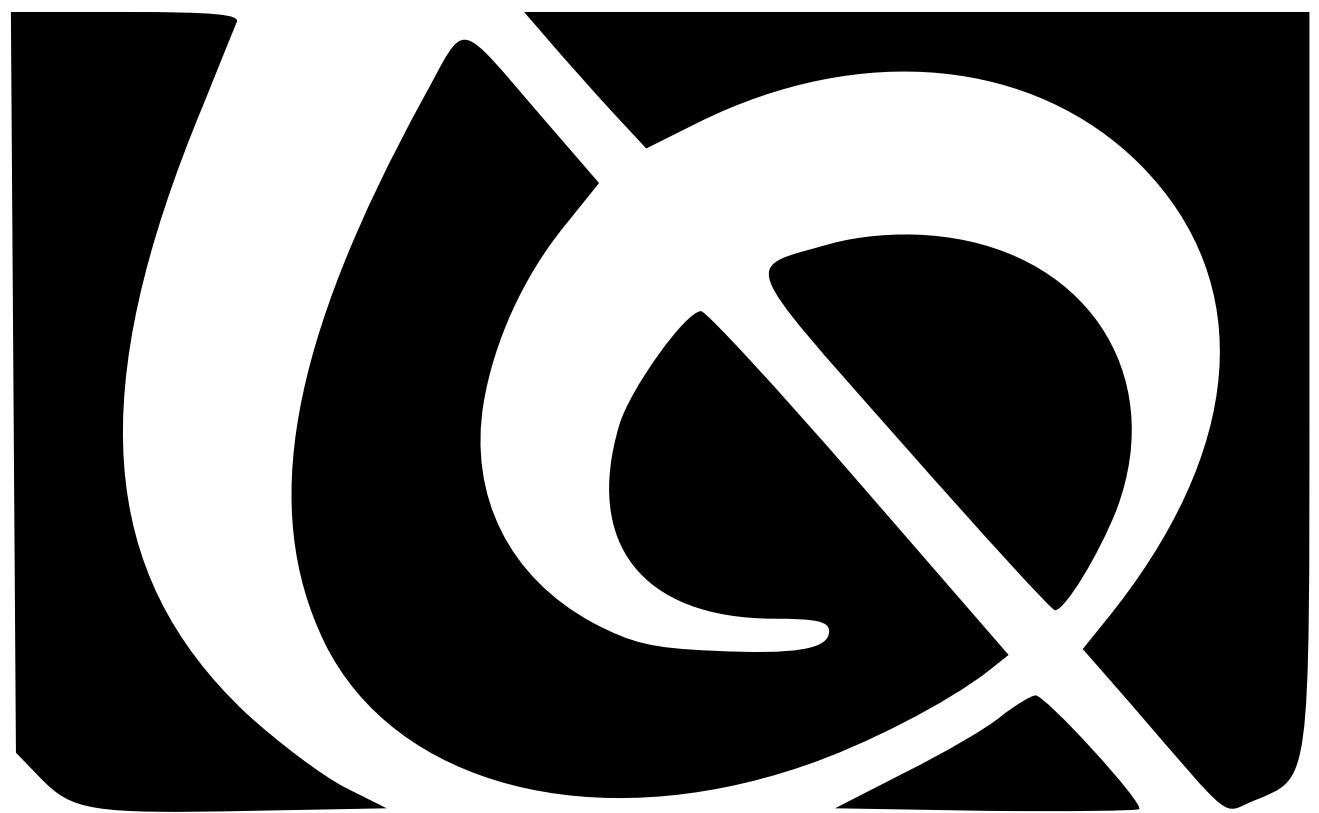
**(258)**

**(266)** SOLI w/ SAXES

**(281) AFROCUBAN FEEL (ABAKUA)**

**(289)**

# Alfred



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# BLACK ORPHEUS

1ST TROMBONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB

(21) ONWARD! ON CUE

N.V. - QUASI HORN

(29)

(37)

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1ST TROMBONE

BLACK ORPHEUS

-2-

(53)

## 1ST TROMBONE

## BLACK ORPHEUS

108      109      110      111      112      113      114      115      116      117

118      119      120      121      122      123      124      125      126      127

128      129      130      131      132      133      134      135      136      137

138      139      140      141      142      143      144      145      146      147

148      149      150      151      152      153      154      155      156      157

158      159      160      161      162      163      164      165      166      167

168      169      170      171      172

**117**

**125**

**133** LONG DROP

SOLI

**149** BKGS. ON CUE (OPEN FOR SOLOS)

14 CRES. POCO A POCO

**165** LONG DROP

1ST TROMBONE

BLACK ORPHEUS

(173) 2 175 176 177 178 179 180 (181)

182 183 184 185 186 187 188 189 188 CRES. POCO A POCO 190 191 192 193 194 195 196 197 198 199 200

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242

OPEN DRUM SOLO  
1ST TIME ONLY

TO CONTINUE DRUM SOLO! ONWARD!

(213) 2 207 ff 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242

1ST TROMBONE

BLACK ORPHEUS

6

(250) 248 249 250 251 252

ff

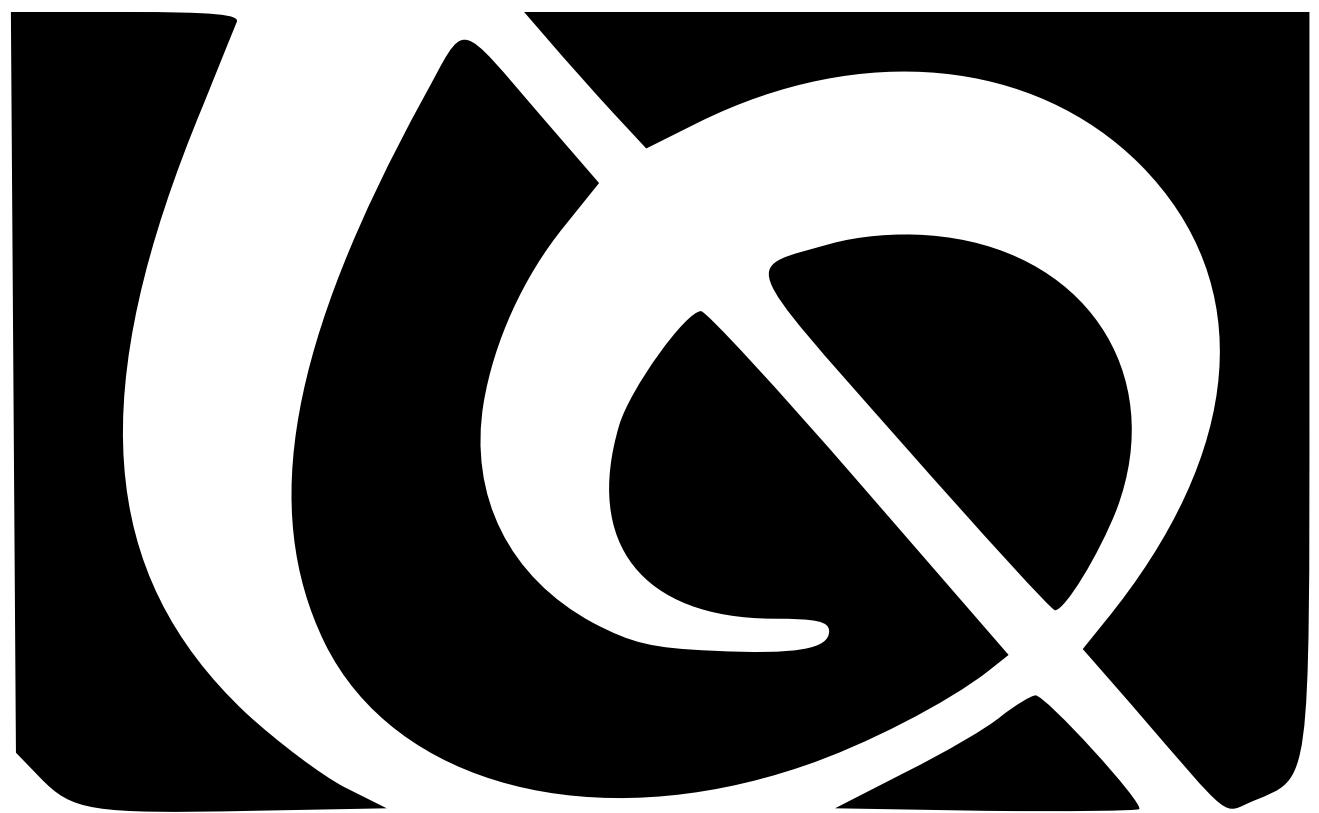
(258) 253 254 255 256 257

259 260 261 262

(266) 263 264 265 266 267 268 m.c.

269 270 271 272 273 274 275 276 277 278 279 280 281 AFROCUBAN FEEL (ABAKUA) 282 283 284 m.c. 285 286 287 288 289 290 291 292 293 294 295 296 297 ff 298

# Alfred



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# BLACK ORPHEUS

2ND TROMBONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFCO-CUBAN  $\text{d} = 120$



SAMBA  $\text{d} = \text{d} (120)$

8

(16)

OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB

ONWARD!

3

19

20

(21) ON CUE 8

(29)

4

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

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66

67

68

69

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2ND TROMBONE

BLACK ORPHEUS

2nd Trombone part (measures 70-135) featuring rhythmic patterns and dynamic markings like **mf**, **f**, and **ff**. Measure 85 is marked **(85)**. Measures 101-106 are marked **(101)**. Measure 117 is marked **(117)**. Measure 125 is marked **(125)**. Measure 133 is marked **(133)**. The piece concludes with a **LONG DRAG**.

## 2ND TROMBONE

## BLACK ORPHEUS

SOLI

184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 199 199

**(149)** BKGS. ON CLUE (OPEN FOR SOLOS)  
OPT. SOLO  
AMi9

B Mi7(b5) E7(9) AMi9 D Mi9 G7(9)

C Ma9 A 13(b9)/C# D Mi9 E Mi7

F Mi9 G7(9) C Ma9 G Mi7 G b 13(#11) F Ma9

**(173)** B Mi7(b5) E7(9) F Ma9

D Mi9 C Ma9 B Mi7(b5) G b 13(#11) A Mi9 B Mi7(b5) E7(9)

A Mi9 B Mi7(b5) E7(9) E Mi7(b5) G b 13(#11)

E Mi7/A E b 7/A D Mi9 E Mi7 D Mi9 E Mi7 E b 13(#11)

LONG DROP

2ND TROMBONE

BLACK ORPHEUS

(197) Dmi9 198 Dmi7/C 199 Bmi7(b5) 200 Bb13(b9) 201 Ami9

202 Ab(b5) 203 Ami7/G 204 F#mi9(b5) 205 F#Maj7(b5) 206

207 E7(\$9) 208 Ami9 209 Bmi7(b5) 210 E7(\$9)

**OPEN DRUM SOLO**  
1ST TIME ONLY

(213) - 214 - 215 - 216 - 217

TO CONTINUE DRUM SOLO || ONWARD!

(218) ON CUE 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244

6

2ND TROMBONE

BLACK ORPHEUS

(250)

249      ♯

251

252

253      ♯

254

255

256

257      (258)

259

260

261

262      (266)

263

264

265

266

267

268      ♭

269

270

271

272

273

274      ♭

275

276

277      ff

278

(d=d)      (281) AFROCUBAN FEEL (ABAKUA)

280

281

282      ♭

283

284      ♭

285

286      ♭

287

288

289

290

291

292

293

294

295

296

297      ff

298

299

300

301

302

303

304

305

306

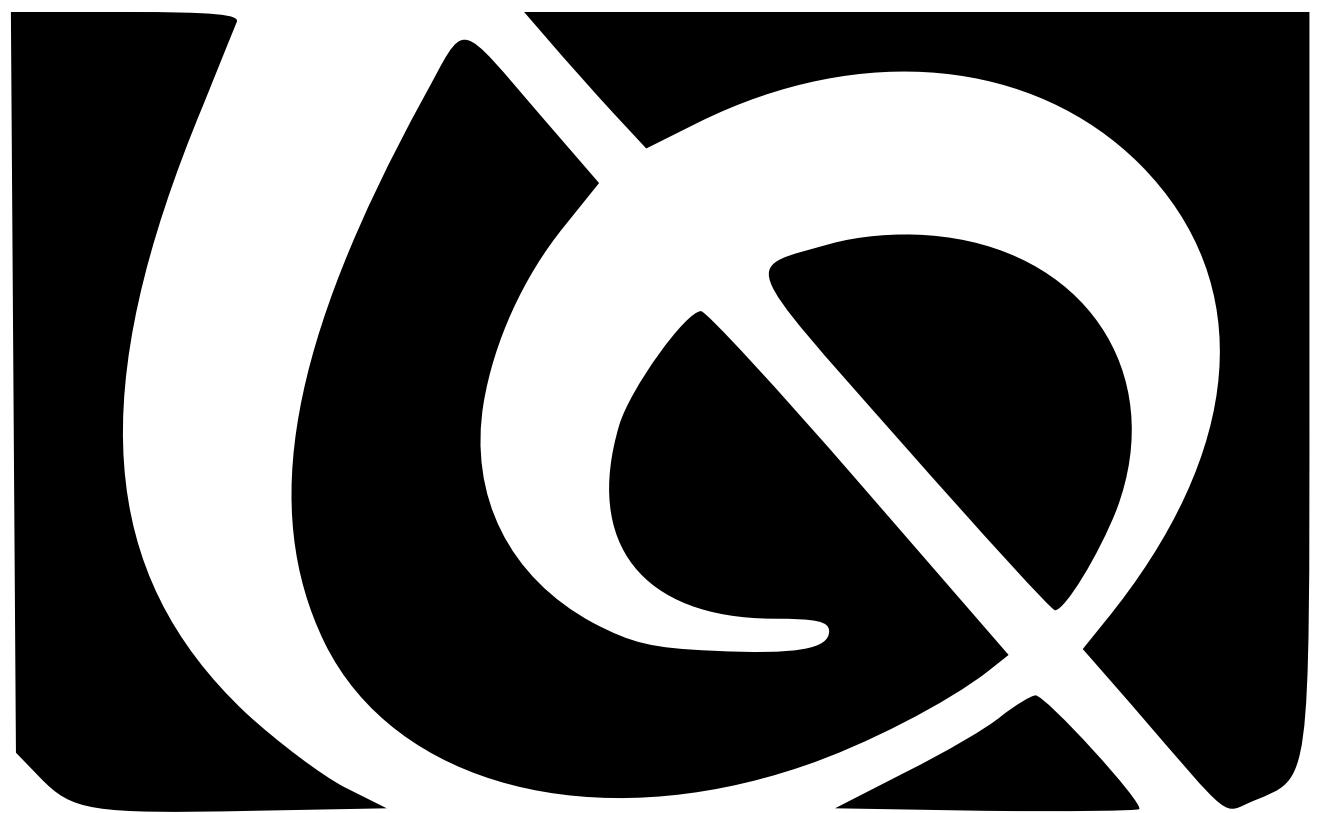
307

308

309

310

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# BLACK ORPHEUS

B20 TROMBONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

Afro-CUBAN  $\text{d} = 120$



SAMBA  $\text{d} = \text{d} (120)$

(16) OPT. OPEN RHYTHM SECTION GROOVE [REPEAT AD LIB]

ONWARD!



(21) ON CUE 8

(29)

4

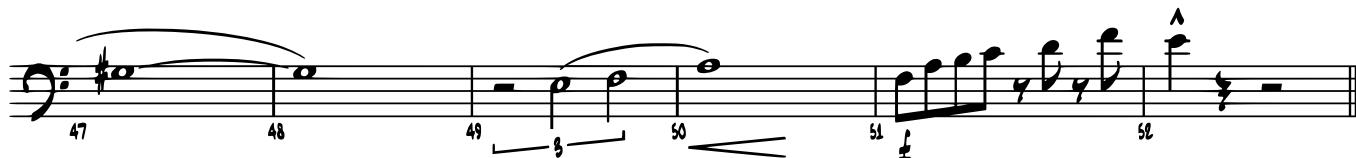
33

34

35

36

37



(53)

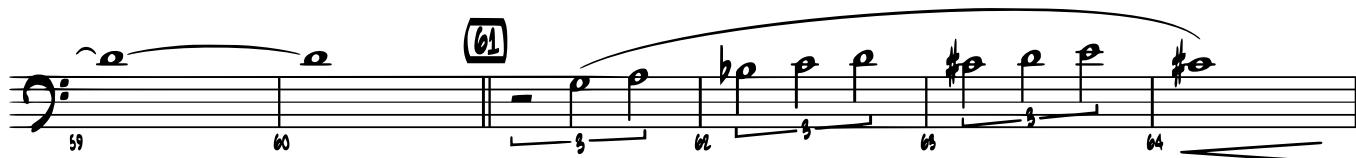
54

55

56

57

58



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3RD TROMBONE

BLACK ORPHEUS

The musical score consists of ten staves of 3rd Trombone music. The score begins with a dynamic of  $\text{mf}$  and includes measures 70 through 81. Staff 1 (measures 70-74) shows eighth-note patterns with slurs and grace notes. Staff 2 (measures 75-80) features sixteenth-note patterns with grace notes. Staff 3 (measures 81-86) contains eighth-note patterns with grace notes. Staff 4 (measures 87-92) shows eighth-note patterns with grace notes. Staff 5 (measures 93-98) features eighth-note patterns with grace notes. Staff 6 (measures 99-104) shows eighth-note patterns with grace notes. Staff 7 (measures 105-114) features eighth-note patterns with grace notes. Staff 8 (measures 115-119) shows eighth-note patterns with grace notes. Staff 9 (measures 120-124) features eighth-note patterns with grace notes. Staff 10 (measures 125-133) shows eighth-note patterns with grace notes. Measure 133 concludes with a long note and a dynamic of  $\text{ff}$ .

**Measure 70:**  $\text{mf}$

**Measure 75:**  $\text{mf}$

**Measure 80:**  $\text{mf}$

**Measure 85:**  $\text{mf}$

**Measure 90:**  $\text{mf}$

**Measure 95:**  $\text{mf}$

**Measure 100:**  $\text{mf}$

**Measure 105:**  $\text{mf}$

**Measure 110:**  $\text{mf}$

**Measure 115:**  $\text{mf}$

**Measure 120:**  $\text{mf}$

**Measure 125:**  $\text{mf}$

**Measure 130:**  $\text{ff}$

**Measure 135:** LONG DRAG

3rd TROMBONE

BLACK ORPHEUS

**SOLI**

154 155 156 157

158 159 160 161 162 163 164 165 166

**149** 150 151 152 153 154

155 156 157 158 159 160

**165** 166

**CRES. POCO A POCO**

167 168 169 170 171 172

**173** 174 175 176 177 178 179

**181** 182 183 184 185

**189** 190 191 192

**CRES. POCO A POCO**

**197**

S20 TROMBONE

BLACK ORPHEUS

2      3      4      5      6

**(205)**

**OPEN DRUM SOLO**  
1ST TIME ONLY

**(213)** **ON CUE**

**(218)**

**(226)**

**(234)**

**(238)**

**(244)**

**TO CONTINUE DRUM SOLO || ONWARD!**

3RD TROMBONE

BLACK ORPHEUS

(250)

(258)

SOLI w/ SAXES

(266)

(d=d)

**(281) AFRO-CUBAN FEEL (ABAKUA)**

(289)

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# BLACK ORPHEUS

4TH TROMBONE

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$



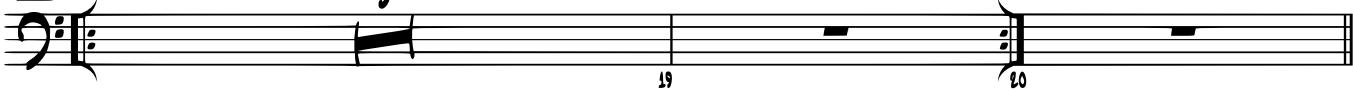
SAMBA  $\text{d} = \text{d} (120)$



(16) OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB

ONWARD!



(21) ON CUE



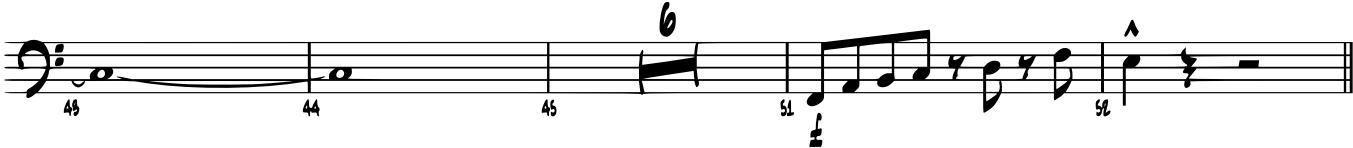
(29)



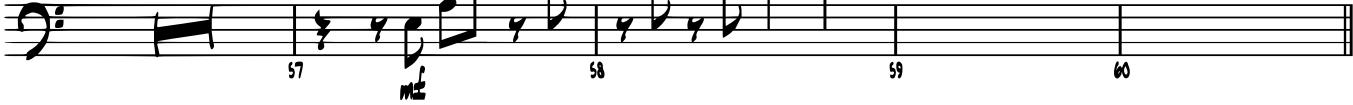
(37)



6



(53)



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(61) 4

(69) 7

71 72 73 74 75 76 77 78 79 80 81 82

(85) 86 87 88 89 90

91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106

6

## 4TH TROMBONE

## BLACK ORPHEUS

112 -

(117) **(125)** **(133)** **SOLI** **LONG DROP** **2** **LONG DROP** **3**

**BKGS. ON CUE (OPEN FOR SOLOS)**

**(149)**

**165** **166** **167** **168** **169**

(165)

CRES. POCO A POCO

(173) 2 2

(181) 3 3 (189) 4

(197) 7 (205) 2

OPEN DRUM SOLO  
1ST TIME ONLY

ONWARD! (218) ON CUE

TO CONTINUE DRUM SOLO

(226) 3 (234) 3

mf

6

## 4TH TROMBONE

## BLACK OEPHEUS

(250)



(258)

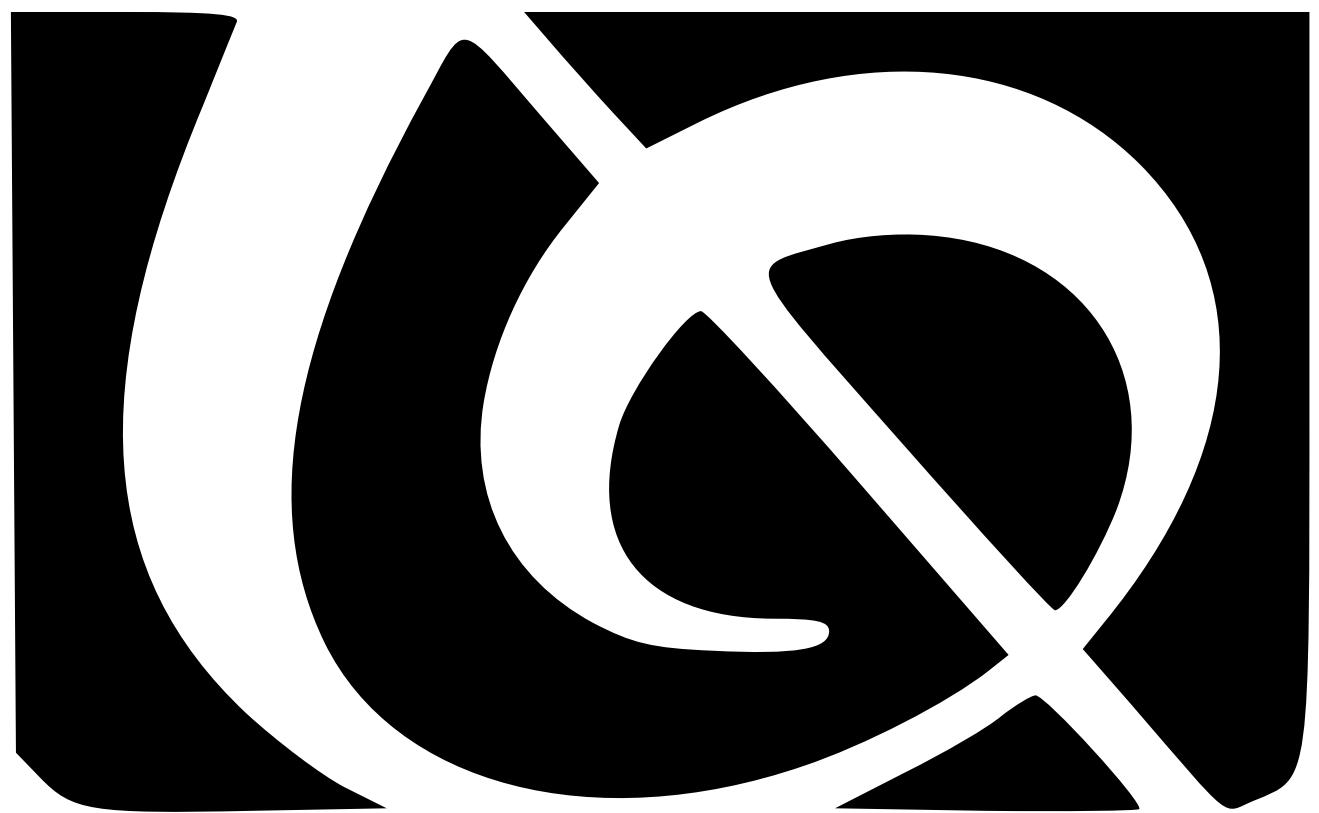


(d=d)

(281) AFROCUBAN FEEL (ABAKUA)



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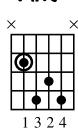
# BLACK ORPHEUS

## GUITAR CHORDS

By LUIZ BONFA  
Arranged by ERIC RICHARDS

Standard Jazz Chord Voicings (*The root is circled.*)

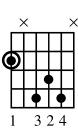
**MA7**



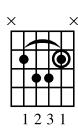
**Mi7**



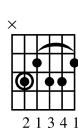
**6**



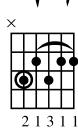
**13**



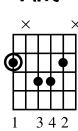
**9(#11)**



**7(b9)**



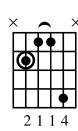
**MA7**



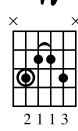
**Mi7**



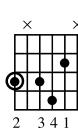
**6**



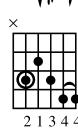
**6/9**



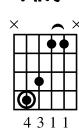
**7(#11)**



**7(b9)**



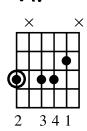
**MA7**



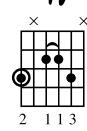
**Mi7**



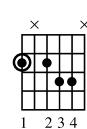
**mi7(b5)**



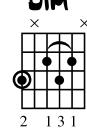
**6/9**



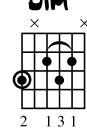
**7(b9)**



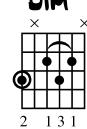
**7(#5)**



**7(#5)**



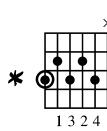
**dim7**



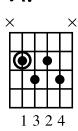
**7**



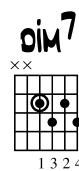
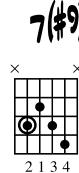
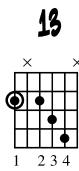
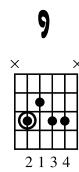
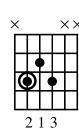
**9**



**mi7(b5)**



**13**



\* Do not play the root.

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# BLACK ORPHEUS

GUITAR

By LUIZ BONFA  
Arranged by ERIC RICHARDS

Afro-Cuban  $\text{d} = 120$

4

SAMBA  $\text{d} = \text{d} (120)$

SOLO AMi7

8 Mi7(b5)

E7(9) AMi7 8 Mi7(b5) E7(9)

REPEAT AO L18 ONWARD!

(16) OPT. OPEN RHYTHM SECTION GROOVE

AMi7 8 Mi7(b5) E7(9) AMi7

(21) ON CUE AMi7 8 Mi7(b5) E7(9) AMi7

(29) 8 Mi7(b5) E7(9) AMi7 Dm9 G7(9)

(37) Cmaj9 A7(9)/C $\sharp$  Dm9

G7(9) Cmaj9 GMi7 G $\flat$ B5(9) Fmaj9

Fmaj9 8 Mi7(b5) E7(9)

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## GUITAR

**F#Maj7(b5)**

(53) Am7      F/A      Bm7      E7(b9)      Am7

(61) Em7(b5)      E7(b9)      Em7(b5)

A7(b9)      Dm9      Em7      Dm9

Em7      Eb15(\$11)      Dm9 (69)      Dm7/C      Bm7(b5)      E7(b9)

Am7      Ab(\$5)      Am7/G      F#m19(b5)      F#Maj7(b5)

E7(b9)      Am7      B7/E      Am9 (85)      Bm7(b5) E7(\$5) Am9      Dm9 C7(\$5) Bm7(b5)

E7(b9)      E7(\$5)      Am9      Bm7(b5)      E7(b9)

(93) Am9      Dm9      F#Maj7/G Ab15(\$11) F#Maj7/G Bb15(\$11) Cm9

GUITAR

BLACK ORPHEUS

**101**

C<sub>Maj9</sub> A<sub>15(b9)</sub>/C<sub>#</sub> D<sub>mi7</sub>

D<sub>mi9</sub> E<sub>mi7</sub> F<sub>mi6</sub> G<sub>7(b9)</sub> A<sub>b9(b5)</sub>G<sub>7(b9)</sub> C<sub>Maj9</sub>

G<sub>mi11</sub> G<sub>b7(b9)</sub> G<sub>b15(\$11)</sub> F<sub>Maj9</sub> B<sub>mi7(b5)</sub>

B<sub>mi7(b5)</sub> B<sub>b7/E</sub> F<sub>b9(\$11)</sub>

2

**117**

A<sub>mi7</sub> E<sub>7(b9)</sub>A<sub>mi7</sub> B<sub>b15(\$11)</sub> A<sub>mi7</sub> E<sub>7(b9)</sub>A<sub>mi7</sub> B<sub>mi7(b5)</sub>

A<sub>mi7</sub> B<sub>mi7(b5)</sub> E<sub>7(\$5)</sub> F<sub>15</sub> E<sub>7(\$5)</sub> F<sub>7(b5)</sub>E<sub>mi7(b5)</sub>

E<sub>mi7(b5)</sub> F<sub>7(b5)</sub>E<sub>mi7(b5)</sub> A<sub>15(b9)</sub> E<sub>b7/A</sub>

D<sub>mi7</sub> E<sub>mi7</sub> D<sub>mi7 C<sub>#</sub> D<sub>mi7</sub> D<sub>mi7</sub></sub> E<sub>mi7/A</sub> D<sub>mi7</sub> E<sub>mi7/A</sub> D<sub>mi7</sub>

**133**

D<sub>mi7</sub> D<sub>mi7/C</sub> B<sub>mi7(b5)</sub> E<sub>7(b9)</sub> A<sub>mi7</sub> A<sub>b(\$5)</sub>

## GUITAR

AMi7/G      F#Mi7(b5)      FMa97(b5)

*sl2p*

*2*

E7(<sup>#9</sup>)

A Mi7

(149) BKGS. ON CUE (OPEN FOR SOLOS)

AMi9      BMi7(b5)      E7(<sup>#9</sup>/<sup>#5</sup>)      AMi9

BMi7(b5)      E7(<sup>#9</sup>/<sup>#5</sup>)      AMi9      DMi9      G7(<sup>#9</sup>/<sup>#5</sup>)

C Ma9      A13(b9)/C<sup>#</sup>      (165) DMi9      EMi7

FMi9      G7(<sup>#9</sup>/<sup>#5</sup>)      CMa9      GMi7      Gb13(<sup>#11</sup>)      FMa9

(173) BMi7(b5)      E7(<sup>#9</sup>)      FMa97(b5)

DMi9      CMa9      BMi7(b5)      Bb13(<sup>#11</sup>)      (181) AMi9      BMi7(b5)      E7(<sup>#9</sup>/<sup>#5</sup>)

AMi9      BMi7(b5)      E7(<sup>#9</sup>/<sup>#5</sup>)      (189) EMi7(b5)      Bb13(<sup>#11</sup>)

EMi7/A      Eb7/A      DMi9      EMi7      DMi9      EMi7      Eb13(<sup>#11</sup>)

GUITAR

**(197)** Dmi9      Dmi7/C      Bmi7(b5)      Bb15(b9)      Ami9

198      199      200      201

**(205)**

A $\flat$ (#5)      Ami7/G      F#Mi9(b5)      FMaj7(b5)

202      203      204      205

BACK TO **(149)** FOR MORE SOLOS

E7( $\frac{4}{4}$ )      Ami9      Bmi7(b5)      E7( $\frac{4}{4}$ )

207      208      209      210      211      212

**(213)** OPEN DRUM SOLO

1ST TIME ONLY

-1

**(218)** ff      ON CUE      C15( $\frac{4}{4}$ ) Bmi7(b5)      Ami9

219      220      221      222      223

**(226)**      Dmi9      Ab15( $\frac{4}{4}$ )      G15(b9)      C69

227      228      229      230

**(234)**      Dmi9      Eb15( $\frac{4}{4}$ ) Dmi9      D7/G Cmaj9

231      232      233      234

Gmi7      Gb15( $\frac{4}{4}$ )      Fmaj9      Fmaj7(b5)

235      236      237      238

**(250)** Ami7      Bb15      Ami7      Ami9      Bmi7(b5)      Ami7      Bmi7(b5)

239      240      241      242      243

Ami9      Cmaj7/G      G69      F69      E7( $\frac{4}{4}$ )

244      245      246      247      248

TO CONTINUE DRUM SOLO || ONWARD!

GUITAR

(258)

E<sup>b</sup>Mi7(b5)E<sup>b</sup>Mi7/AE<sup>b</sup>7/A A7(<sup>#9</sup>) A7(b9)D<sup>b</sup>Mi7E<sup>b</sup>Mi7D<sup>b</sup>Mi7E<sup>b</sup>Mi7 D<sup>b</sup>Mi7B<sup>b</sup>7(b5)(#11)A9(<sup>#5</sup>) D<sup>b</sup>Mi7

(260)

D<sup>b</sup>Mi7/CB<sup>b</sup>Mi7(b5)

E7(b9)

A<sup>b</sup>Mi7C<sup>b</sup>/G<sup>#</sup>A<sup>b</sup>Mi7/GF<sup>#</sup>Mi9(b5)F<sup>b</sup>Mi9(b5)E7(<sup>#9</sup>)

(d=d)

## (281) AFROCUBAN FEEL (ABAKUA)

D<sup>b</sup>Mi9C<sup>b</sup>Mi9B<sup>b</sup>Mi9A<sup>b</sup>Mi9D<sup>b</sup>Mi9E<sup>b</sup>Mi7A<sup>b</sup>Mi7C15 C<sup>#</sup>15 D15D<sup>b</sup>Mi9C<sup>b</sup>Mi9B<sup>b</sup>Mi9A<sup>b</sup>Mi9D<sup>b</sup>Mi9E7(<sup>#9</sup>)A<sup>b</sup>Mi7C15 C<sup>#</sup>15 D15

(289)

D<sup>b</sup>Mi9C<sup>b</sup>Mi9B<sup>b</sup>Mi9A<sup>b</sup>Mi9D<sup>b</sup>Mi9E<sup>b</sup>Mi7A<sup>b</sup>Mi7C15 C<sup>#</sup>15 D15D<sup>b</sup>Mi9C<sup>b</sup>Mi9B<sup>b</sup>Mi9A<sup>b</sup>Mi9D<sup>b</sup>Mi9

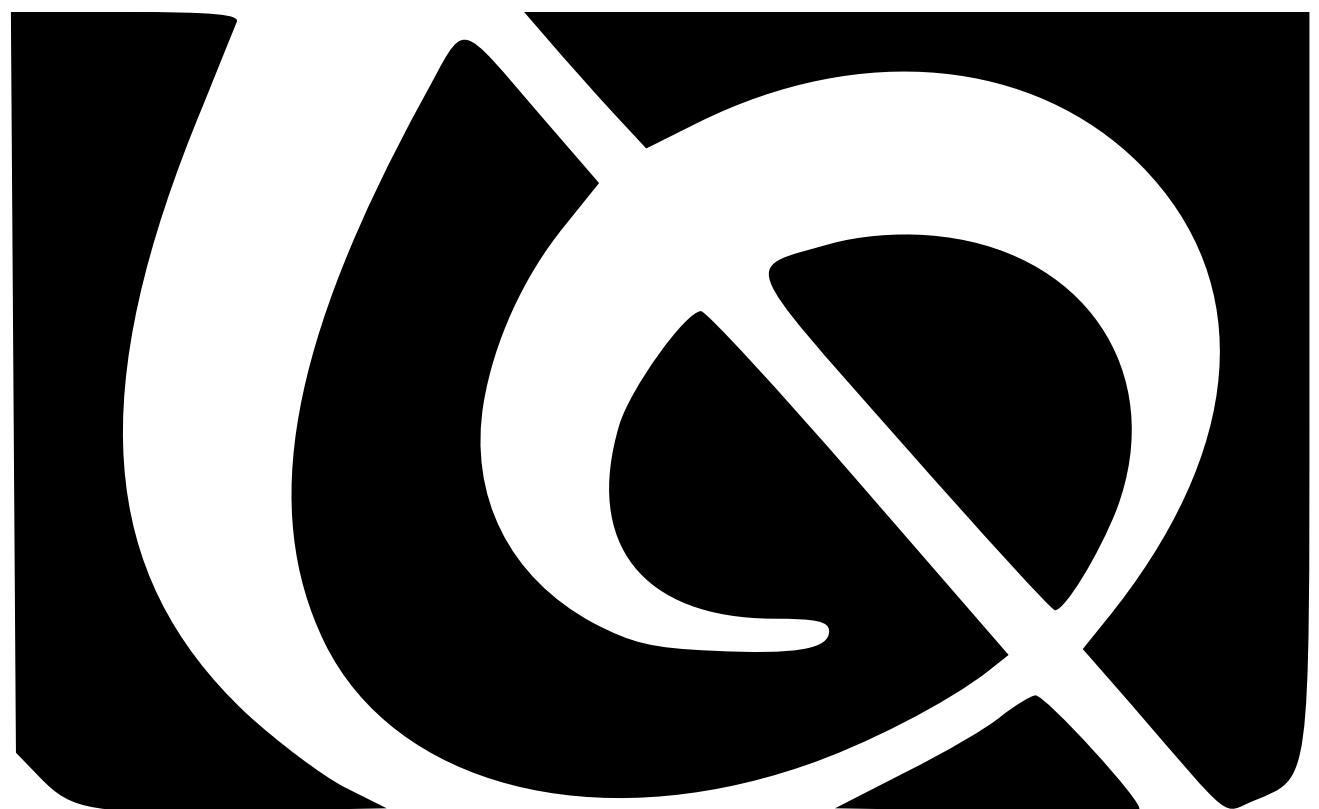
E7(b9)

A<sup>b</sup>Mi7E<sup>b</sup>Mi9/G<sup>#</sup>(#11)B<sup>b</sup>Mi9D<sup>b</sup>Mi9

E7(b9)

A<sup>b</sup>Mi7E<sup>b</sup>Mi9/G<sup>#</sup>(#11)

# Alfred



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# BLACK ORPHEUS

PIANO

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

Dm9 CMA9 B $\flat$ MA9 Am9 Dm9 Em7

Am7 C13 C $\sharp$ 13 D13 Dm9 CMA9 B $\flat$ MA9 Am9 Dm9 E7( $\sharp$ 9)

**SAMBA**  $\text{d} = \text{d} (120)$

CUE: GTR. Am7

Am7 8M7(b5) 10 11 E7( $\sharp$ 9)

16 OPT. OPEN RHYTHM SECTION GROOVE REPEAT AD LIB || ONWARD!

PLAY Am7 17 18 19 20 E7( $\sharp$ 9) E7( $\sharp$ 9)

21 ON CUE Am7 22 23 24 25 26 27 28 29 Am7 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98

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## PIANO

Piano sheet music for the piece "Black Orpheus". The music is arranged in 12 staves, each with a treble clef and a key signature of one sharp (F#). The measures are numbered at the bottom of each staff.

**Measures 44-50:** F#Maj7, Bm7(b5), E7(b9), F#Maj7(b5)

**Measures 51-55:** (61) Em7(b5), Am7, F/A, Bm7

**Measures 56-60:** E7(b9), Am7, Bm7(b5), E7(b9)

**Measures 61-66:** (61) Em7(b5), A7(b9), Dm9, Em7

**Measures 67-71:** Dm9, Em7, Eb13(##11), Dm9, (69) Dm7/C, Bm7(b5)

**Measures 72-76:** E7(b9), Am7, Ab(##5), Am7/G, F#Maj9(b5)

**Measures 77-83:** F#Maj7(b5), E7(b9), Am7

**Measures 84-87:** B7/E, Am9, (85) Bm7(b5), E7(##5), Am9, Dm9, C7(##5), Bm7(b5)

**Measures 88-92:** E7(b9), E7(##5), Am9, Bm7(b5), E7(b9)

**Measures 93-96:** (93) Am9, Dm9, F#Maj7/G, Ab13(##11), F#Maj7/G, Bb13(##11), Cmaj9

PIANO

BLACK ORPHEUS

**CMA9**

**A15(b9)/C#**

**(101)** **Dm7**

**Dm9** **Em7** **Fm16** **G7(b9)** **Ab9(b5)/G7(b9)** **CMA9**

**Gm11** **Gb7(b9)** **Gb15(\$11)** **FMA9** **Bm7(b5)**

**8b7/E** **F6/9(\$11)** **2**

**(117)** **Am7** **E7(b9)Am7** **8b15(\$11)** **Am7** **E7(b9)Am7** **8m7(b5)**

**Am7** **Bm7(b5)** **E7(\$5)** **F15** **E7(\$5)** **E7(b5)Em7(b5)**

**(125)** **F7(b5)Em7(b5)** **A15(b9)** **E7/A**

**Dm7** **Em7** **Dm7 C#Dm7 Dm7** **Em7/A Dm7** **Em7/A Dm7**

**(133)** **Dm7** **Em7/C** **Bm7(b5)** **E7(b9)** **Am7**

**Ab(\$5)** **Am7/G** **F#M157(b5)** **FMA97(b5)**

sfz p

**(149)** 8KOS. ON CUE (OPEN FOR SOLOS) **A Mi9** **B Mi7(b5)** **E7(\$9)** **E7(\$9)** **A Mi9**

**8 Mi7(b5)** **E7(\$9)** **A Mi9** **D Mi9** **G7(\$9)**

**C Ma9** **A 15(b9)/C#** **D Mi9** **E Mi7**

**F Mi9** **G7(\$9)** **C Ma9** **G Mi7** **G 15(\$11)** **F Ma9**

**(173)** **B Mi7(b5)** **E7(\$9)** **F Ma9 7(b5)**

**D Mi9** **C Ma9** **B Mi7(b5)** **B 15(\$11)** **A Mi9** **B Mi7(b5)**

**E7(\$9)** **A Mi9** **B Mi7(b5)** **E7(\$9)** **E7(\$9)** **(189) E Mi7(b5)**

**B 15(\$11)** **E Mi7/A** **E7/A** **D Mi9** **E Mi7** **D Mi9**

**E Mi7** **E 15(\$11)** **(197) D Mi9** **D Mi7/C** **B Mi7(b5)** **B 15(b9)** **A Mi9**

PIANO

**205**

$A^b\text{M}7(\#5)$        $A\text{M}7/G$        $F^{\#}\text{M}19(b5)$        $F\text{M}19\text{7}(b5)$

202      203      204      205      206

BACK TO (149) FOR MORE SOLOS

$E7(\#5)$        $A\text{M}9$        $B\text{M}17(b5)$        $E7(\#5)$

207      208      209      210      211      212

OPEN DRUM SOLO  
1ST TIME ONLY

(213)

TO CONTINUE DRUM SOLO || ONWARD!

213      214      215      216      217

(218) ON CUE

$C19(\#11)$   $B\text{M}17(b5)$        $A\text{M}9$

219      220      221      222      223

(226)

$D\text{M}9$        $A^b\text{B}19(\#11)$        $G19(b9)$        $C69$

227      228      229      230

3

231

(234)

$D\text{M}9$        $E^b\text{B}19(\#11)$   $D\text{M}9$        $D^b7/G$   $C\text{M}19$

$G\text{M}7$        $G^b\text{B}19(\#11)$        $F\text{M}19$        $F\text{M}19\text{7}(b5)$

235      236      237      238

239      240      241      242

7

243

(250)

$A\text{M}7$        $B^b\text{B}19$        $A\text{M}7$        $A\text{M}9$        $B\text{M}17(b5)$        $A\text{M}7$        $B\text{M}17(b5)$

251      252      253      254      255

PIANO

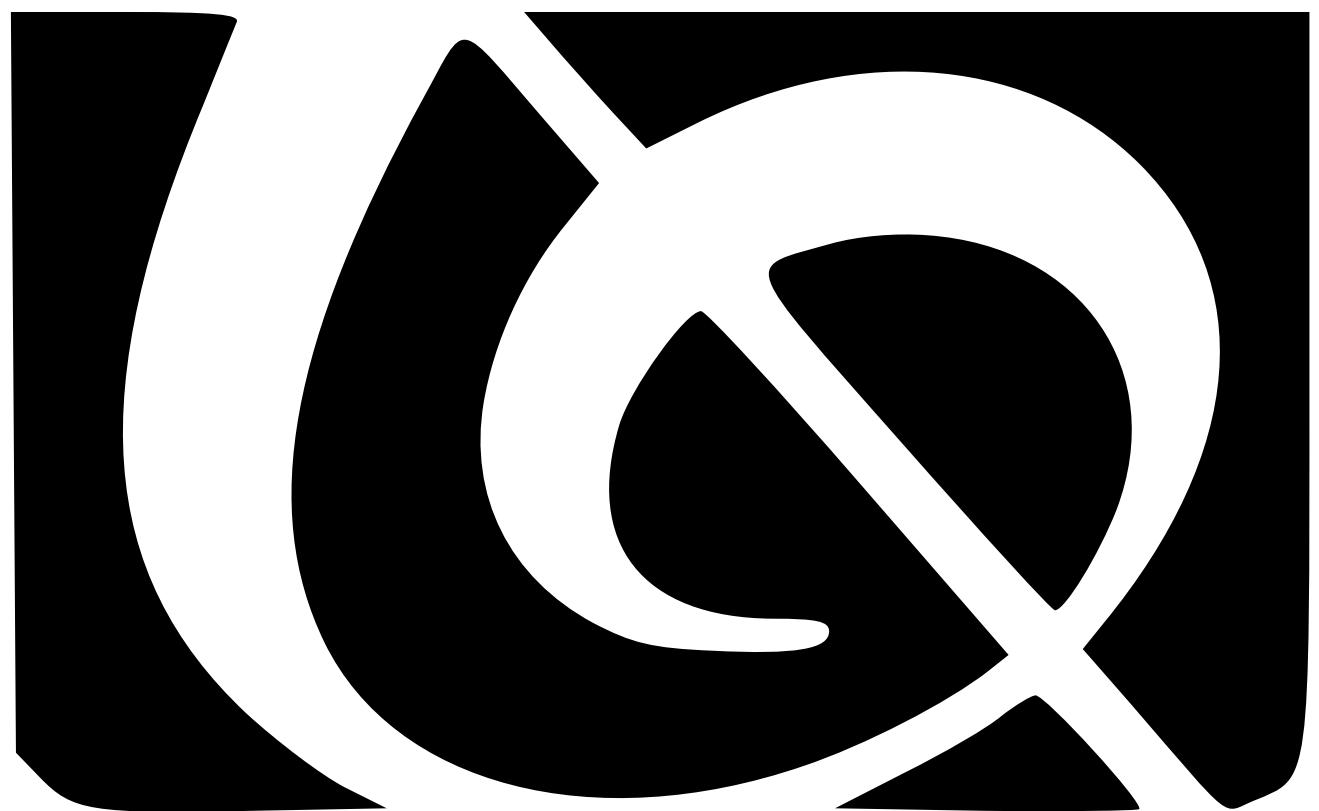
**258**

(d=d)

**(281) AFROCUBAN FEEL (ABAKUA)**

**289**

**Alfred**



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# BLACK ORPHEUS

BASS

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$



SAMBA  $\text{d} = \text{d} (120)$

PLAY ONLY IF NO GUITAR.

$\text{Ami7}$



$\text{E7}^{(\#5)}$

$\text{Ami7}$

$\text{Bm7(b5)}$

PLAY

[16] OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB

ONWARD!



[21] ON CUE  
 $\text{Ami7}$

$\text{Bm7(b5)}$

$\text{E7}^{(\#5)}$

$\text{Ami7}$



$\text{Bm7(b5)}$

$\text{E7}^{(\#5)}$

[29]  
 $\text{Ami7}$

$\text{Dm9}$

$\text{G7}^{(\#5)}$



$\text{Cmaj9}$

$\text{A7}^{(\#9)}/\text{C}^{\#}$

[37]

$\text{Dm9}$



$\text{G7}^{(\#9)}$

$\text{Cmaj9}$

$\text{Gmi7}$

$\text{G}^{(\flat)}\text{B9}^{(\#11)}$

$\text{Fmaj9}$



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## BASS

Bass clef, common time.

44:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $F\text{maj7(b5)}$   
 45:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $F\text{maj7(b5)}$   
 46:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $F\text{maj7(b5)}$   
 47:  $E\text{mi7}$ ,  $F/A$ ,  $B\text{mi7}$   
 48:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 49:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$

50:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 51:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 52:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 53:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 54:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 55:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$

56:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 57:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 58:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 59:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 60:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$

61:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$

62:  $A7(b9)$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 63:  $A7(b9)$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 64:  $A7(b9)$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 65:  $A7(b9)$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 66:  $A7(b9)$ ,  $A\text{mi7}$ ,  $A\text{mi7}$

67:  $E\text{mi7(b5)}$ ,  $E\text{mi7/C}$ ,  $B\text{mi7(b5)}$   
 68:  $E\text{mi7(b5)}$ ,  $E\text{mi7/C}$ ,  $B\text{mi7(b5)}$   
 69:  $E\text{mi7(b5)}$ ,  $E\text{mi7/C}$ ,  $B\text{mi7(b5)}$   
 70:  $E\text{mi7(b5)}$ ,  $E\text{mi7/C}$ ,  $B\text{mi7(b5)}$   
 71:  $E\text{mi7(b5)}$ ,  $E\text{mi7/C}$ ,  $B\text{mi7(b5)}$

72:  $E\text{mi7(b5)}$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 73:  $E\text{mi7(b5)}$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 74:  $E\text{mi7(b5)}$ ,  $A\text{mi7}$ ,  $A\text{mi7}$   
 75:  $E\text{mi7(b5)}$ ,  $A\text{mi7/G}$ ,  $A\text{mi7/G}$   
 76:  $E\text{mi7(b5)}$ ,  $A\text{mi7/G}$ ,  $A\text{mi7/G}$

77:  $F\text{maj7(b5)}$ ,  $E7(b9)$ ,  $A\text{mi7}$   
 78:  $F\text{maj7(b5)}$ ,  $E7(b9)$ ,  $A\text{mi7}$   
 79:  $F\text{maj7(b5)}$ ,  $E7(b9)$ ,  $A\text{mi7}$   
 80:  $F\text{maj7(b5)}$ ,  $E7(b9)$ ,  $A\text{mi7}$   
 81:  $F\text{maj7(b5)}$ ,  $E7(b9)$ ,  $A\text{mi7}$

82:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 83:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 84:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 85:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$   
 86:  $E\text{mi7(b5)}$ ,  $E7(b9)$ ,  $E\text{mi7(b5)}$

87:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $B\text{mi7(b5)}$   
 88:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $B\text{mi7(b5)}$   
 89:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $B\text{mi7(b5)}$   
 90:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $B\text{mi7(b5)}$   
 91:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $B\text{mi7(b5)}$

92:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $C\text{maj9}$   
 93:  $E\text{mi7(b5)}$ ,  $A\text{mi9}$ ,  $C\text{maj9}$

- 3 -

**A<sup>b</sup>9/(b9) / C<sup>#</sup>** (101) Dm7

**F#m9**

**Bm7(b5)**

**Bb7/E**

**F#9/(#11)** (117)

**A#m7**

(125)

(133)

**3**

**BASS**

(149) *8KODS. ON CUE (OPEN FOR SOLOS)*

AM19      BMi7(b5)      E7(<sup>#9</sup>)  
 150      151      152      153      154

AM19      DMi9      G7(<sup>#9</sup>)  
 155      156      157      158      159      160

CMA19      A19(b9)/C#      DMI9      EM17  
 161      162      163      164      165      166

FMI9      G7(<sup>#9</sup>)      CMA19      GM17      Gb19(<sup>#11</sup>)      FM19  
 167      168      169      170      171      172

(173) *8Mi7(b5)*      E7(<sup>#9</sup>)      FM19*7(b5)*  
 174      175      176      177      178

DM19      CMA19      BMi7(b5)      Gb19(<sup>#11</sup>)      AM19      BMi7(b5)      E7(<sup>#9</sup>)  
 179      180      181      182      183      184

AM19      BMi7(b5)      E7(<sup>#9</sup>)      EM19*7(b5)*      Gb19(<sup>#11</sup>)  
 185      186      187      188      189

EM17/A      Eb7/A      DM19      EM17      DM19      EM17      Eb19(<sup>#11</sup>)  
 190      191      192      193      194      195      196

(197) DM19      DM17/C      BMi7(b5)      Gb19(b9)      AM19      Ab(<sup>#5</sup>)  
 197      198      199      200      201      202

AM17/G      F#M19(b5)      FM19*7(b5)*      E7(<sup>#9</sup>)  
 203      204      205      206      207      208

BASS

BLACK ORPHEUS

**Am<sup>9</sup>**                    **Bm7(b5)**                    **E7** **(<sup>#9</sup>)**

**BACK TO (149)  
FOR MORE SOLOS****(213) OPEN DRUM SOLO****TO CONTINUE DRUM SOLO || ONWARD!****(218) ON CUE**

**3**                    **(226)**

**(234)**

**6**

**(250)**

BASS

**(258)**

258 259 260 261 262 263 264 265 266 267

**(266)** **Dm7/C**

268 269 270 271 272

**Gm7(b5)** **E7(b9)** **Am7** **C+/G#** **Am7/G**

268 269 270 271 272

**F#Maj7(b5)** **F#Maj7(b5)**

273 274 275 276 277

**(d=d)** **(281) AFROCUBAN FEEL (ABAKUA)**

278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298

**(289)**

288 289 290 291 292 293

**fff**

294 295 296 297 298

# Alfred



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# BLACK ORPHEUS

## DRUMS

By LUIZ BONFA  
Arranged by ERIC RICHARDS

AFRO-CUBAN  $\text{d} = 120$

Drum sheet music for Afro-Cuban style. It includes parts for Cowbell and H.H./Toms. The tempo is  $\text{d} = 120$ . The music consists of two measures followed by a repeat sign, then continues with a measure ending in a fermata. The H.H./Toms part features a sustained note with a grace note.

SAMBA  $\text{d} = \text{d} (120)$

Drum sheet music for Samba style. It includes a single measure of Hi-Hat patterns. The tempo is  $\text{d} = \text{d} (120)$ .

Drum sheet music for Samba style. It includes a measure of Hi-Hat patterns followed by a section labeled "BIG FILL  $\text{d}$ ". The tempo is  $\text{d} = \text{d} (120)$ .

OPT. OPEN RHYTHM SECTION GROOVE  
RIDE/SNARE

Drum sheet music for an optional open rhythm section groove. It includes a measure of B.D./H.H. patterns followed by a section labeled "SIMILE 'HIGH ENERGY' SAMBA". The tempo is  $\text{d} = \text{d} (120)$ . The section ends with "REPEAT AD LIB" and "ONWARD!"

Drum sheet music for measure 21. It includes a measure of B.D./H.H. patterns followed by a section labeled "(8)" and "ON CUE". The tempo is  $\text{d} = \text{d} (120)$ .

Drum sheet music for measure 29. It includes a measure of B.D./H.H. patterns followed by a section labeled "(8)". The tempo is  $\text{d} = \text{d} (120)$ .

Drum sheet music for measure 37. It includes a measure of B.D./H.H. patterns followed by a section labeled "(8)". The tempo is  $\text{d} = \text{d} (120)$ .

Drum sheet music for measures 45 through 50. It consists of five measures of B.D./H.H. patterns.

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## DRUMS

## BLACK ORPHEUS

**(53)**

51 52 53 54 55 56 57 58 59 60

**SIMILE "HIGH ENERGY" SAMBA**

55 56 57 58 59 60

*M.F.*

**(61)**

61 62 63 64 65 66 67

**(69)**

68 69 70 71 72 73 74

75 76 77 78 79 80 81 82

**(85)**

83 84 85 86 87 88

**(93)**

89 90 91 92 93 94

95 96 97 98 99 100

**(101)**

101 102 103 104 105 106

107 108 109 110 111 112

## DRUMS

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 BIG FILL 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166

**(117)**

**(125)**

**(133)**

**BIG FILL**

**(149) BKGS. ON CUE (OPEN FOR SOLOS)**

**(165)**

## DRUMS

Drum score for measures 167-172. The score consists of two staves. Measure 167: Both staves have six eighth notes. Measure 168: Both staves have six eighth notes. Measure 169: Both staves have six eighth notes. Measure 170: Both staves have six eighth notes. Measure 171: Both staves have six eighth notes. Measure 172: Both staves have six eighth notes.

**(173)**

Drum score for measures 174-180. The score consists of two staves. Measure 174: Both staves have six eighth notes. Measure 175: Both staves have six eighth notes. Measure 176: Both staves have six eighth notes. Measure 177: Both staves have six eighth notes. Measure 178: Both staves have six eighth notes. Measure 179: Both staves have six eighth notes. Measure 180: Both staves have six eighth notes.

**(181)**

Drum score for measures 182-188. The score consists of two staves. Measure 182: Both staves have six eighth notes. Measure 183: Both staves have six eighth notes. Measure 184: Both staves have six eighth notes. Measure 185: Both staves have six eighth notes. Measure 186: Both staves have six eighth notes. Measure 187: Both staves have six eighth notes. Measure 188: Both staves have six eighth notes.

**(189)**

Drum score for measures 190-196. The score consists of two staves. Measure 190: Both staves have six eighth notes. Measure 191: Both staves have six eighth notes. Measure 192: Both staves have six eighth notes. Measure 193: Both staves have six eighth notes. Measure 194: Both staves have six eighth notes. Measure 195: Both staves have six eighth notes. Measure 196: Both staves have six eighth notes.

**(197)**

Drum score for measures 198-204. The score consists of two staves. Measure 198: Both staves have six eighth notes. Measure 199: Both staves have six eighth notes. Measure 200: Both staves have six eighth notes. Measure 201: Both staves have six eighth notes. Measure 202: Both staves have six eighth notes. Measure 203: Both staves have six eighth notes. Measure 204: Both staves have six eighth notes.

**(205)**

BACK TO **(149)** FOR MORE SOLOS

Drum score for measures 206-212. The score consists of two staves. Measure 206: Both staves have six eighth notes. Measure 207: Both staves have six eighth notes. Measure 208: Both staves have six eighth notes. Measure 209: Both staves have six eighth notes. Measure 210: Both staves have six eighth notes. Measure 211: Both staves have six eighth notes. Measure 212: Both staves have six eighth notes.

**OPEN DRUM SOLO**

**(213)**

**TO CONTINUE DRUM SOLO || ONWARD!**

*BRING IT DOWN*

Drum score for measures 214-217. The score consists of two staves. Measure 214: Both staves have six eighth notes. Measure 215: Both staves have six eighth notes. Measure 216: Both staves have six eighth notes. Measure 217: Both staves have six eighth notes.

**(218)**

**ON CUE**

Drum score for measures 219-225. The score consists of two staves. Measure 219: Both staves have six eighth notes. Measure 220: Both staves have six eighth notes. Measure 221: Both staves have six eighth notes. Measure 222: Both staves have six eighth notes. Measure 223: Both staves have six eighth notes. Measure 224: Both staves have six eighth notes. Measure 225: Both staves have six eighth notes.

**(226)**

Drum score for measures 227-233. The score consists of two staves. Measure 227: Both staves have six eighth notes. Measure 228: Both staves have six eighth notes. Measure 229: Both staves have six eighth notes. Measure 230: Both staves have six eighth notes. Measure 231: Both staves have six eighth notes. Measure 232: Both staves have six eighth notes. Measure 233: Both staves have six eighth notes.

**(234)**

Drum score for measures 235-240. The score consists of two staves. Measure 235: Both staves have six eighth notes. Measure 236: Both staves have six eighth notes. Measure 237: Both staves have six eighth notes. Measure 238: Both staves have six eighth notes. Measure 239: Both staves have six eighth notes. Measure 240: Both staves have six eighth notes.

## DRUMS

241 242 243 244 245 246

(250)

247 248 249 250 251 252

253 254 255 256 257

(258)

259 260 261 262 263 264 265

(266)

267 268 269 270 271 272 273

274 275 276 277 278

2

(d=d) (281) AFROCUBAN FEEL (ABAKUA)

COWBELL H.H./TOMS

280 281 282 283

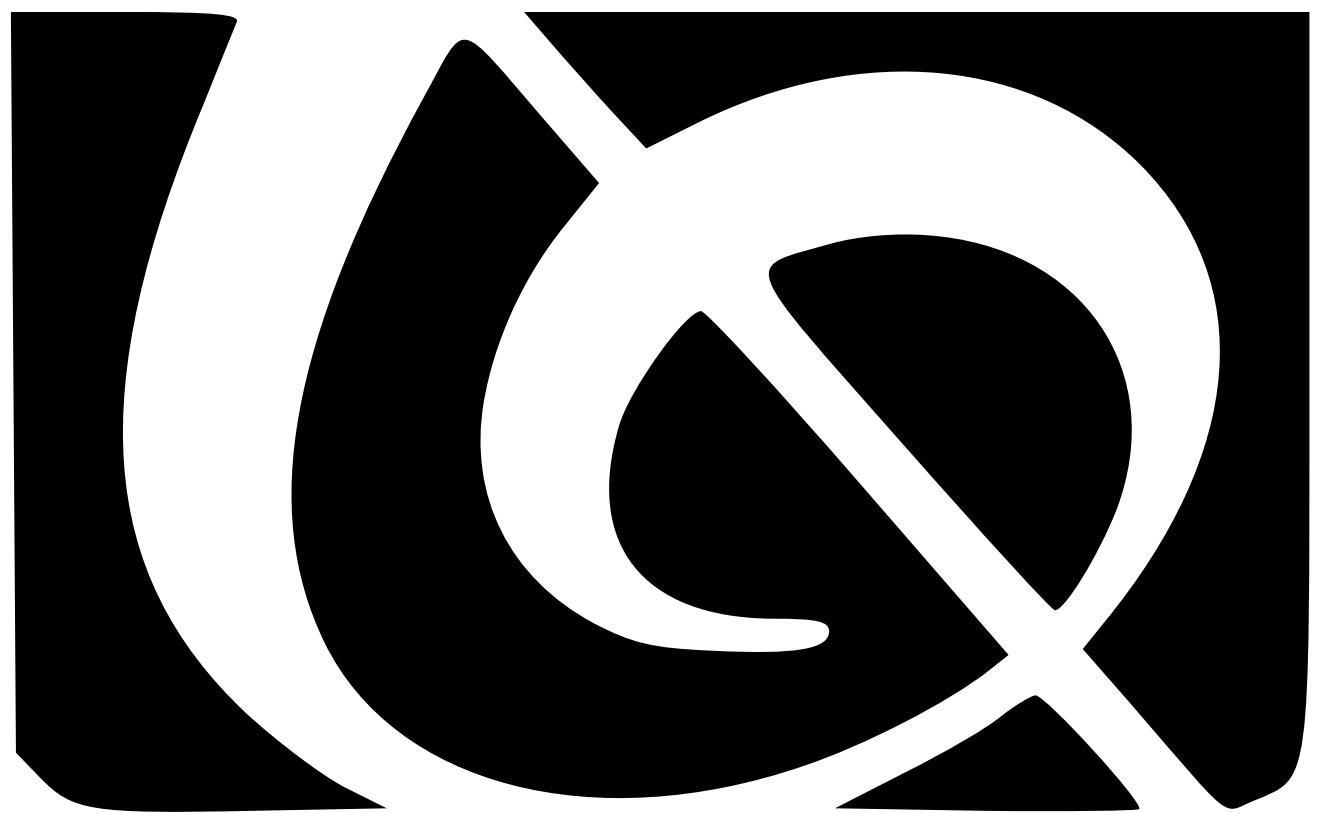
284 285 286 287 288

(289)

289 290 291 292 293

294 295 296 297 298

# Alfred



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