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Black Orpheus

Music by LUIZ BONFA
Arranged by ERIC RICHARDS

PREMIER JAZZ SERIES

Belwin JAZZ
a division of Alfred

INSTRUMENTATION

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

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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.

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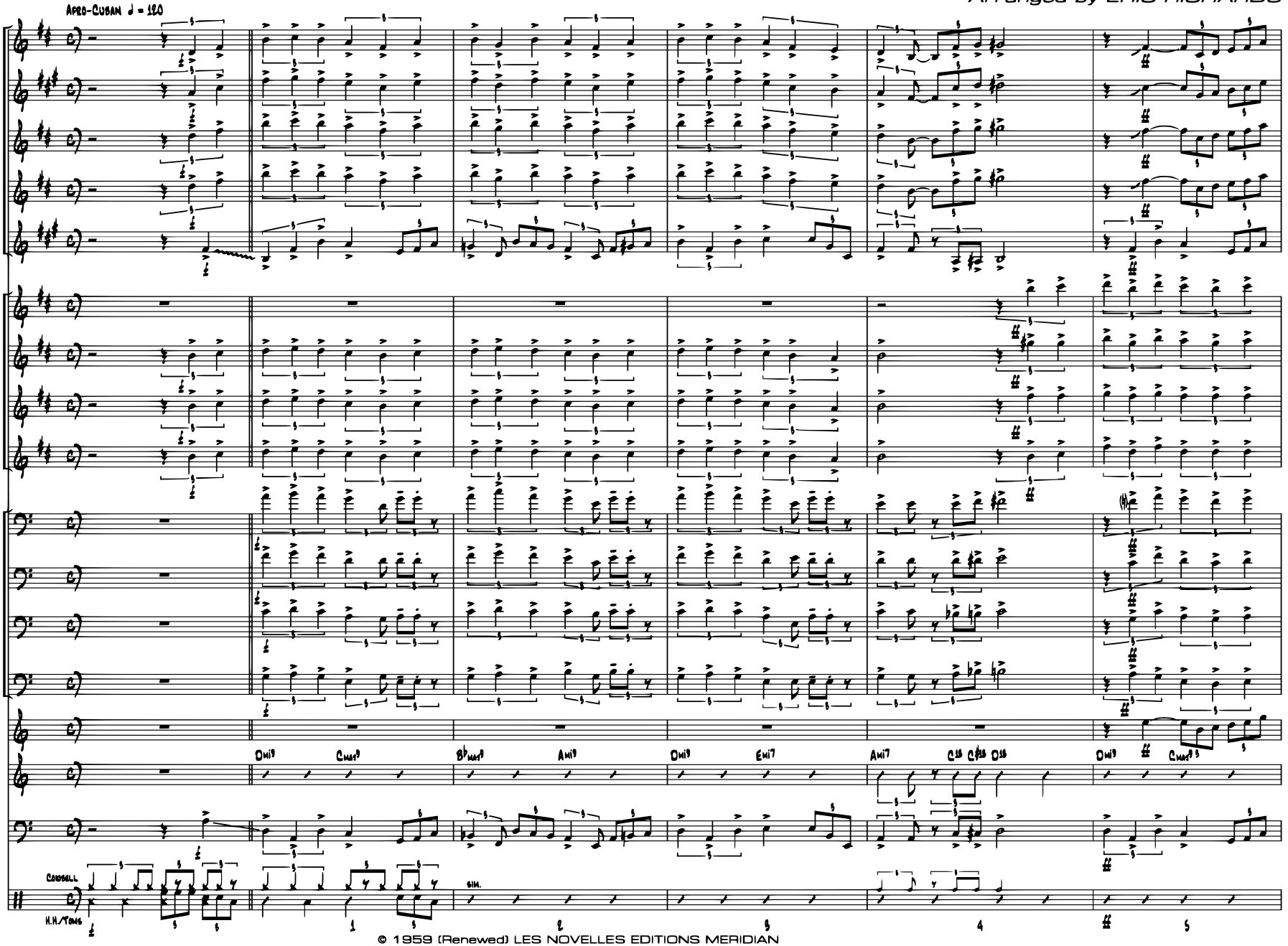
CONDUCTOR
24859S

BLACK ORPHEUS

By LUIZ BONFA
Arranged by ERIC RICHARDS



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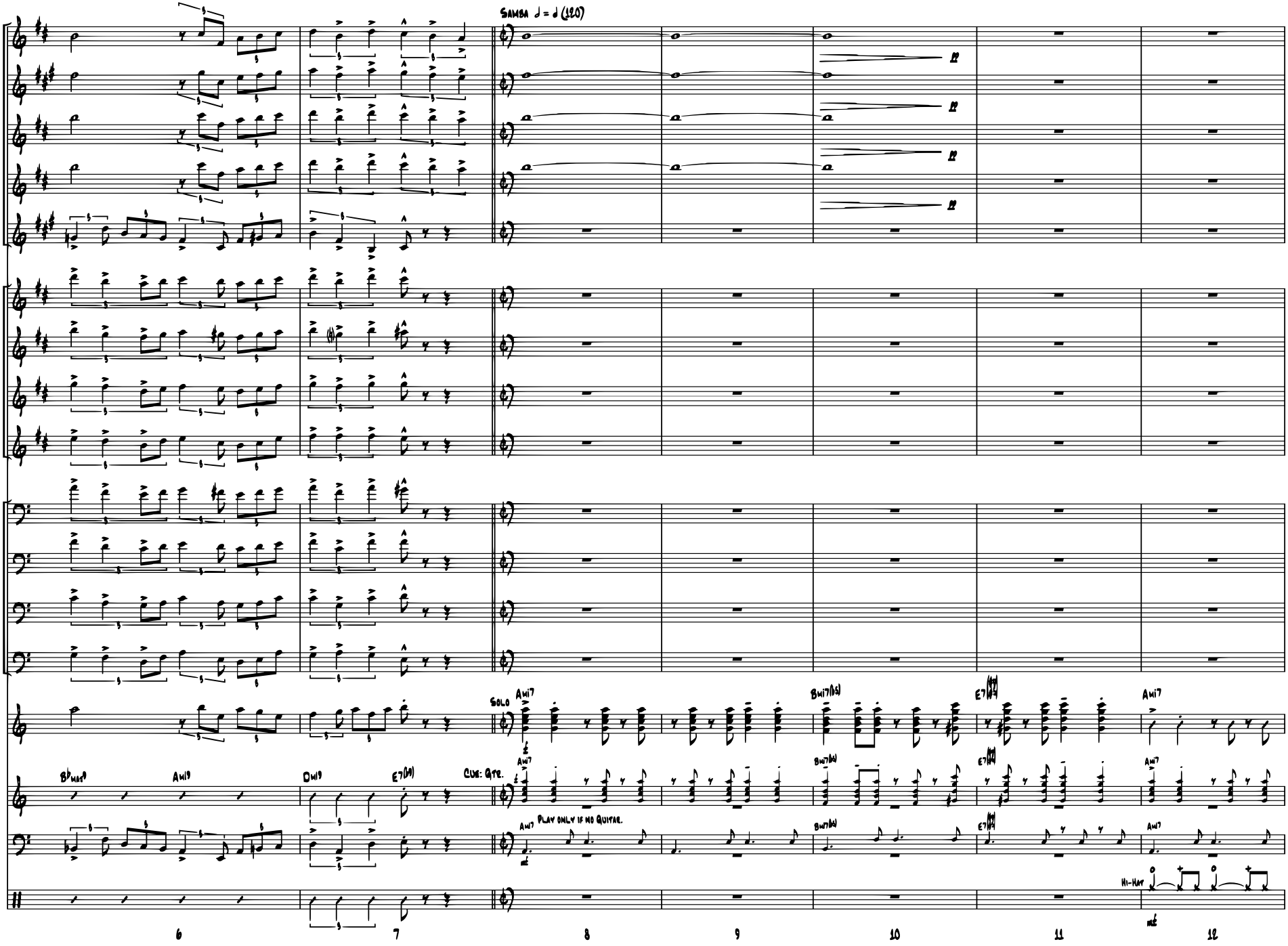

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16 Opt. open Rhythm Section groove

Repeat ad lib

Onward!

Sop. 1

Alto 1

Tenor 1

N.V. - Guagi Hoen

Tenor 2

N.V. - Guagi Hoen

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Flugelhorn (opt. Tpt. w/ Bucket Mute)

N.V. - Guagi Hoen

Tbn. 1

N.V. - Guagi Hoen

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Bmi7(b5) E7 Ami7 Bmi7(b5) E7 E7

Pno.

Play Ami7 Bmi7(b5) E7 E7

Bass

Bmi7(b5) Play Ami7 Bmi7(b5) E7 E7

Drums

Big Fill 3 Ride/Snare Similar "High Energy" Samba

S.D./H.H.

13 14 15 16 17 18 19 20

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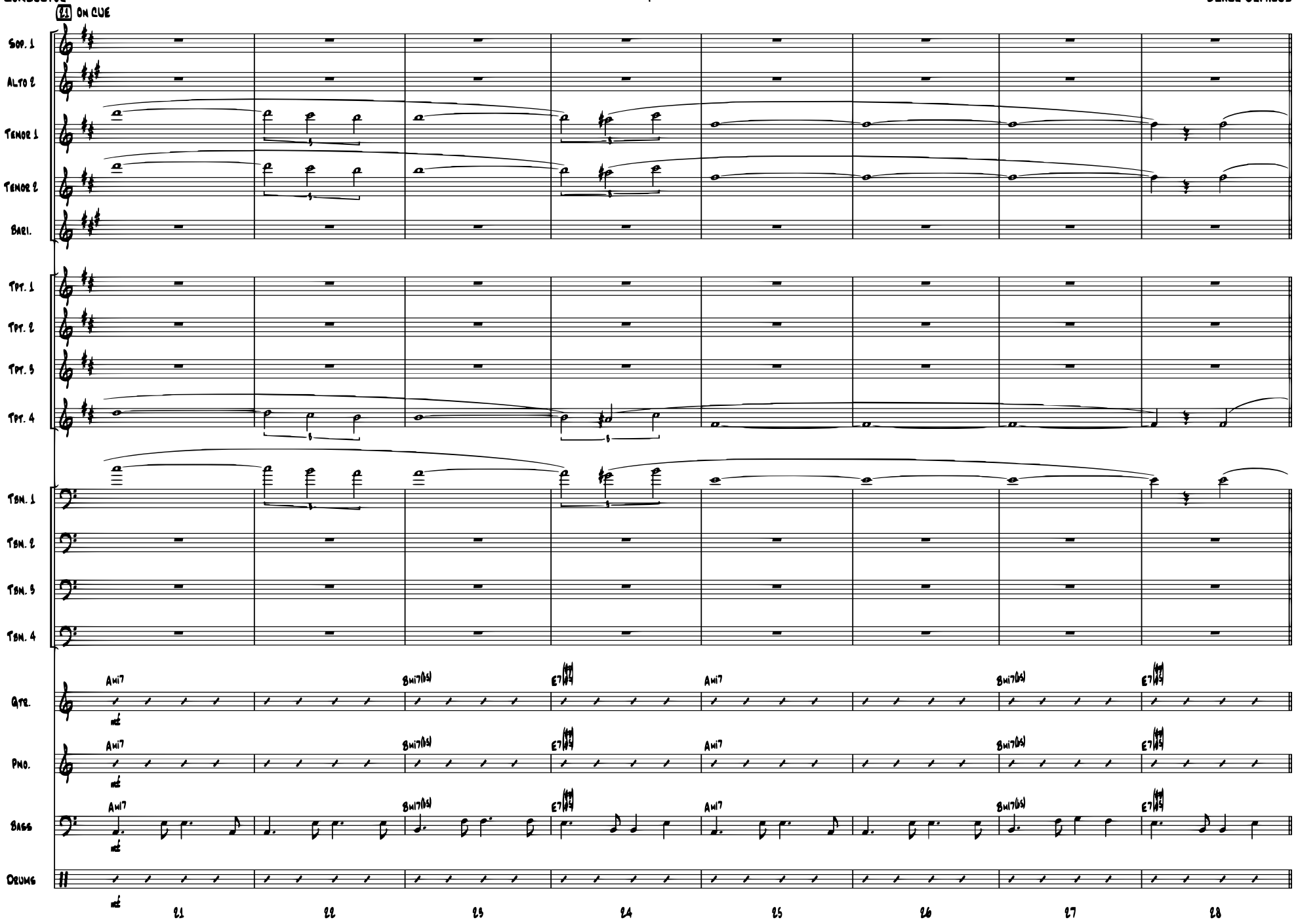

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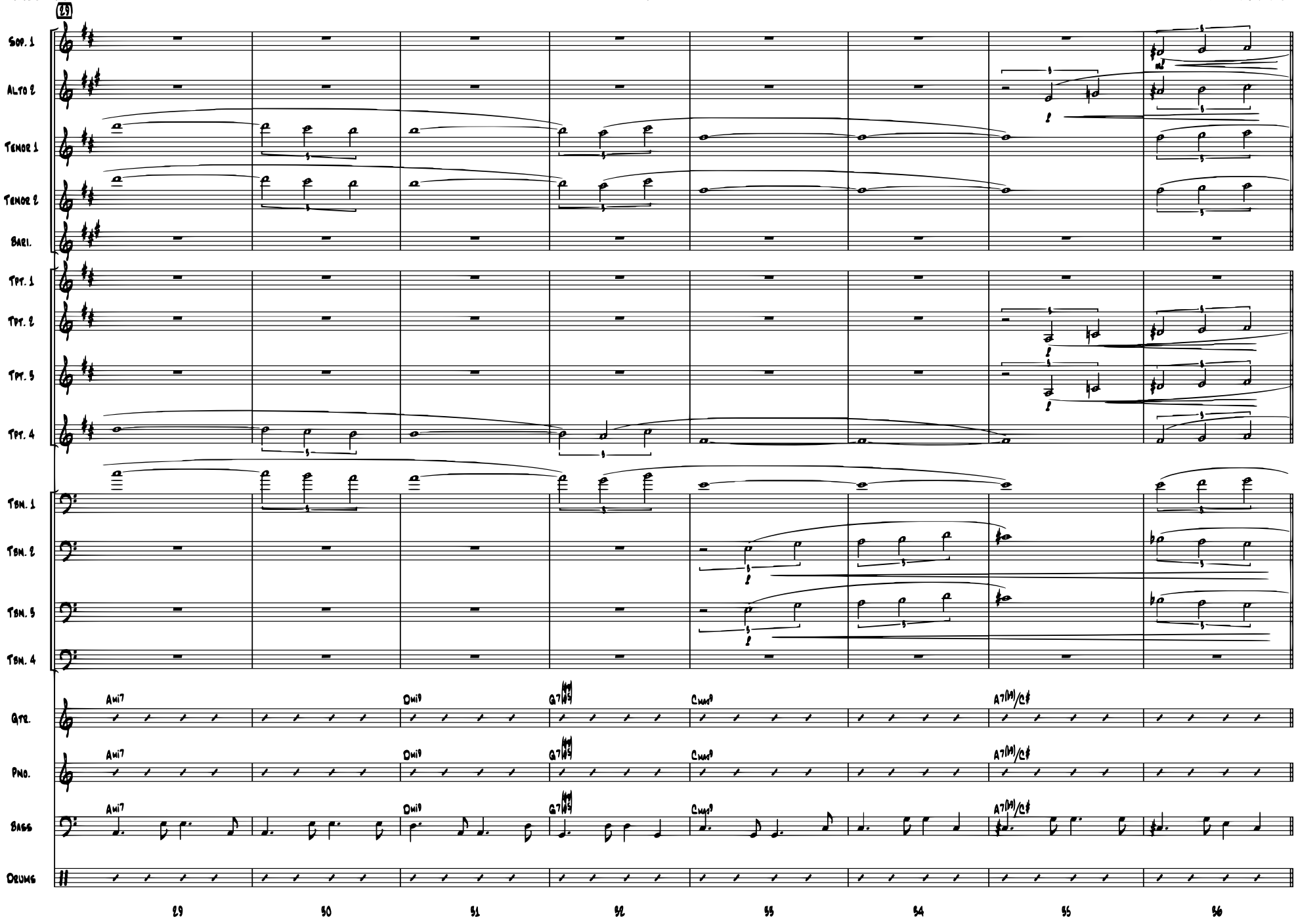

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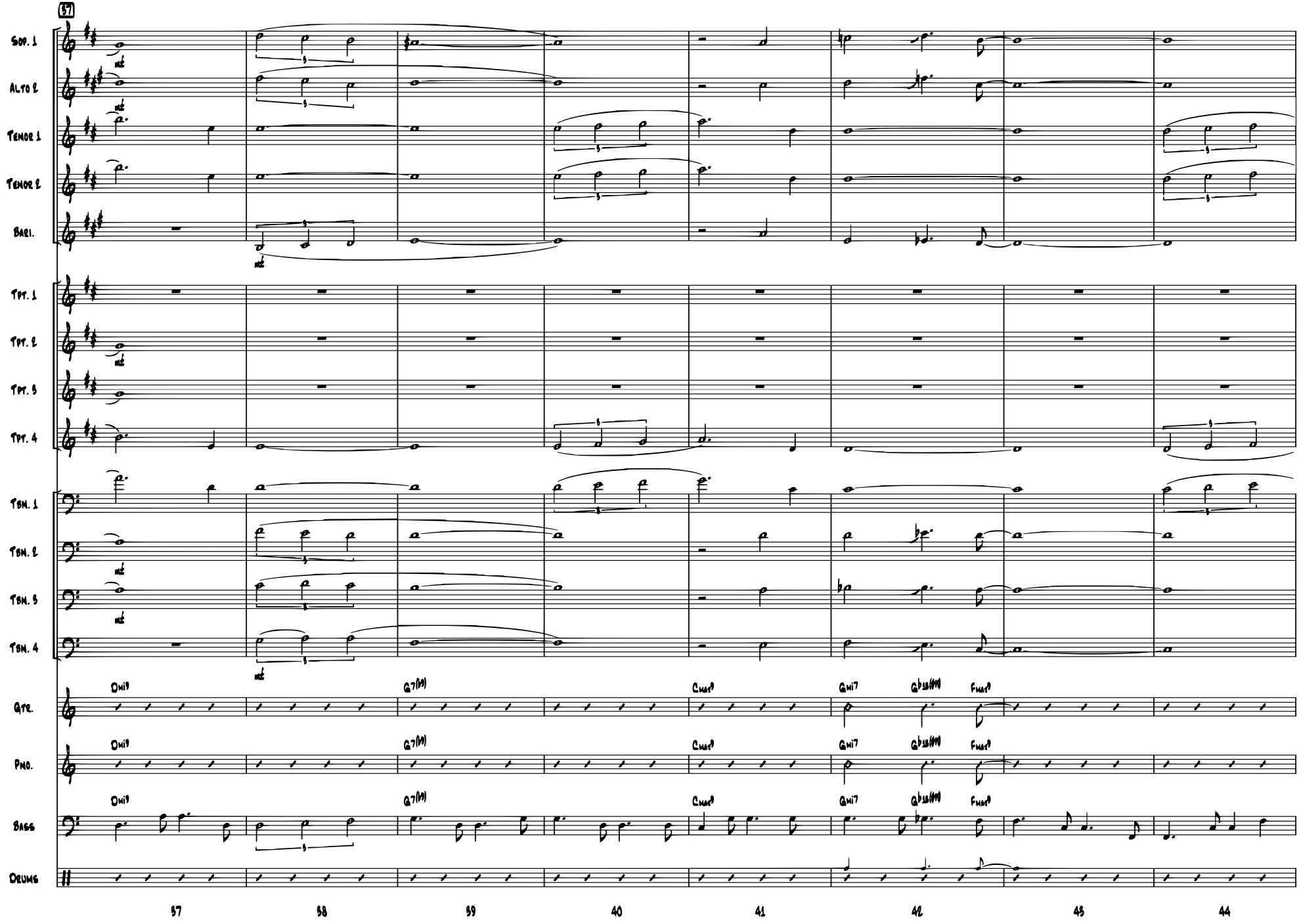

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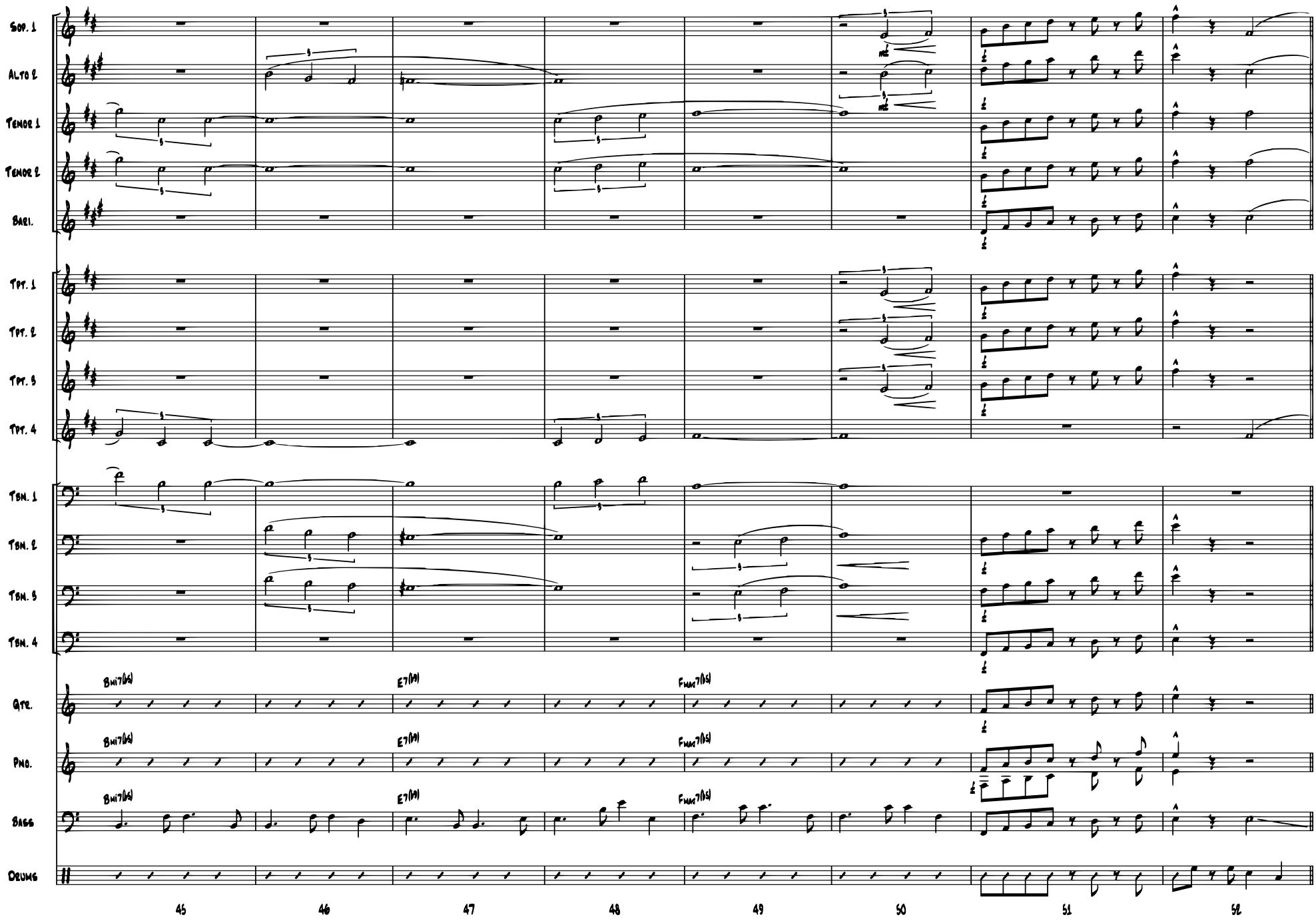

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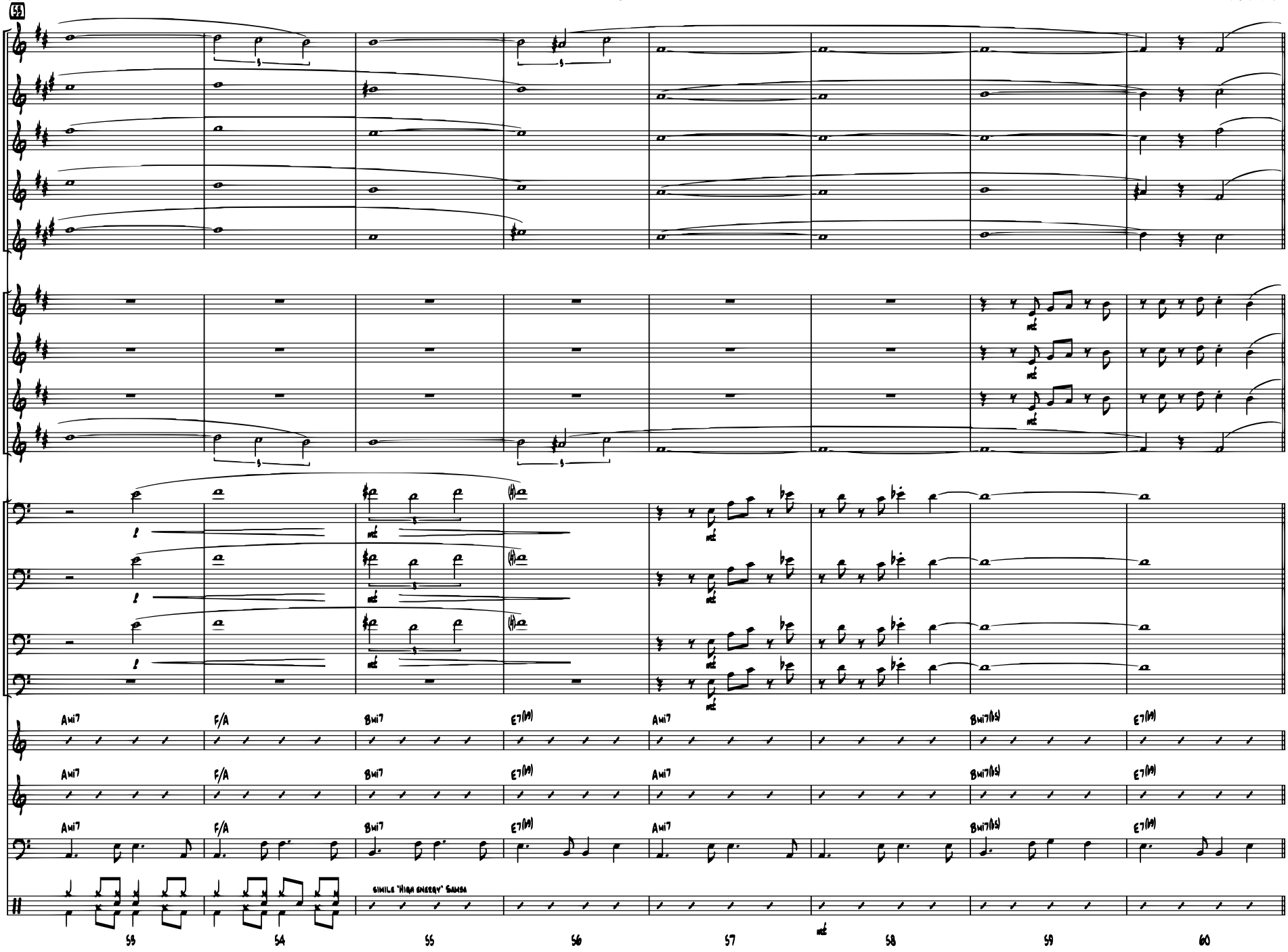

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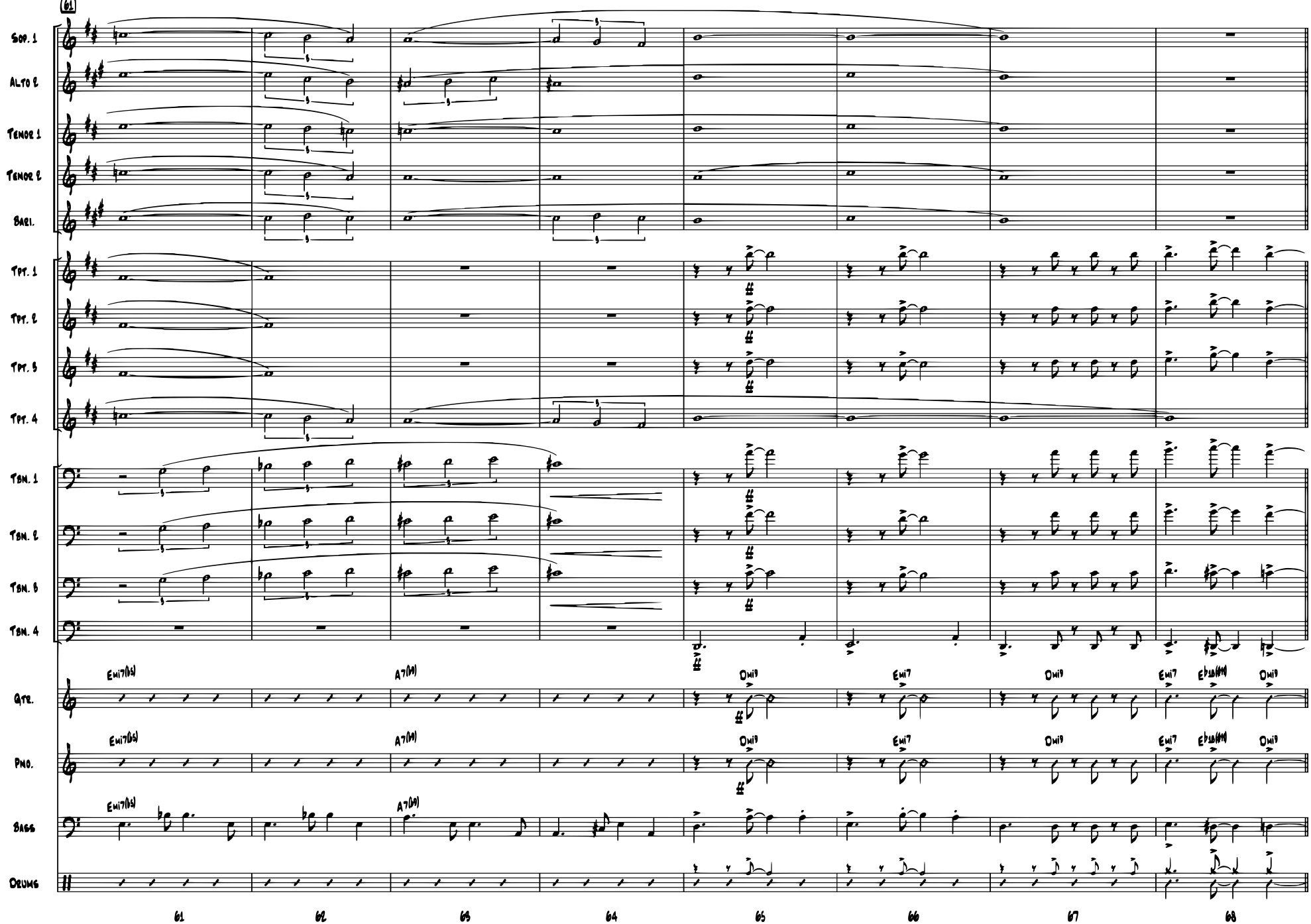

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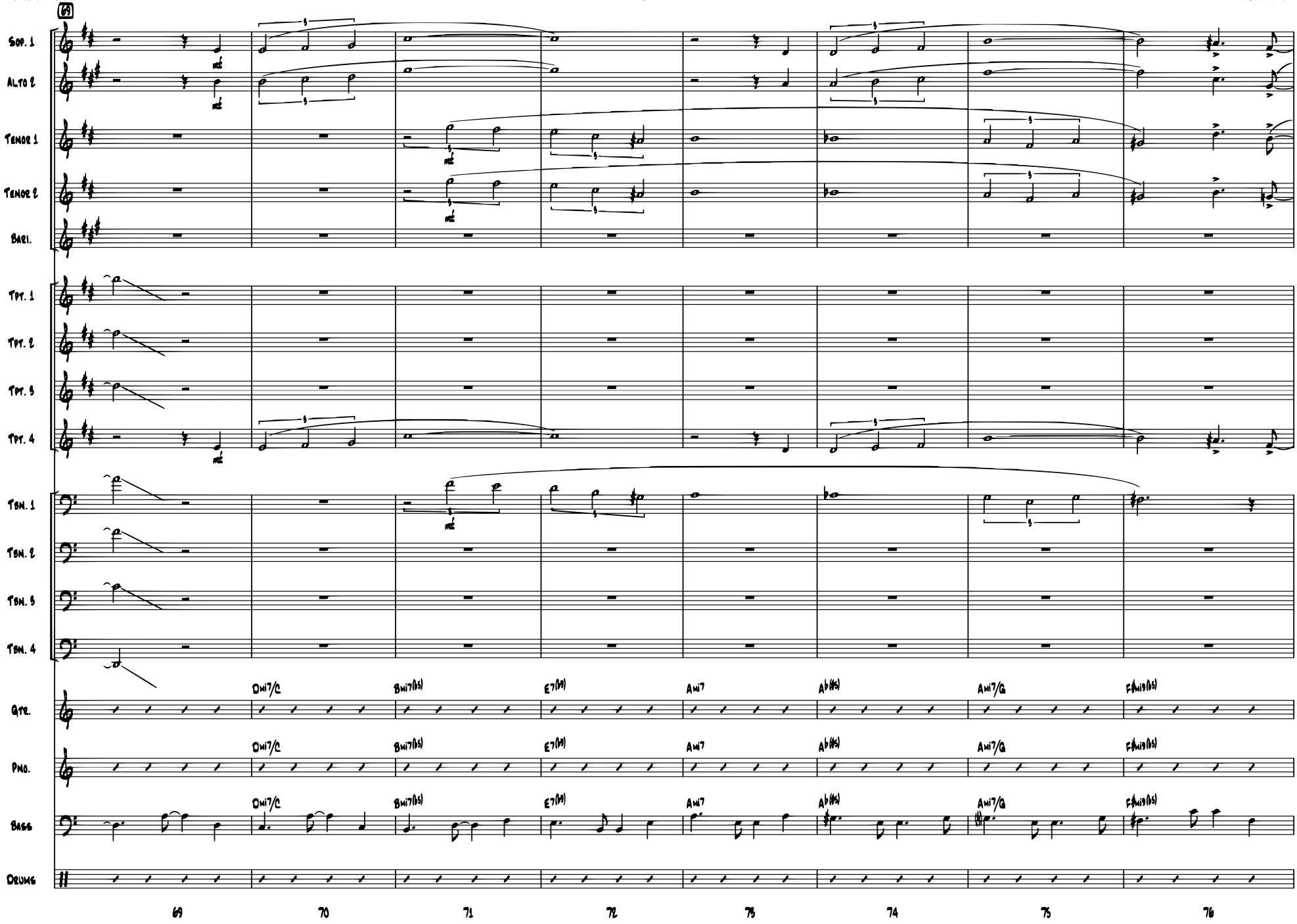

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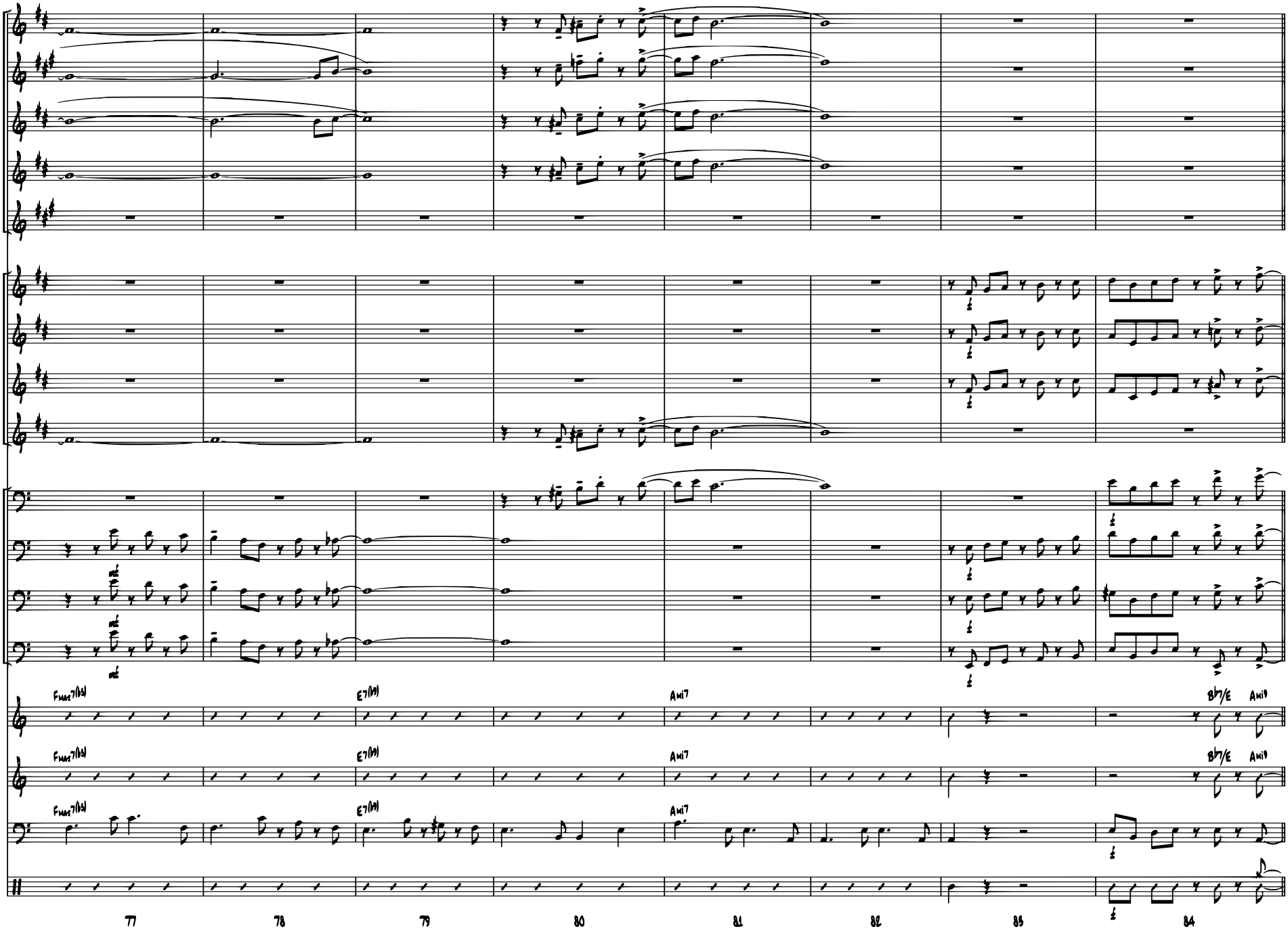

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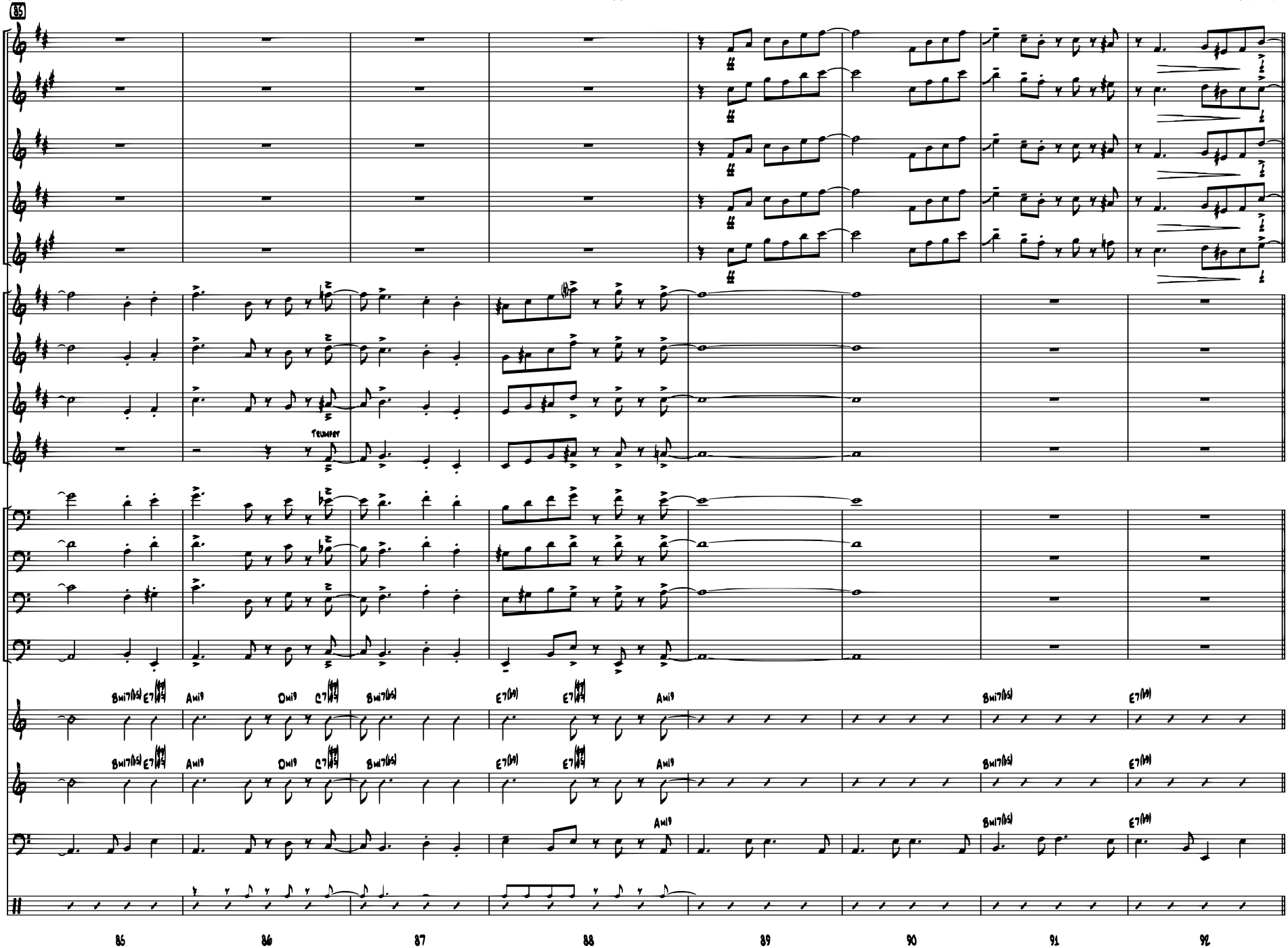

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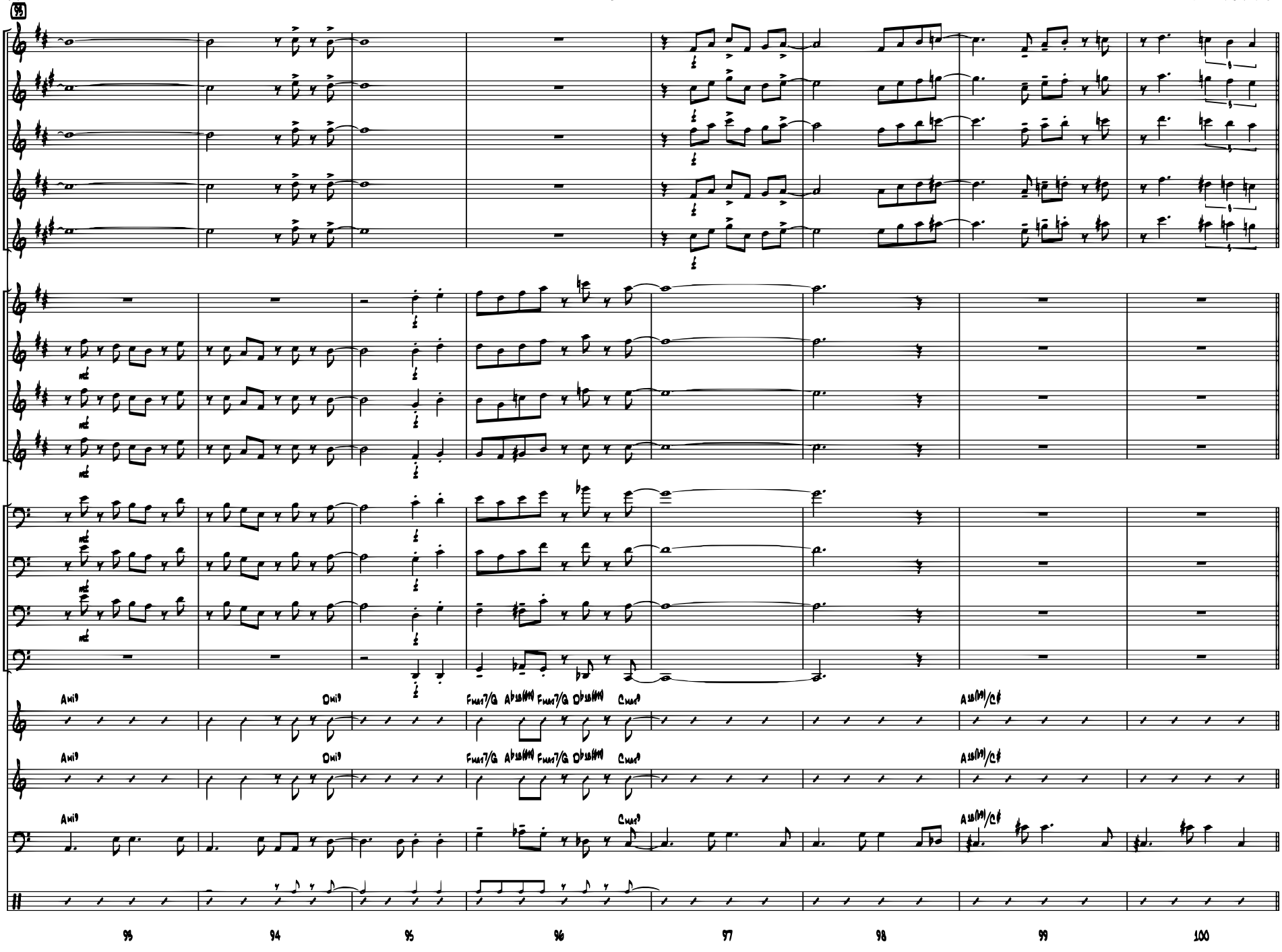

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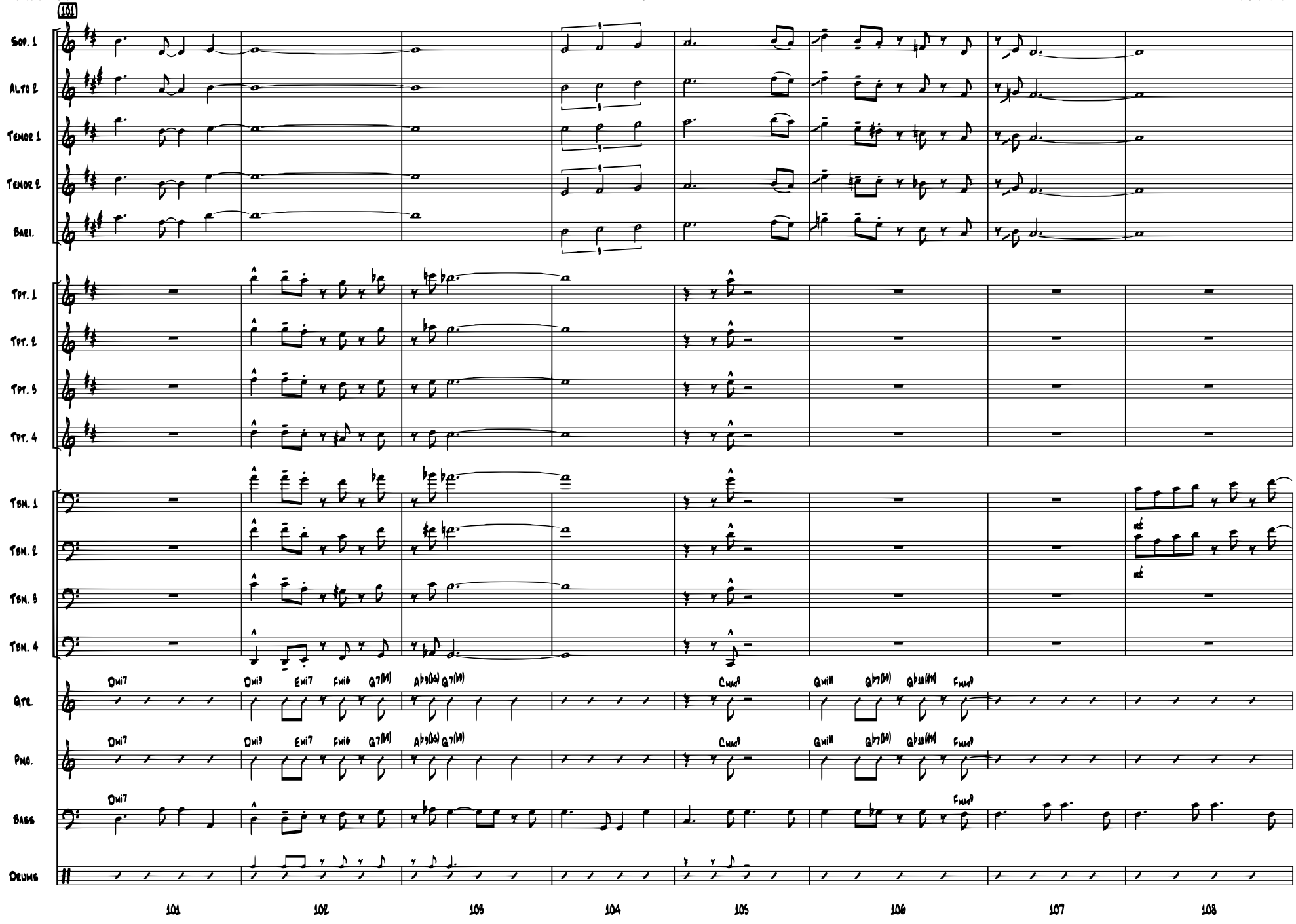

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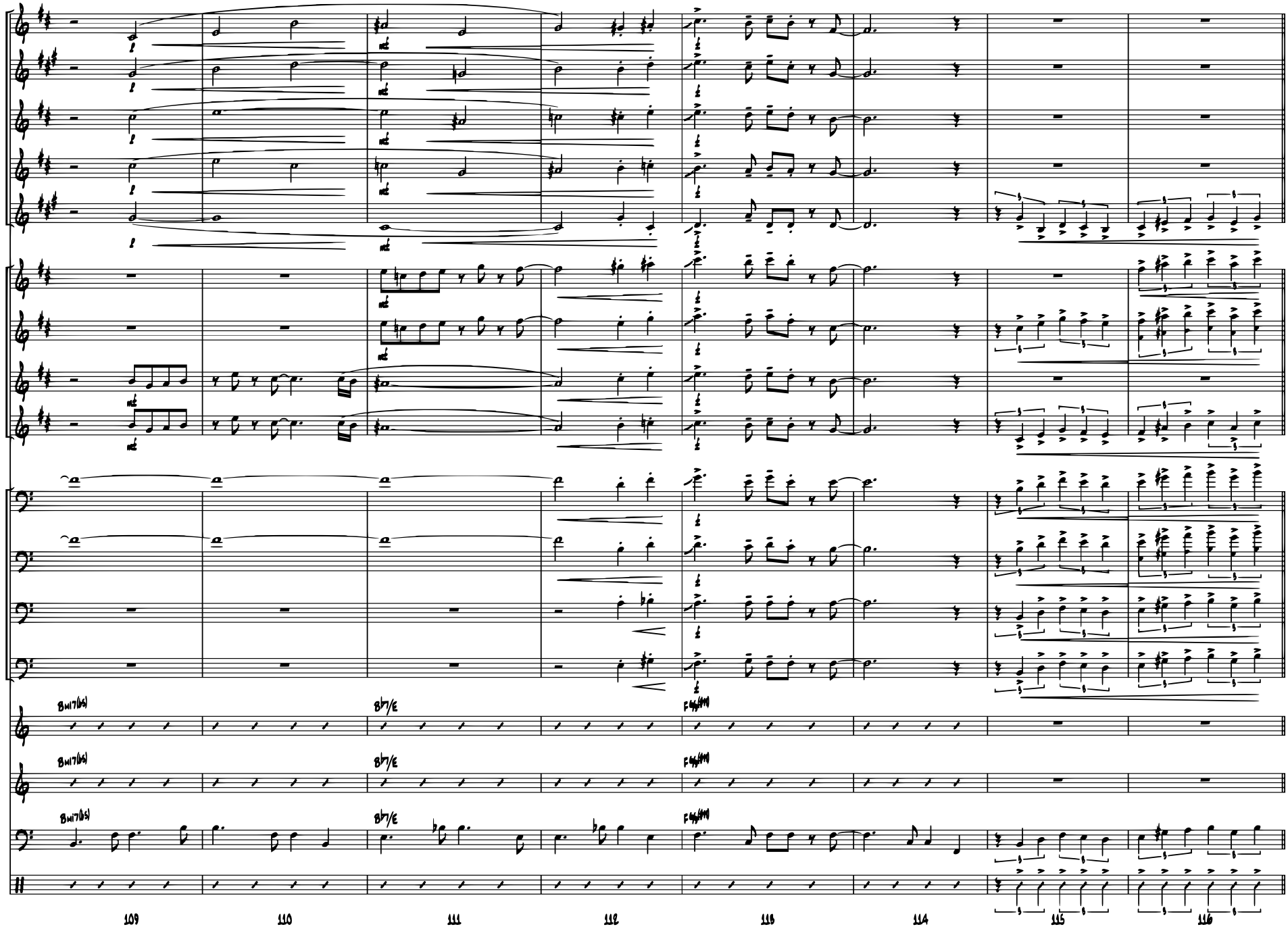

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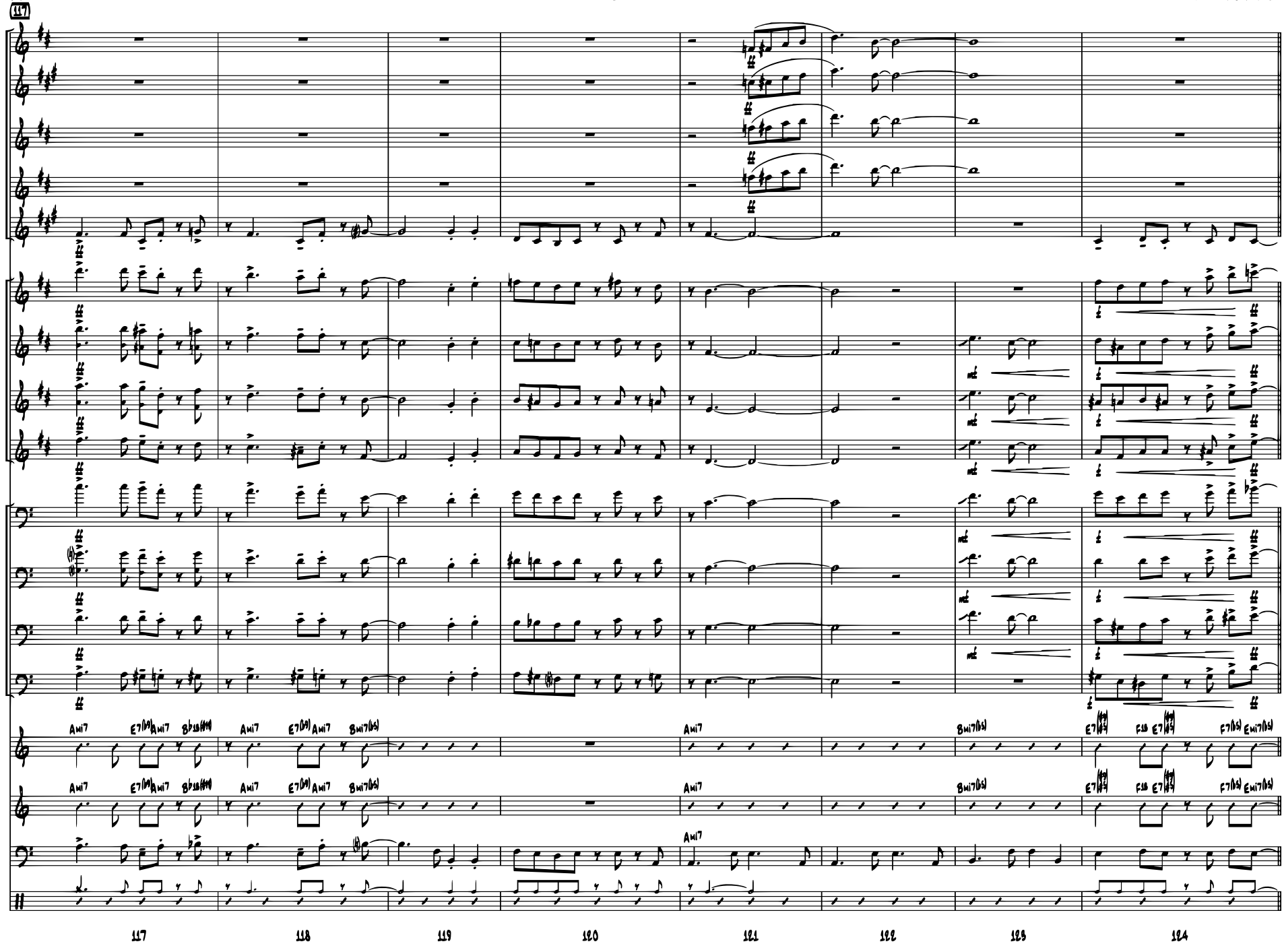

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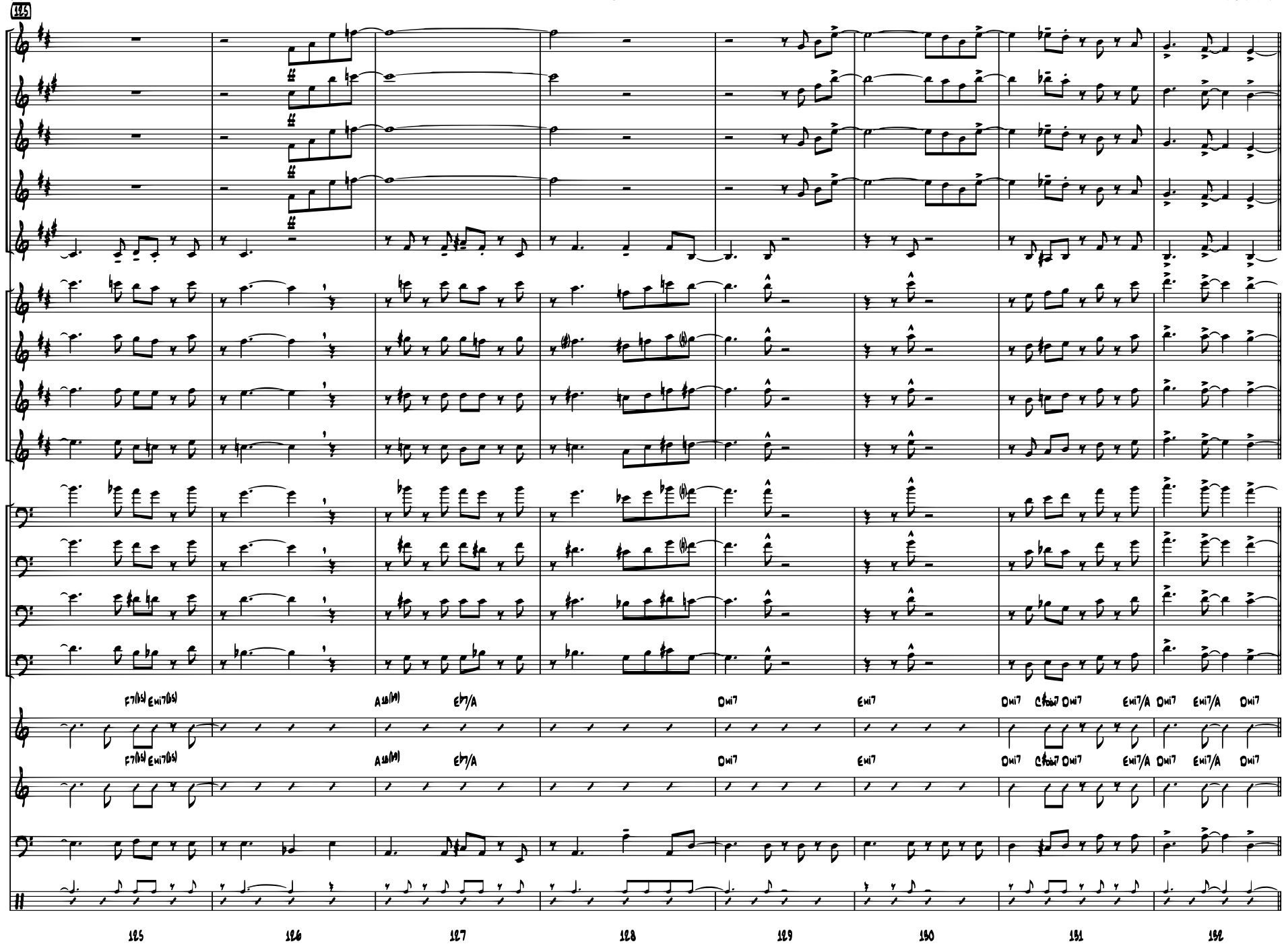

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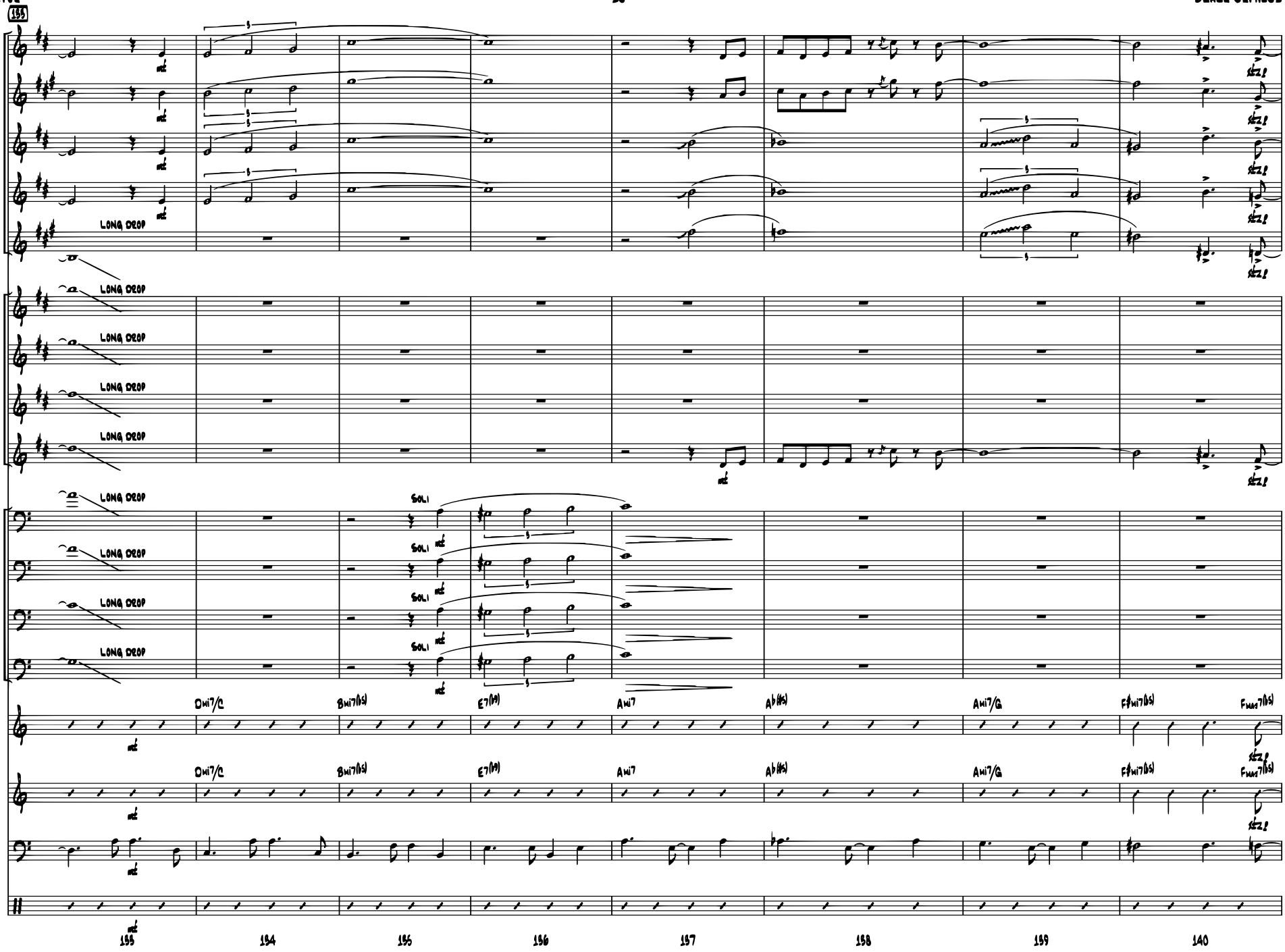

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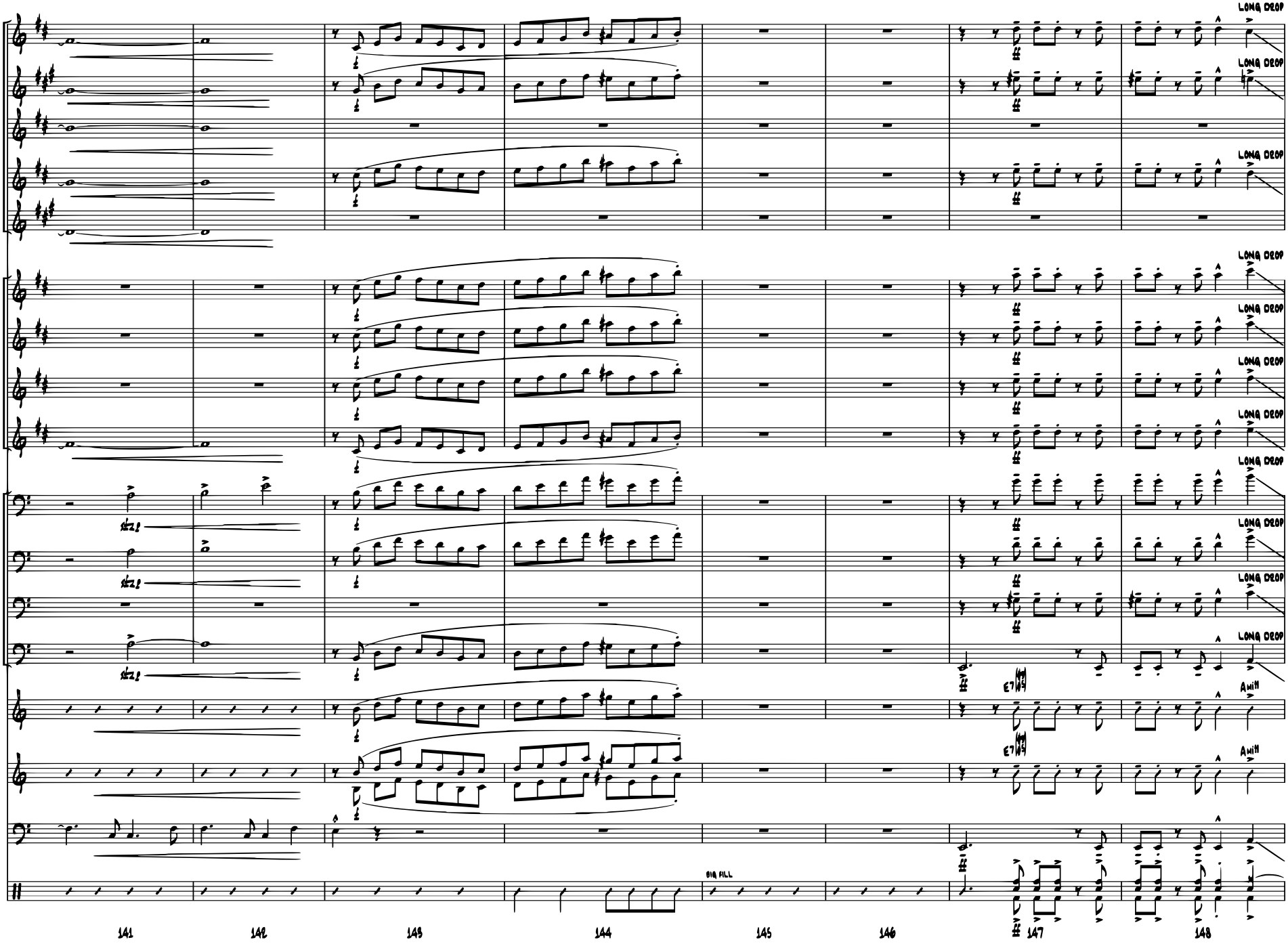

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149 BKGDS. ON CUE (OPEN FOR SOLOS)

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

Bmi9 OPT. SOLO
C♯mi7(b5)
F♯7♭9
Bmi9
C♯mi7(b5)
F♯7♭9
F♯mi9 OPT. SOLO
G♯mi7(b5)
C♯7♭9
F♯mi9
G♯mi7(b5)
C♯7♭9
FLUGELHORN (OPT. TPT. W/ BUCKET MUTE)
Ami9 OPT. SOLO
Bmi7(b5)
E7♭9
Ami9
Bmi7(b5)
E7♭9

149 150 151 152 153 154 155 156

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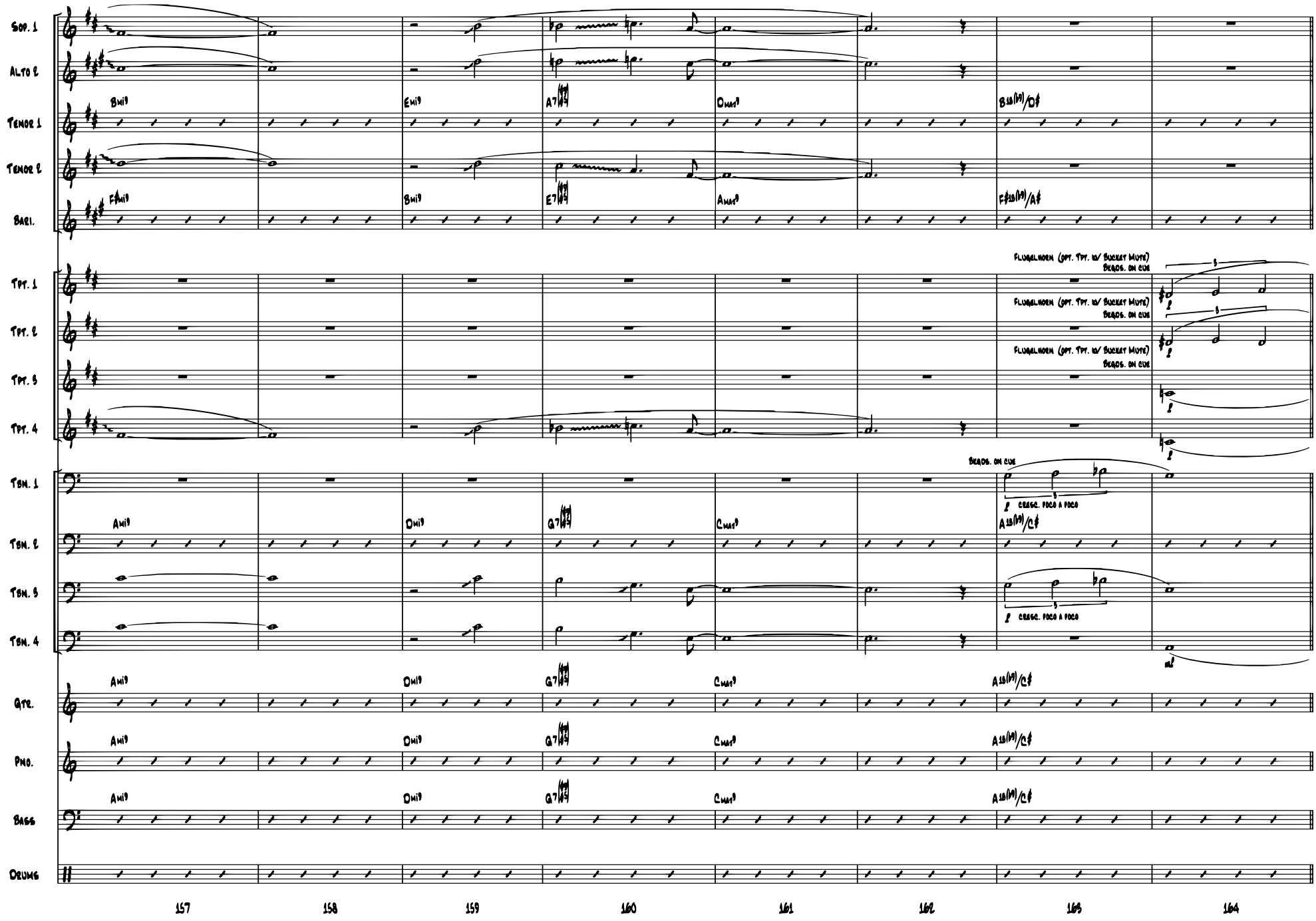

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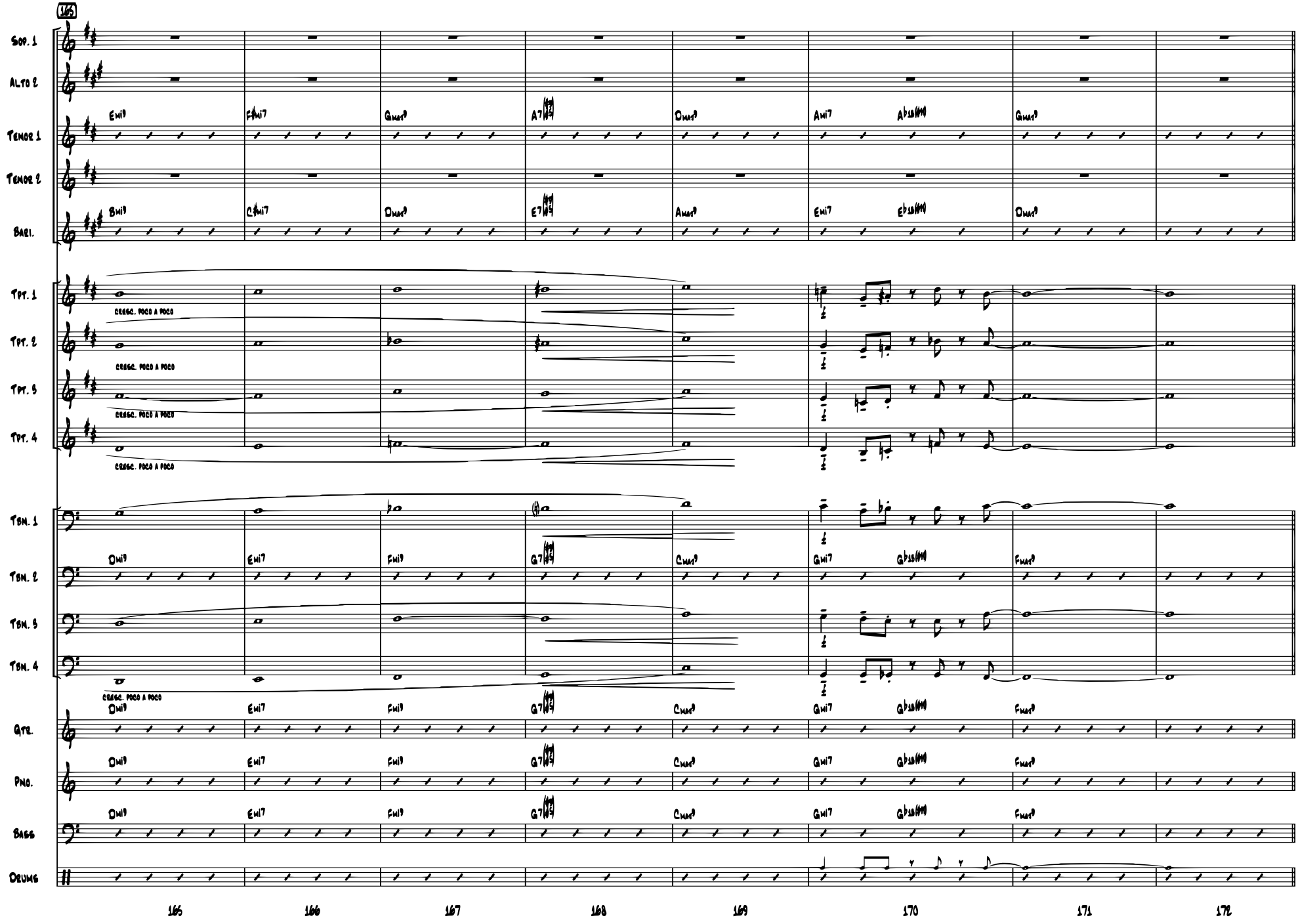

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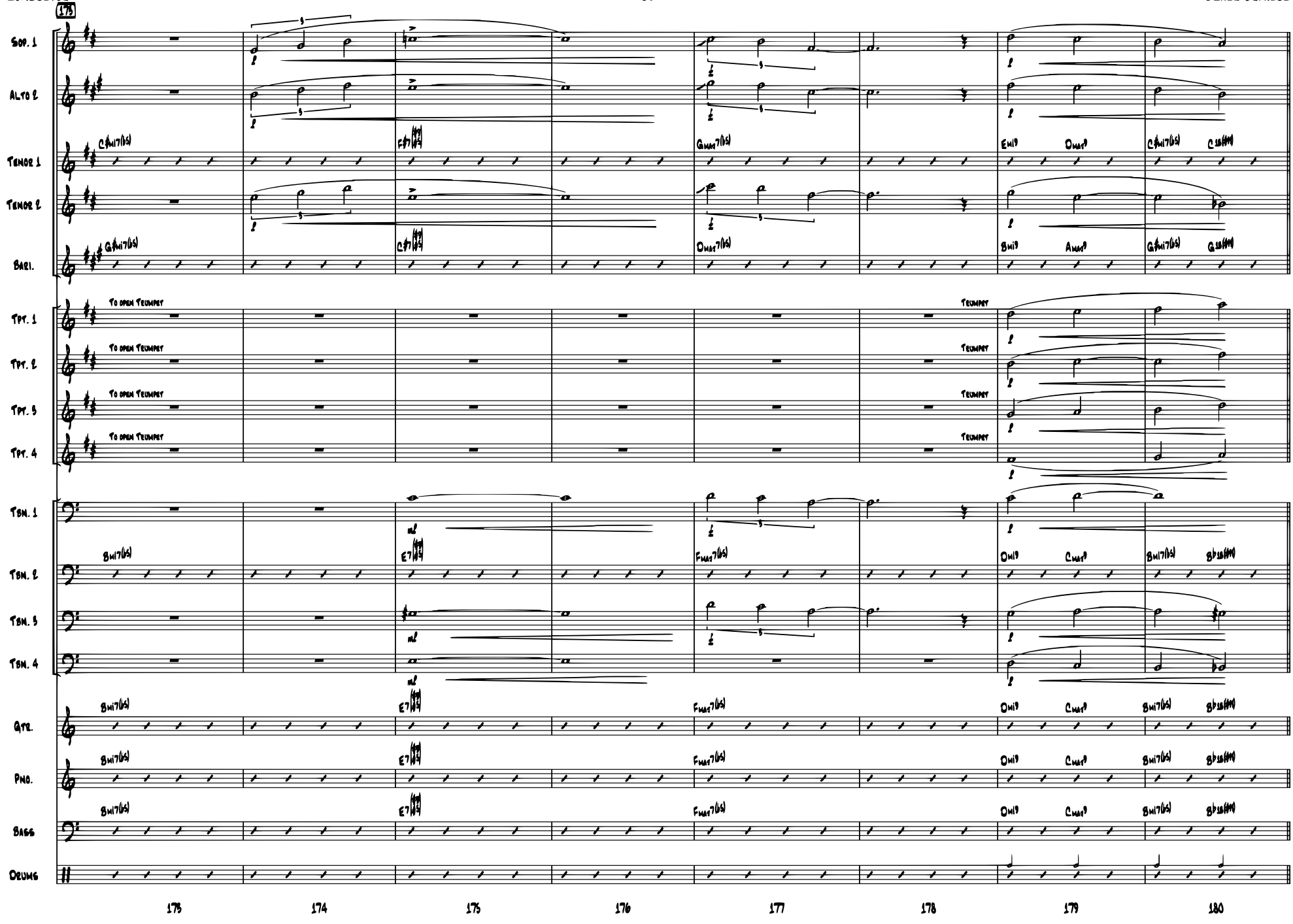

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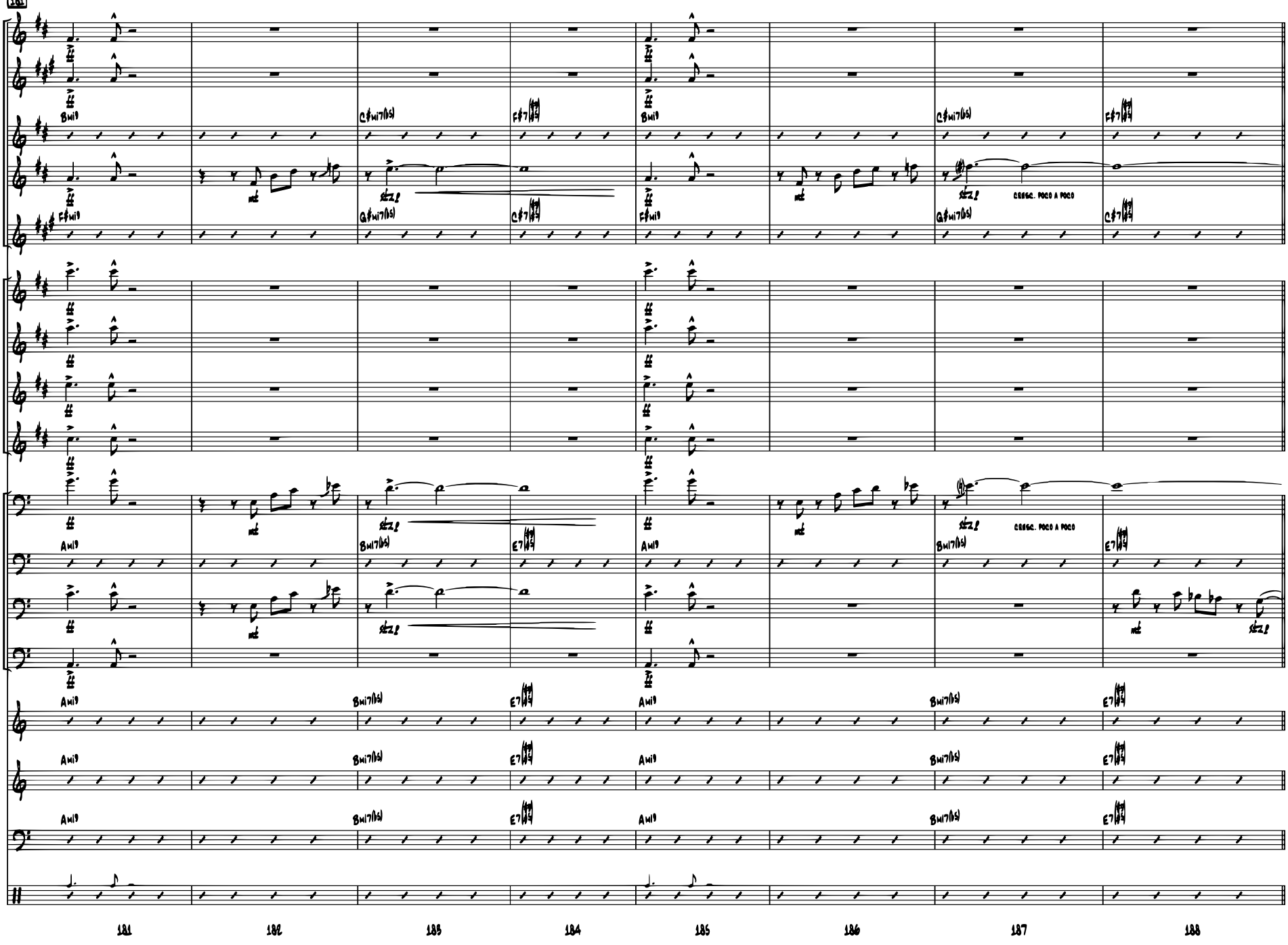

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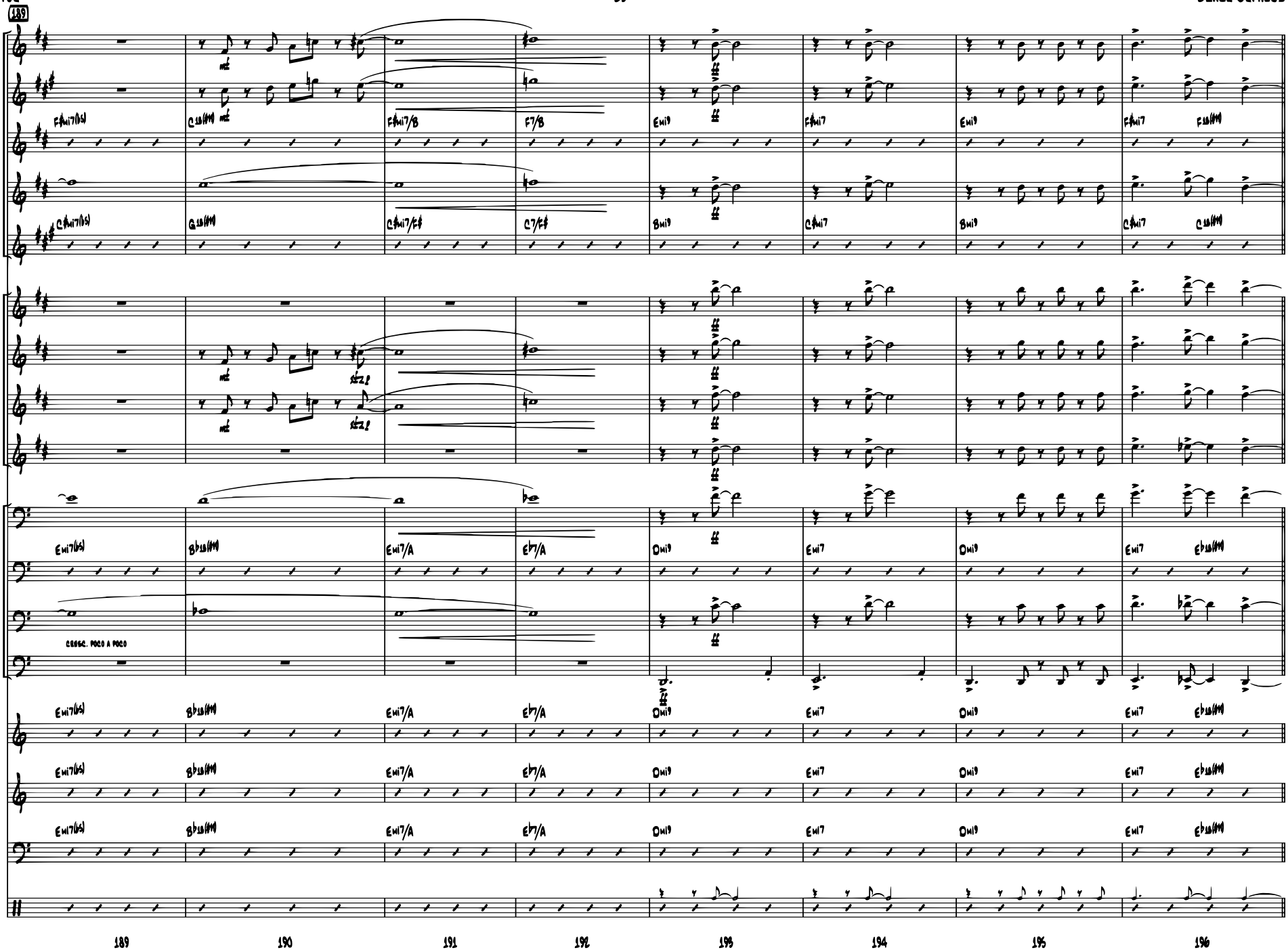

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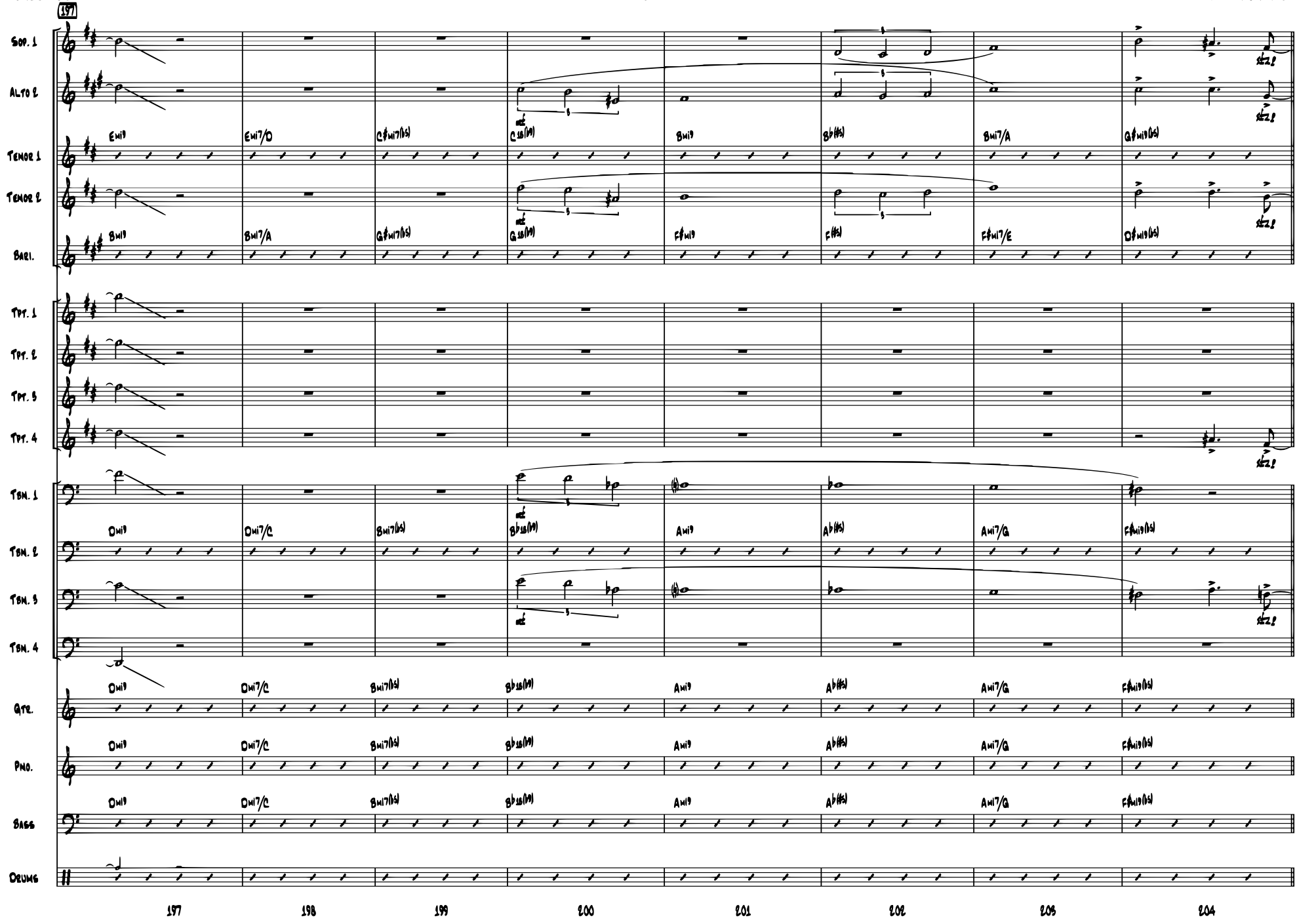

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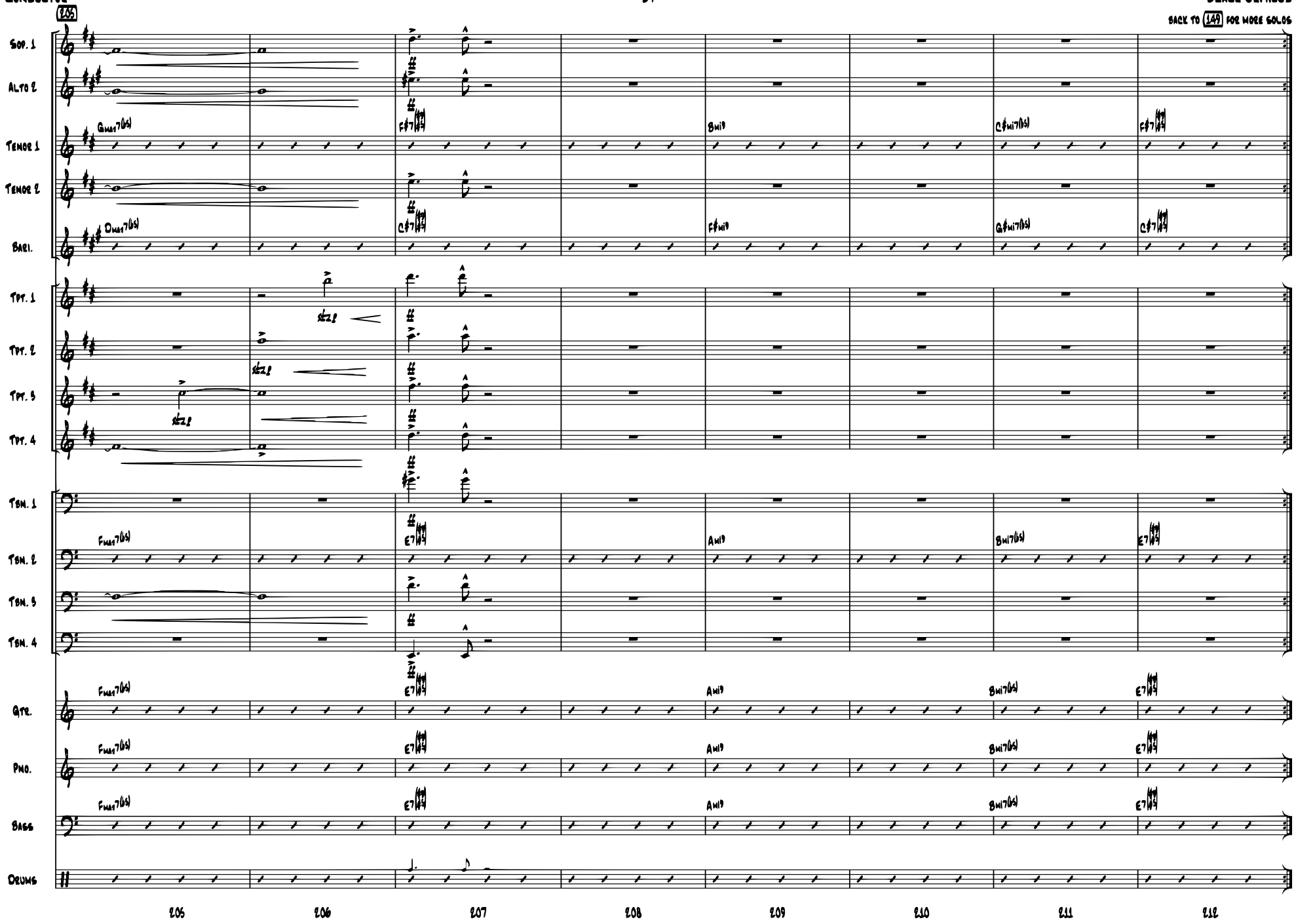

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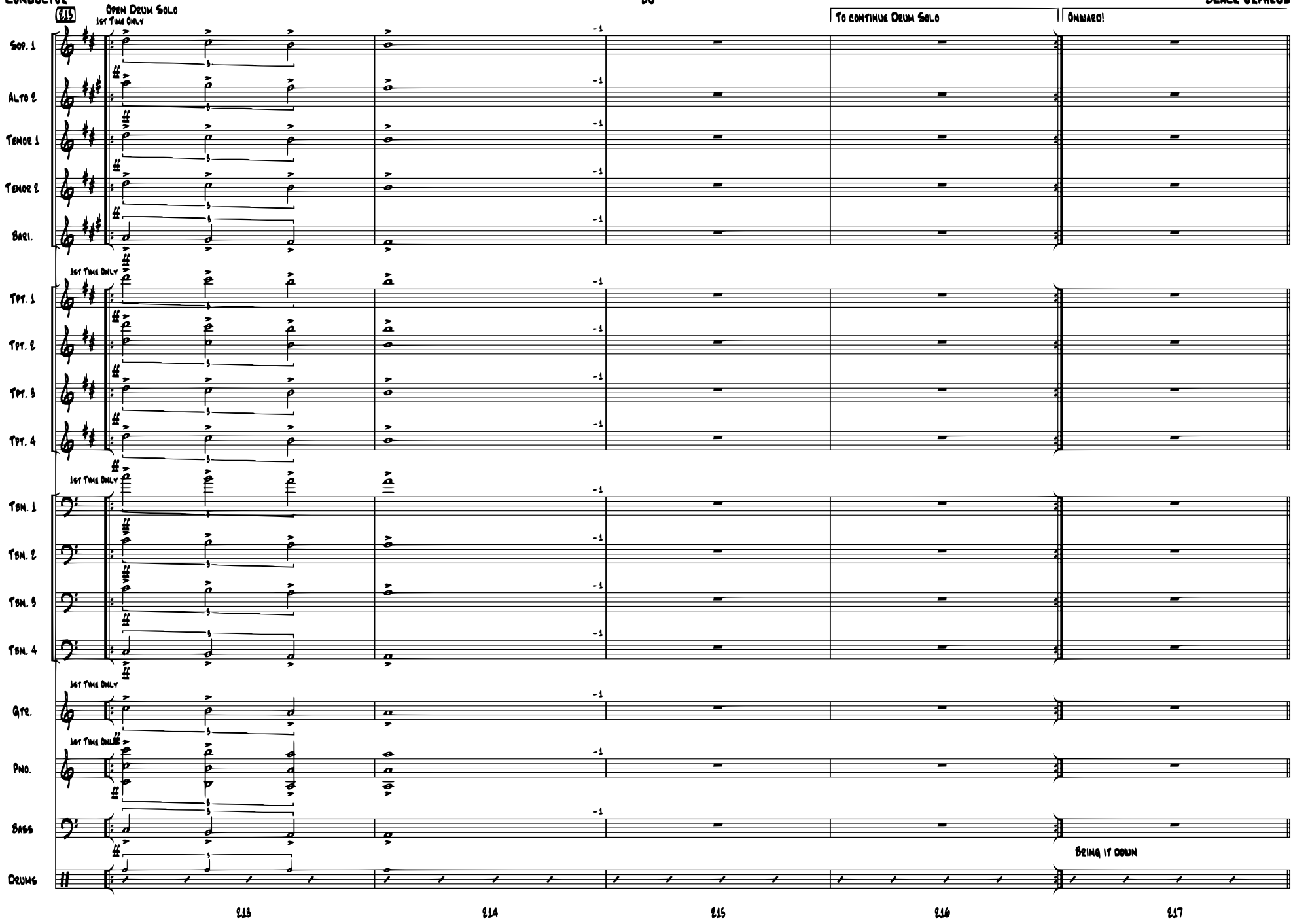

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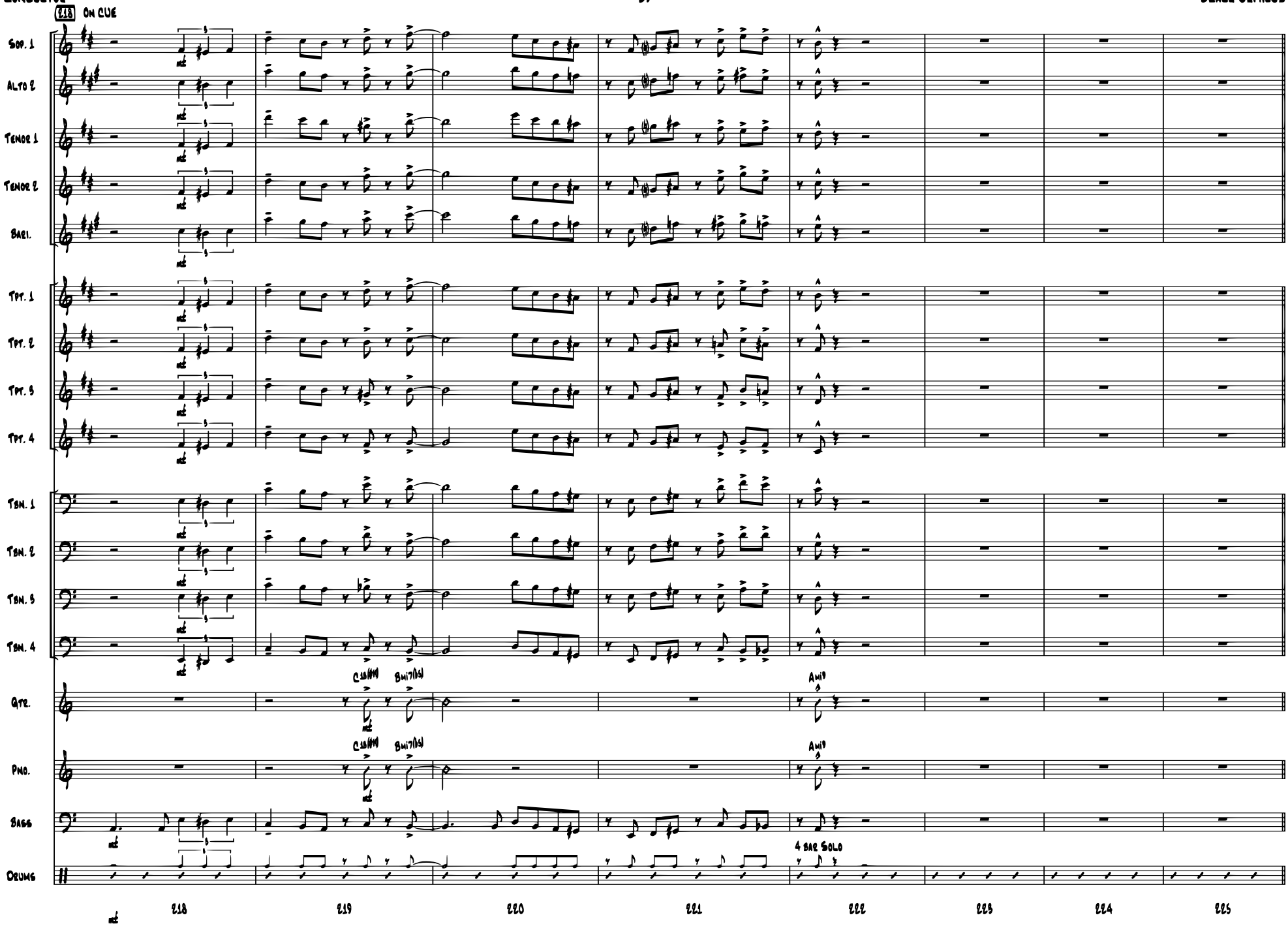

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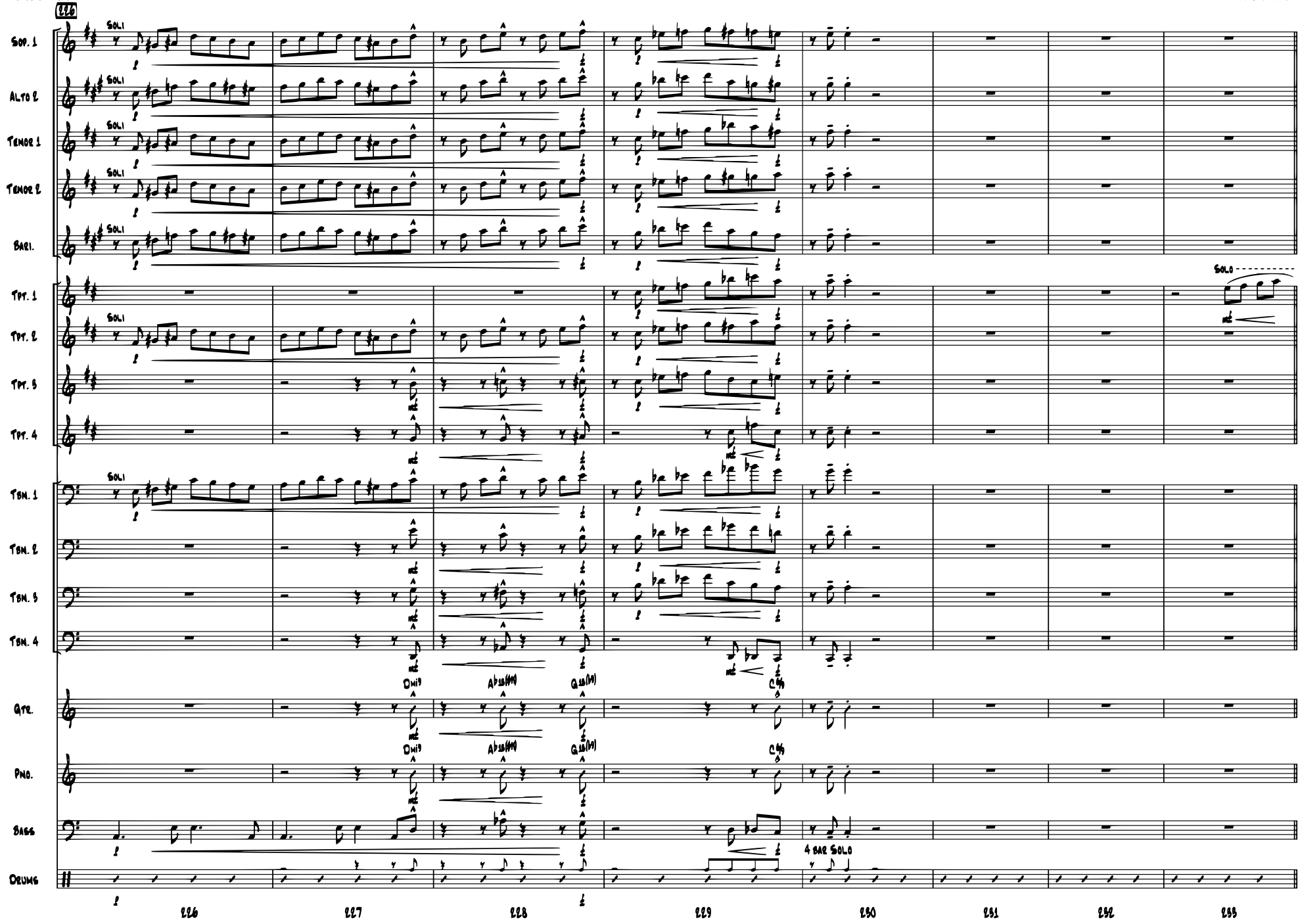

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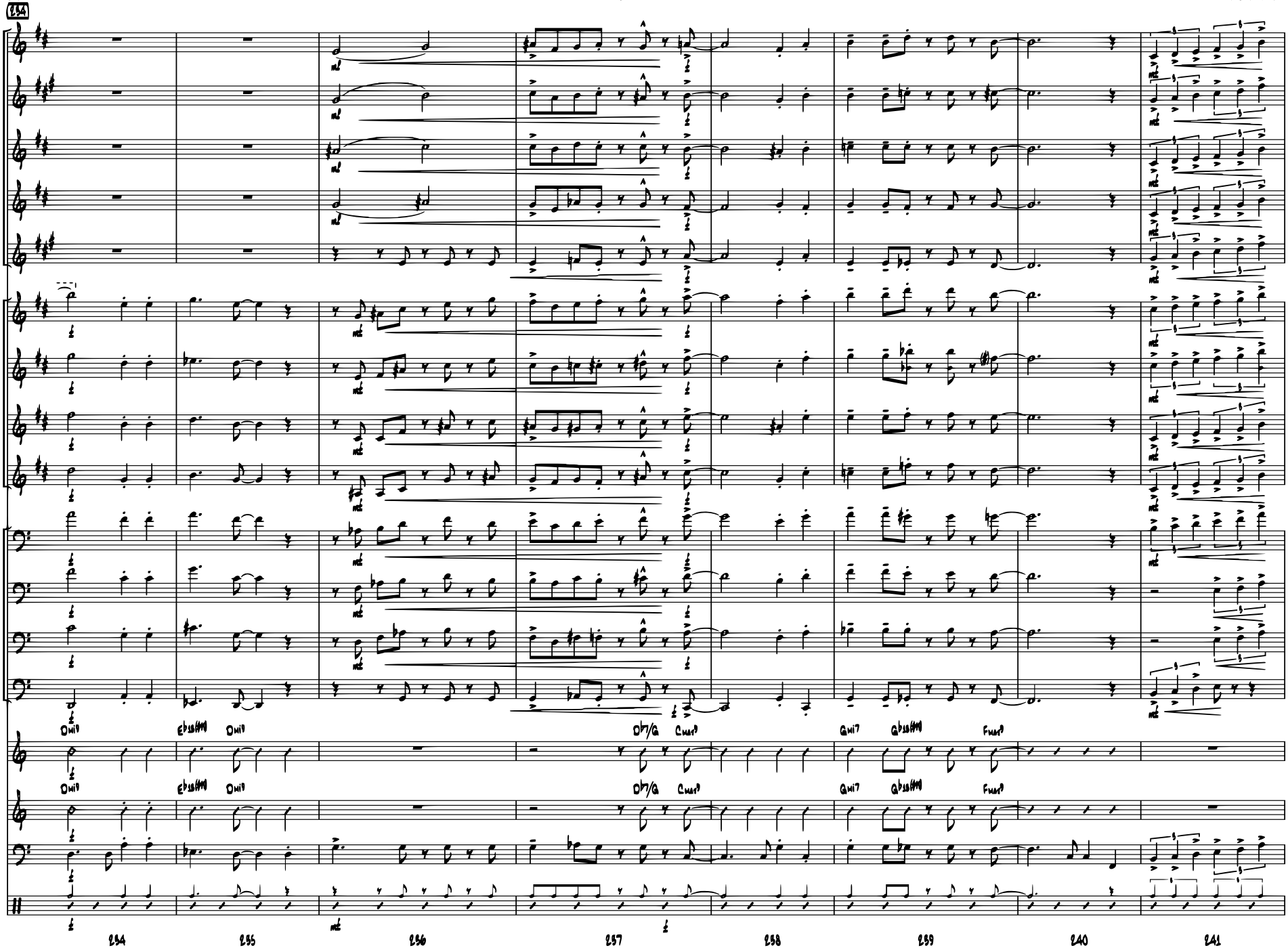

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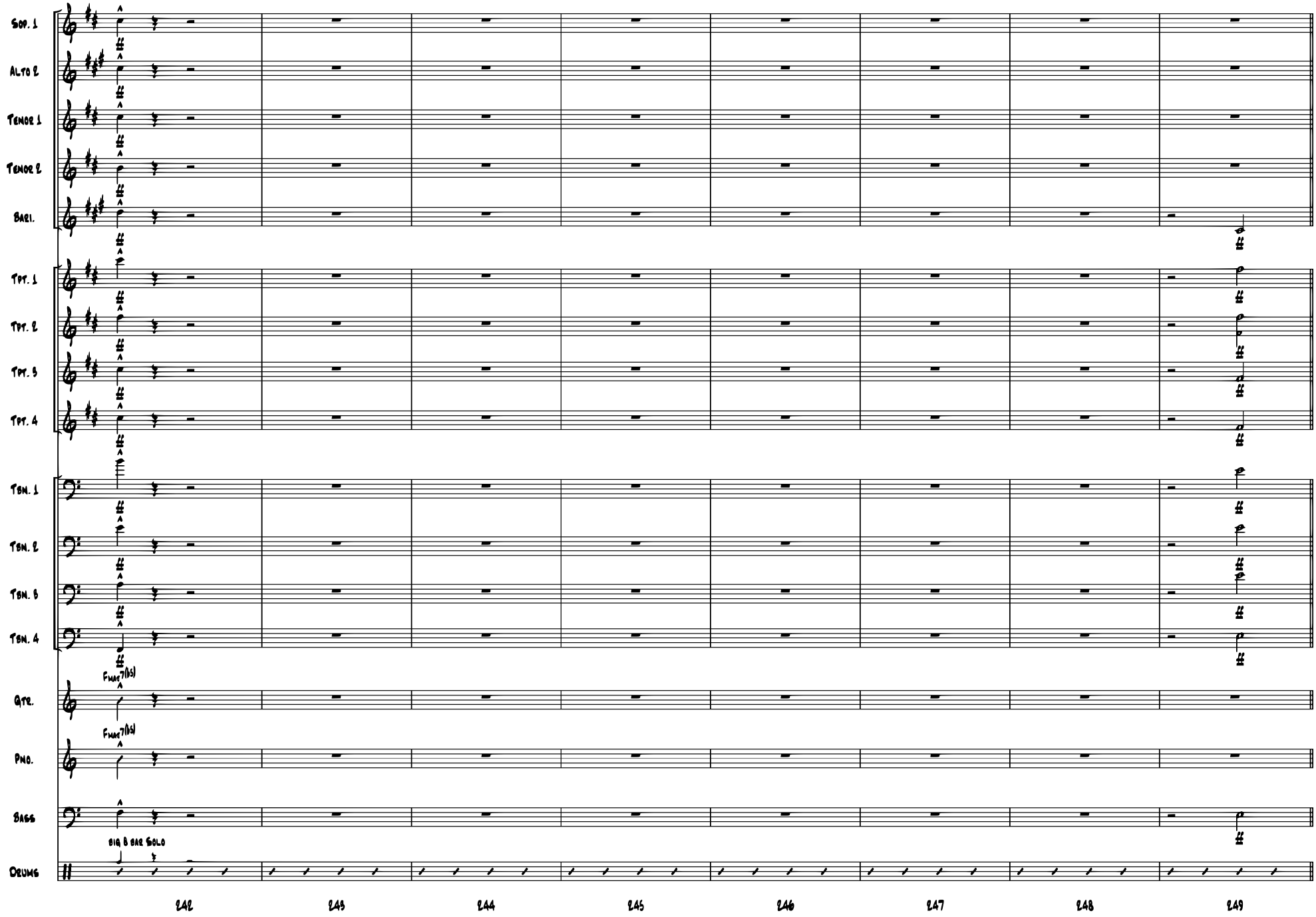

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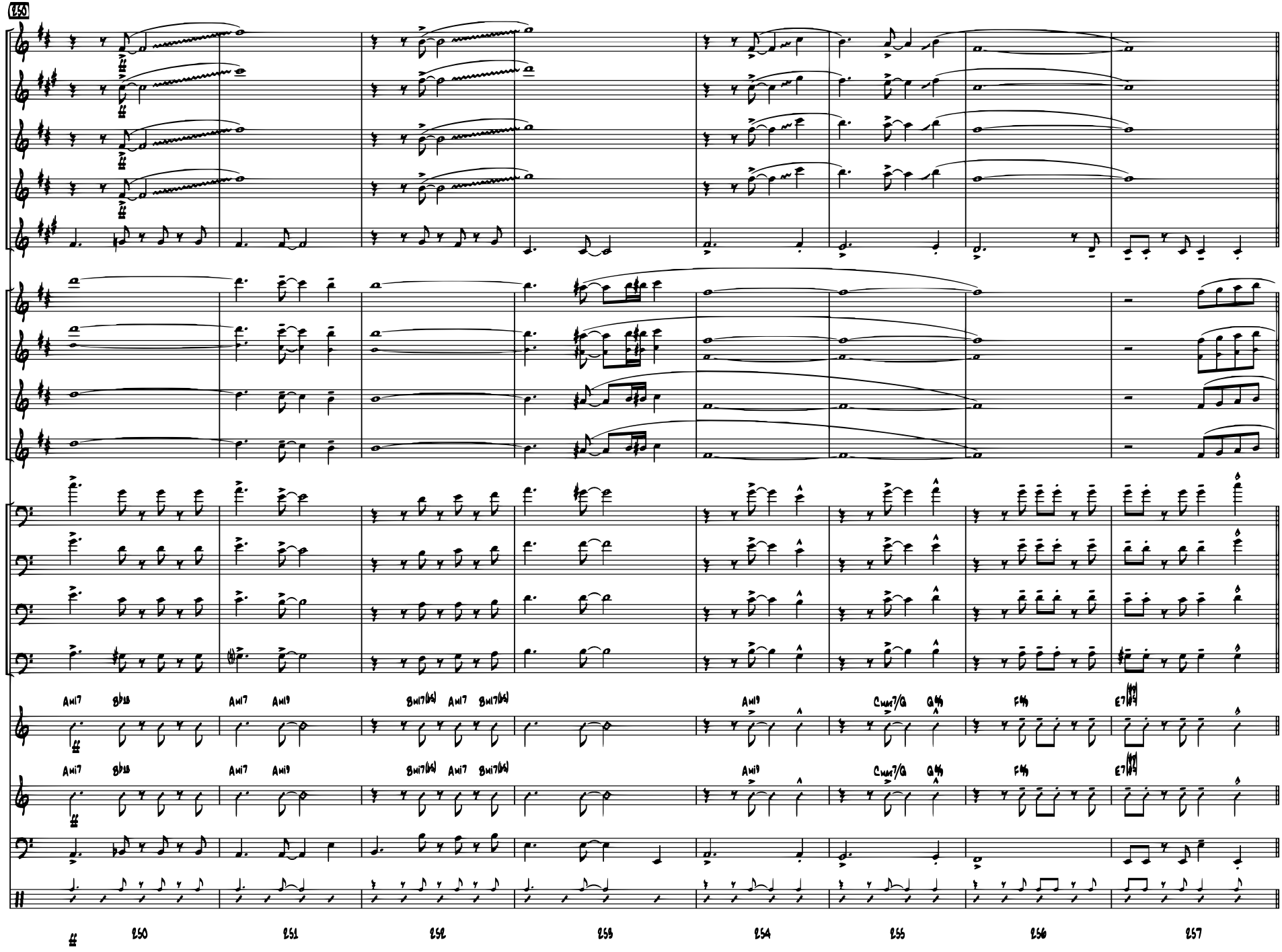

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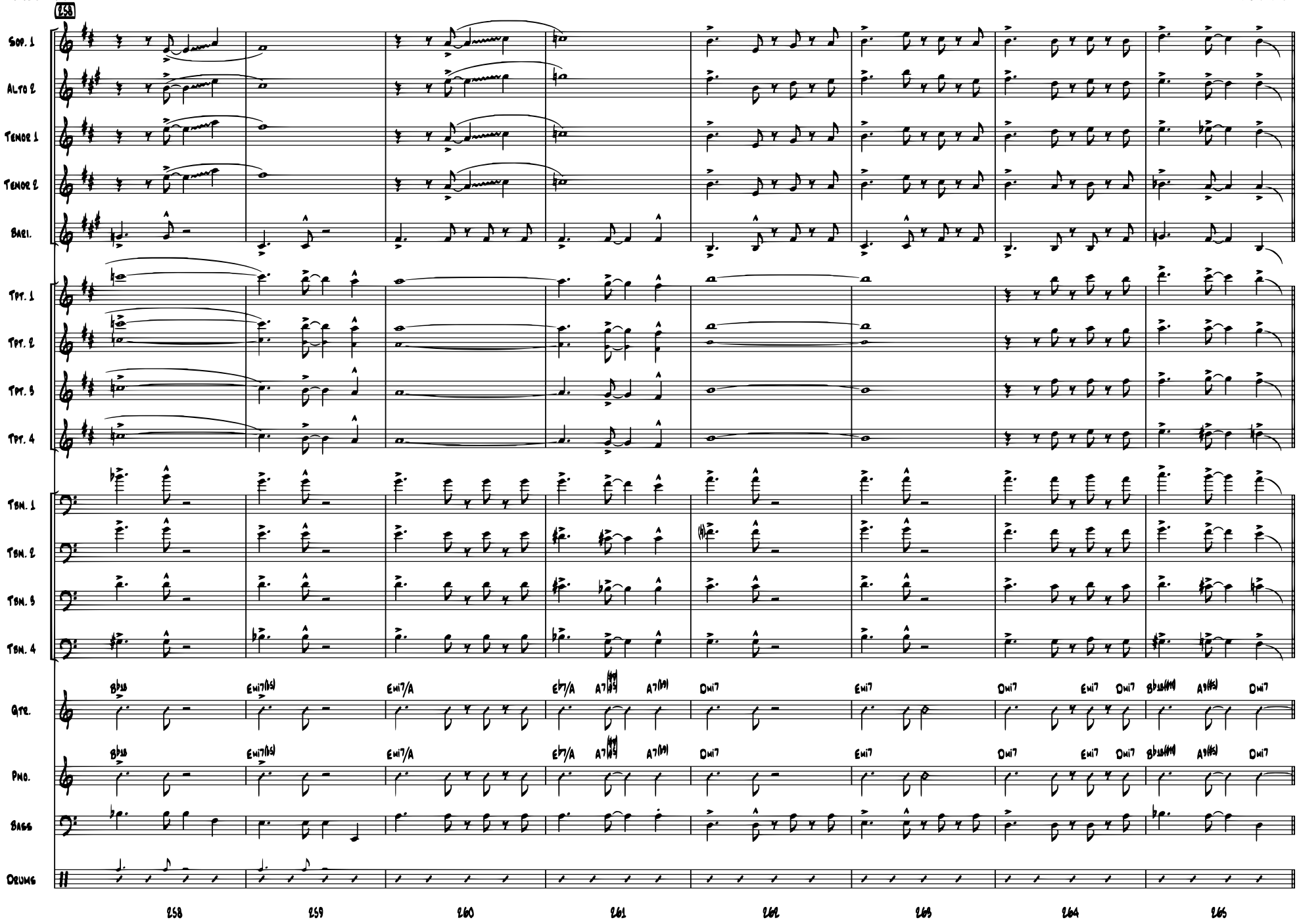

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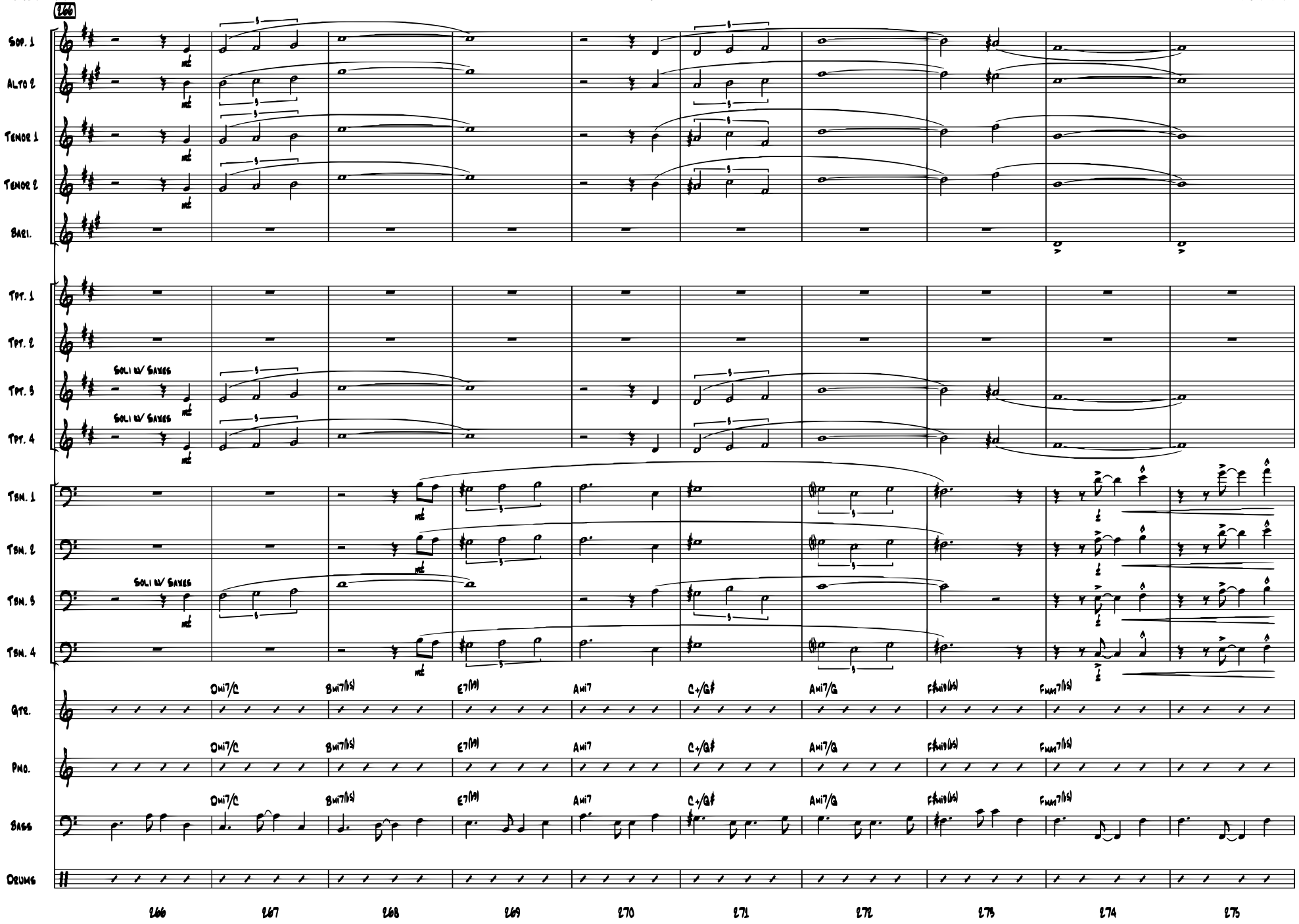

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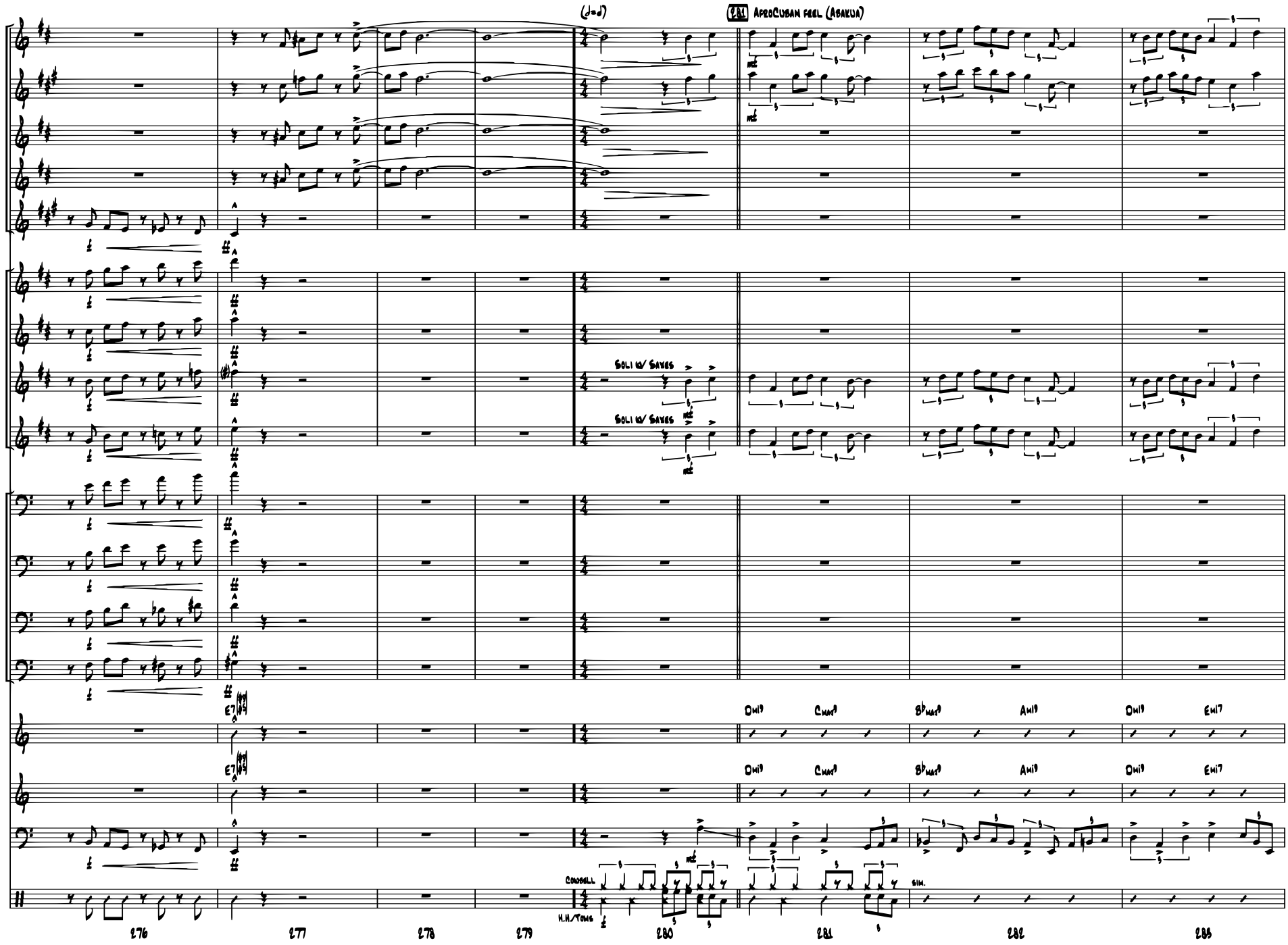

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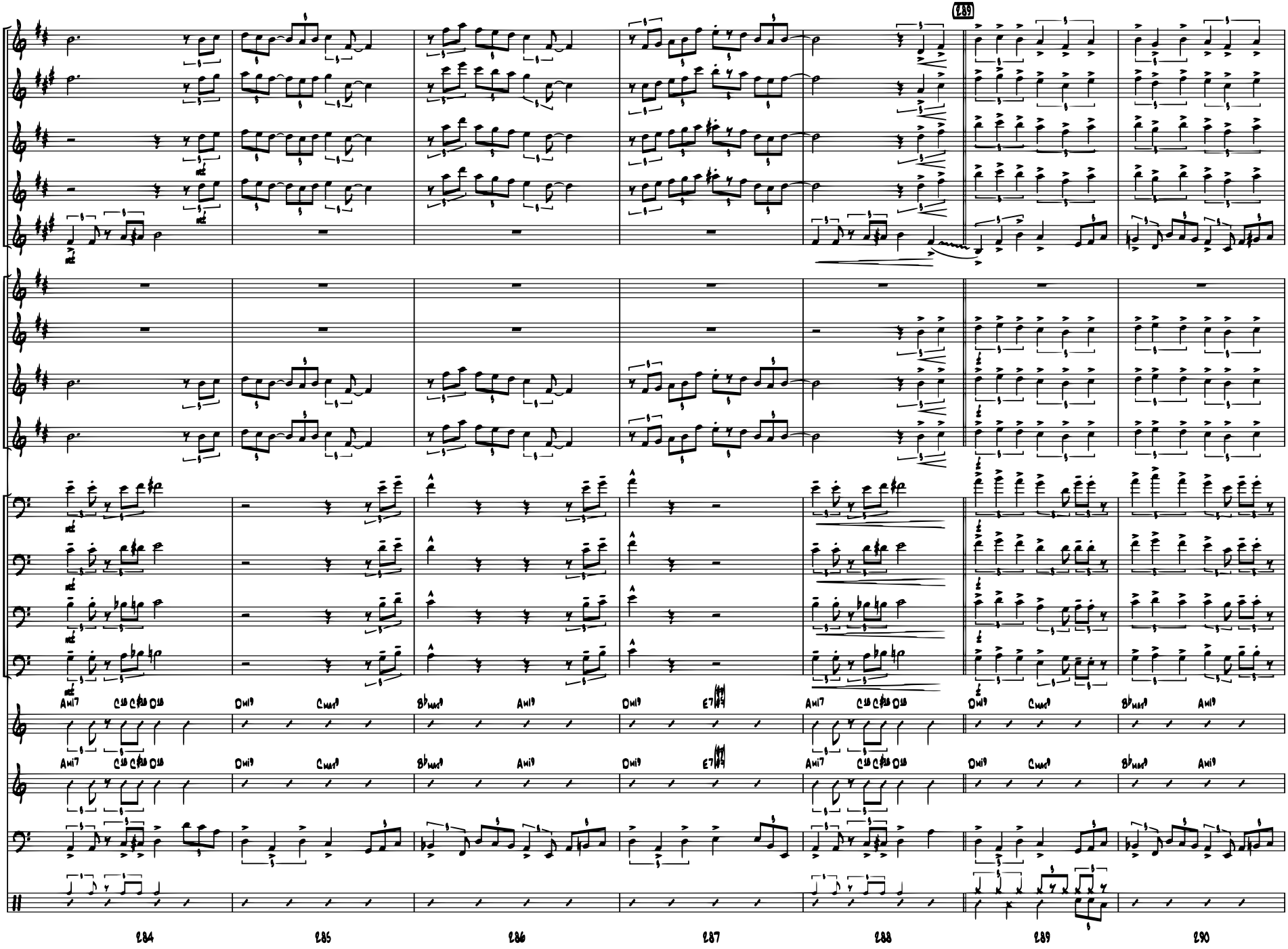

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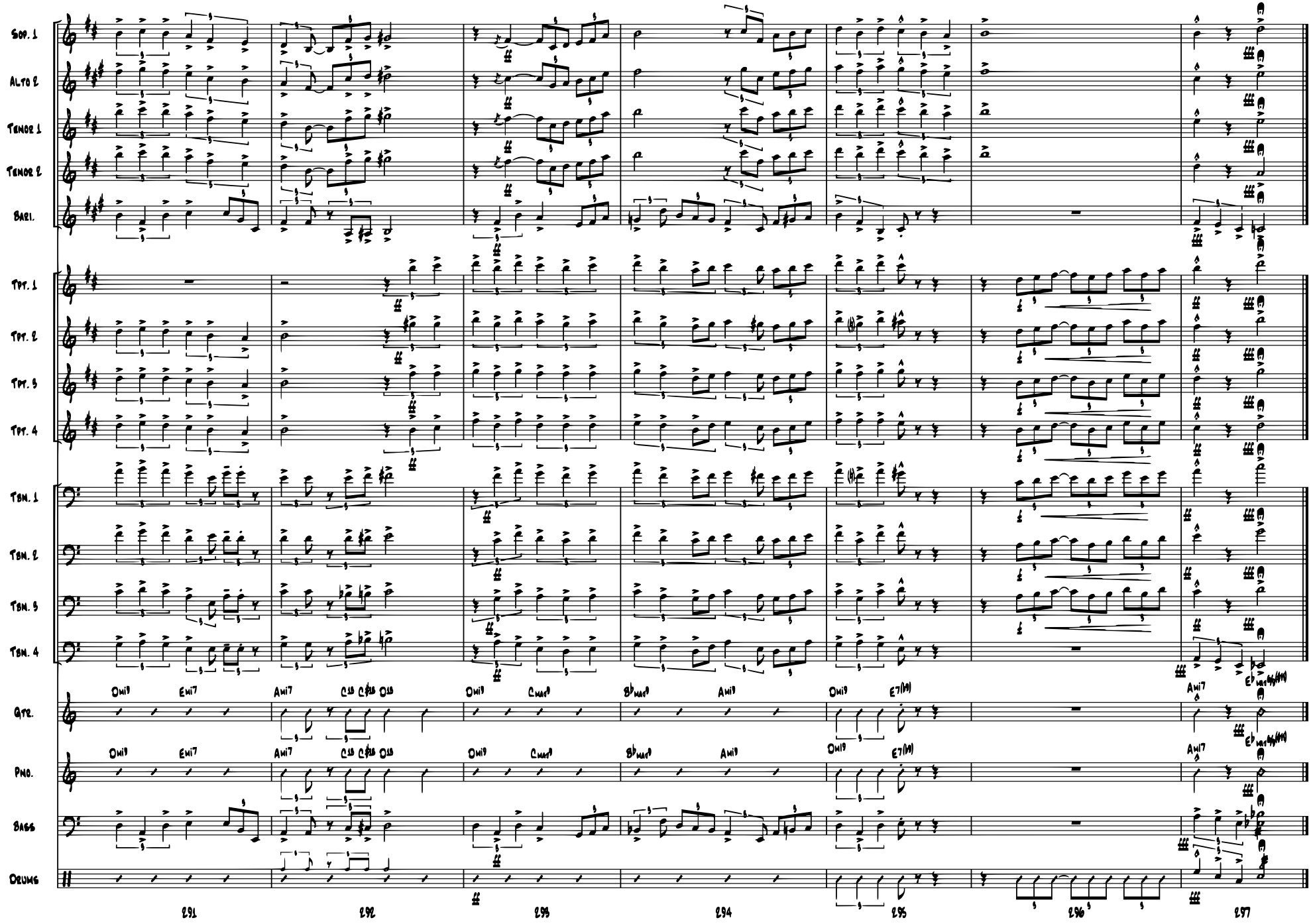

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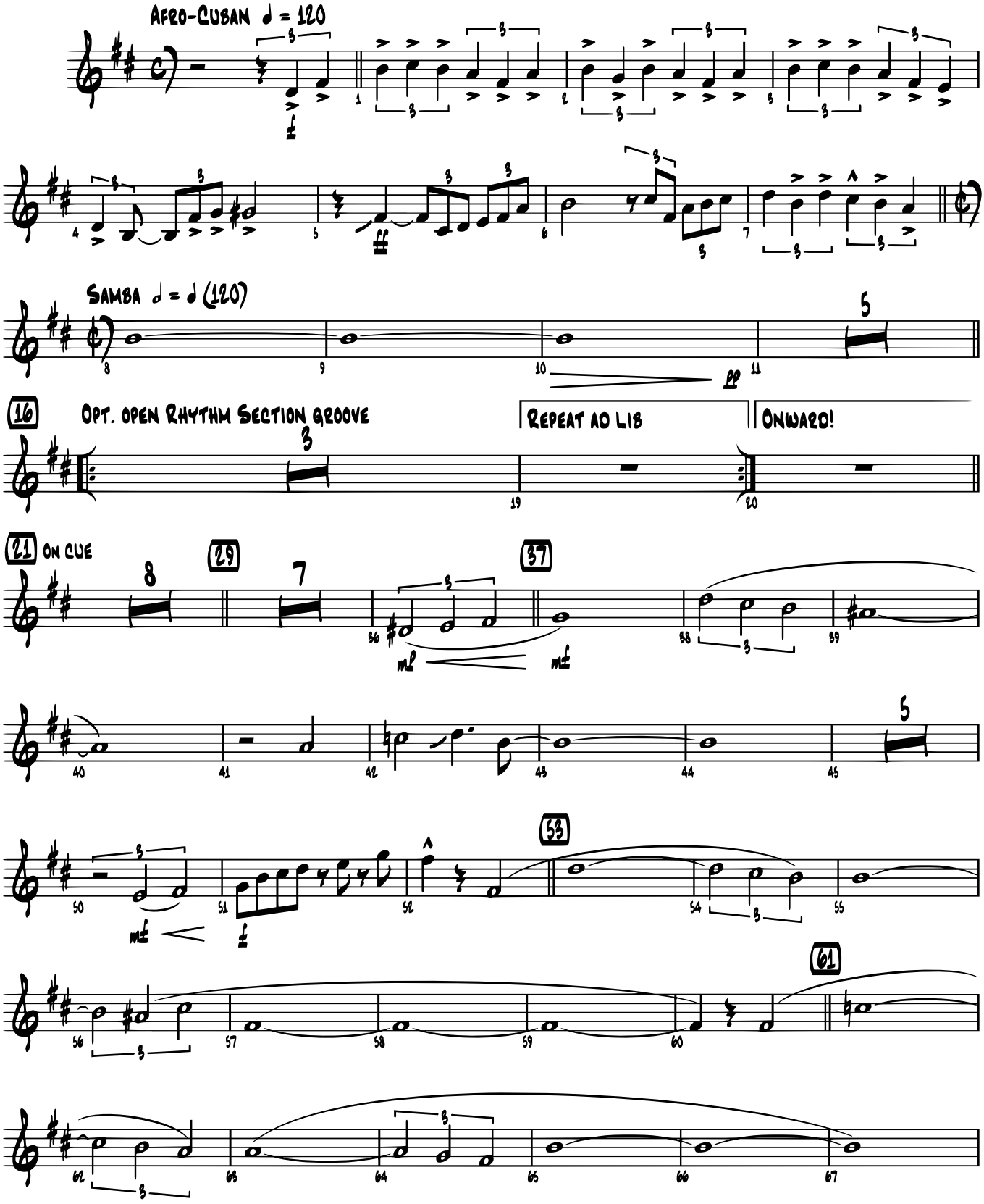
BLACK ORPHEUS

B♭ Soprano Saxophone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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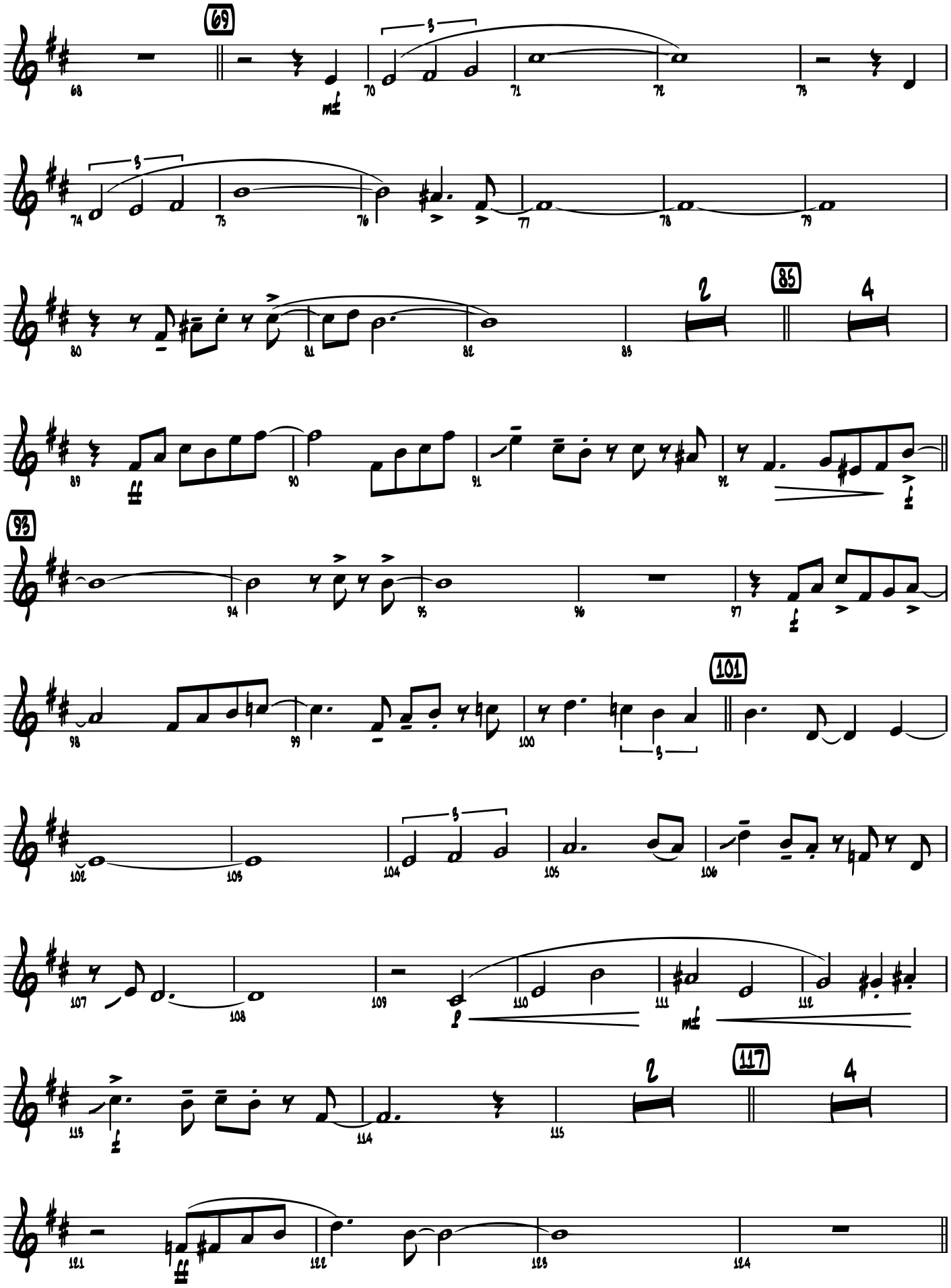

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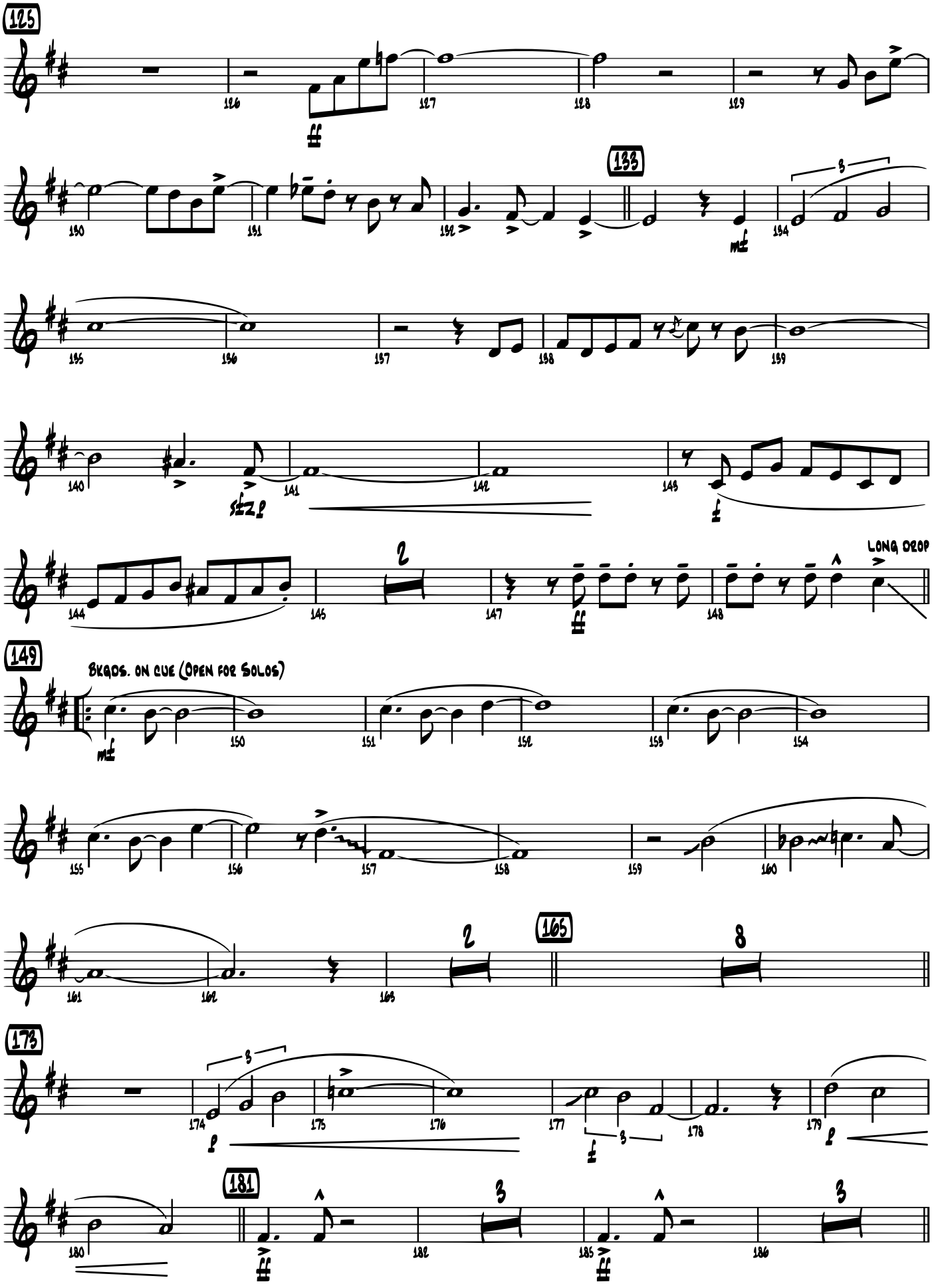

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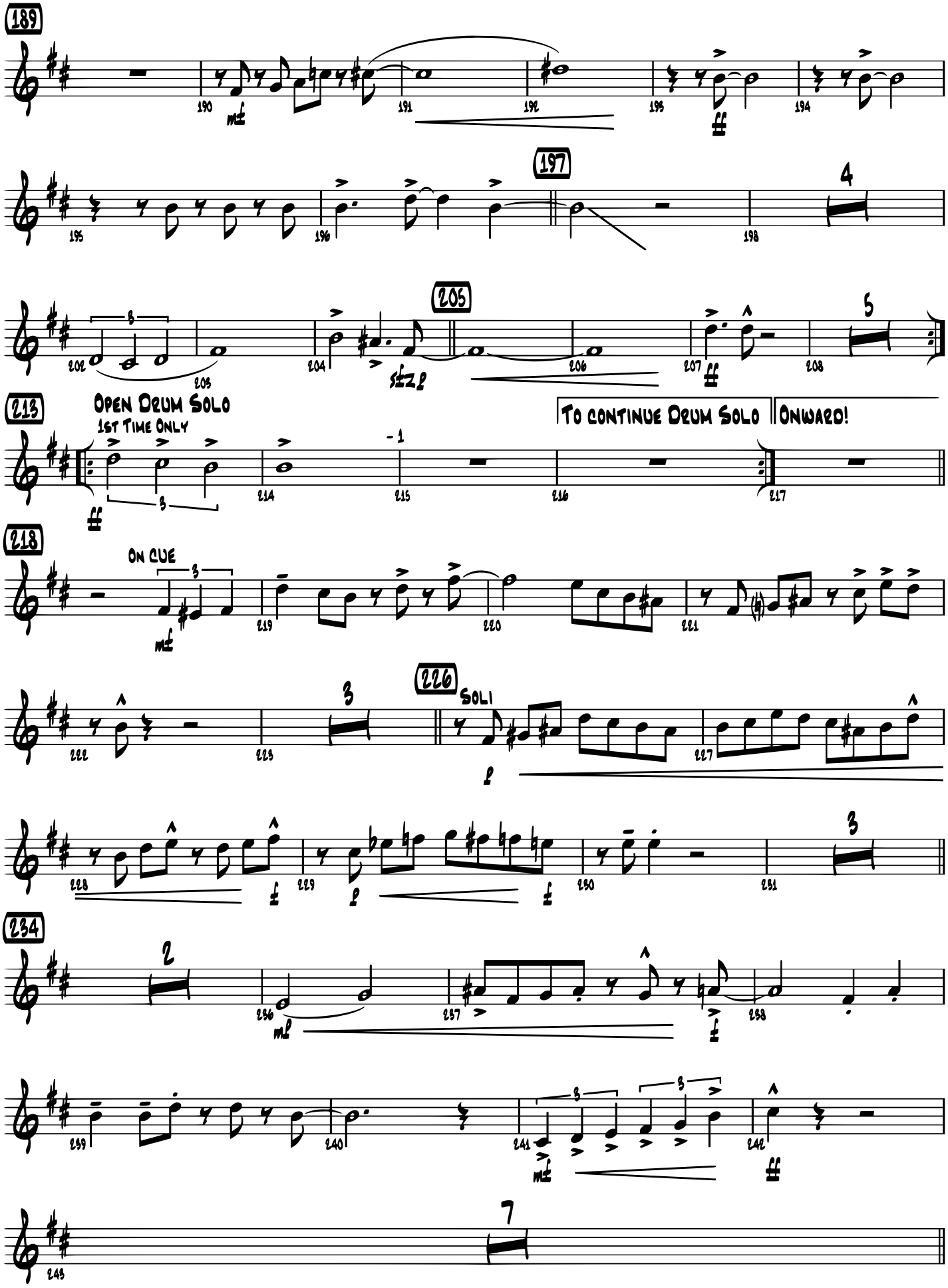

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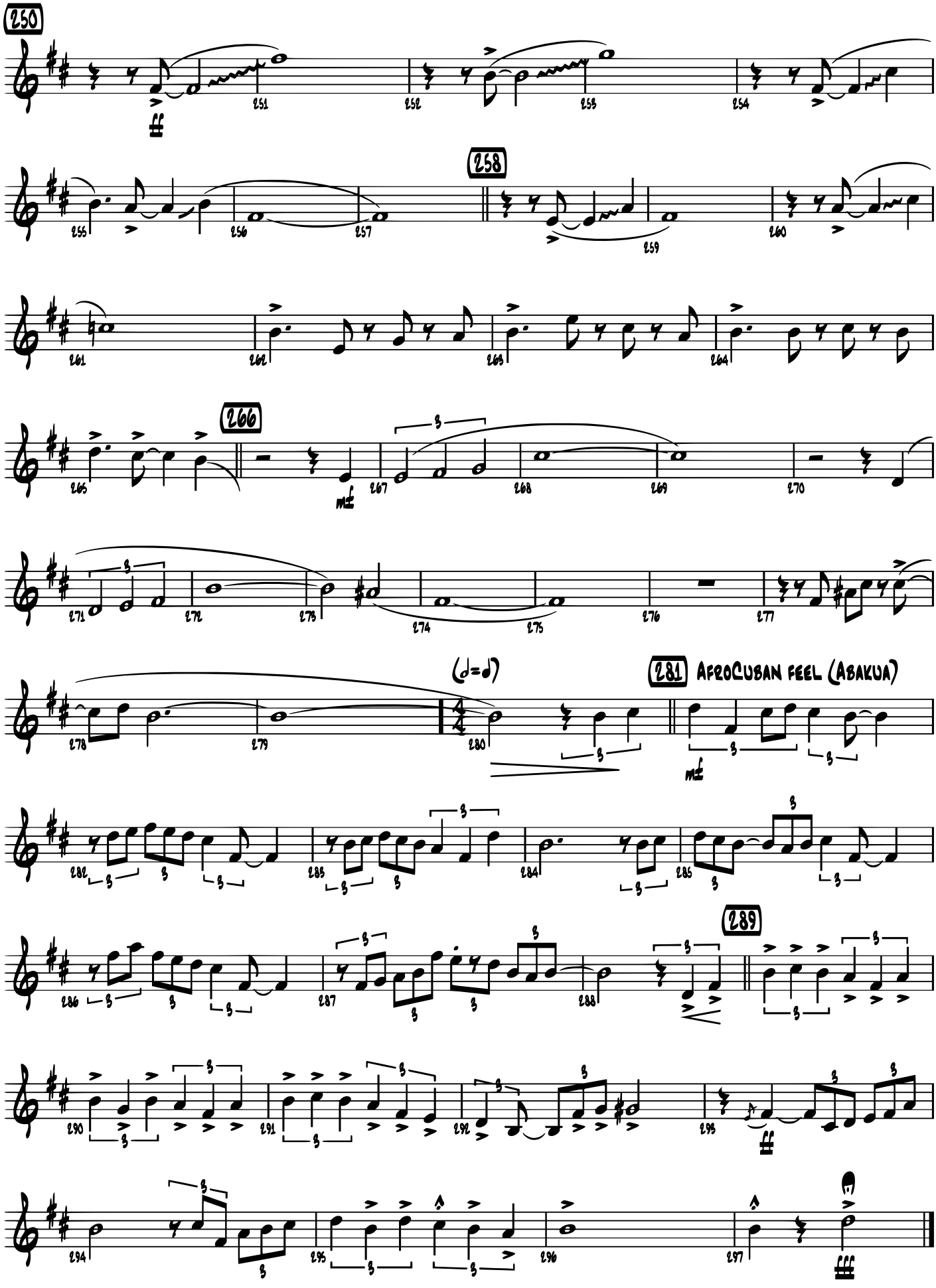

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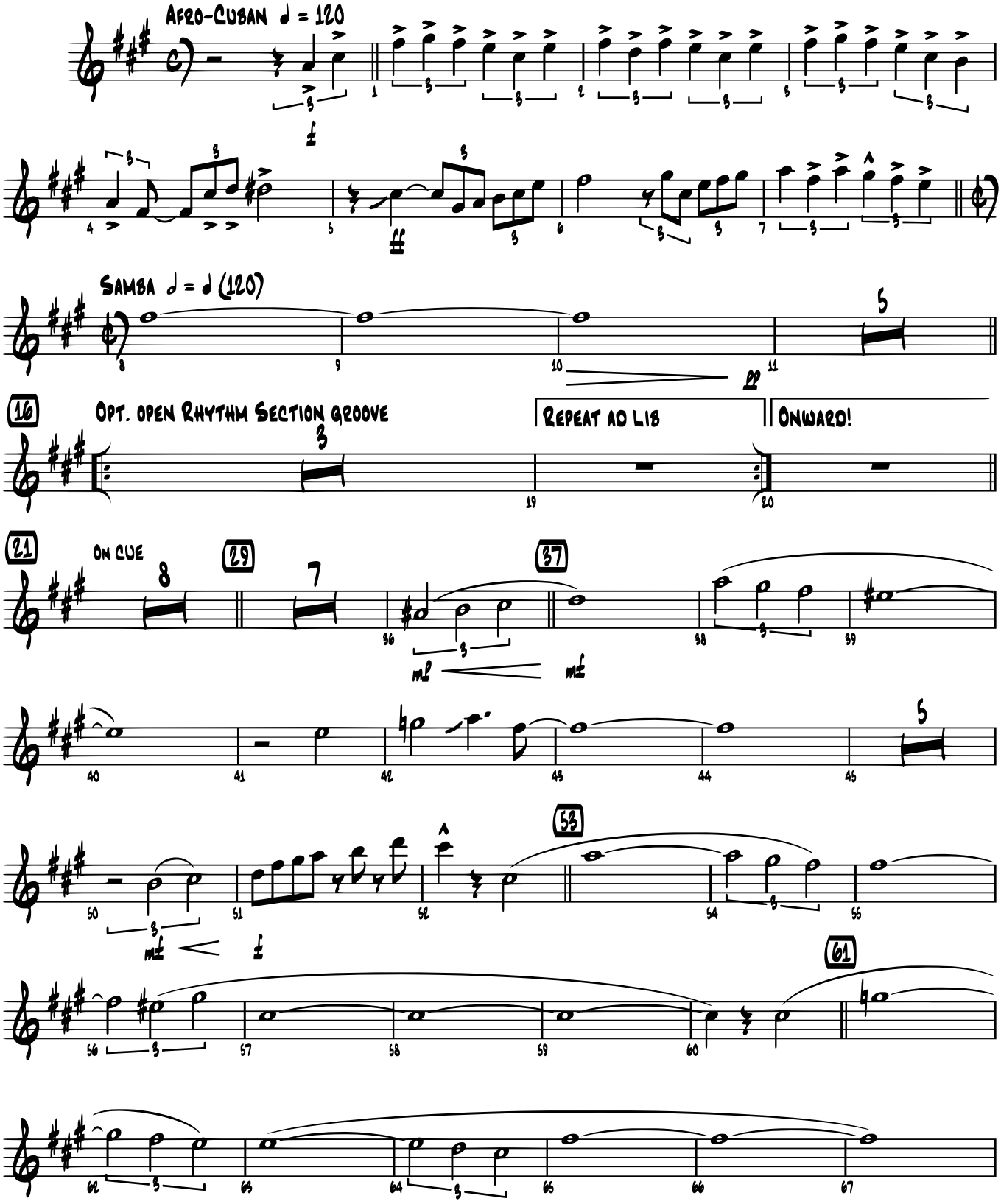
BLACK ORPHEUS

1st Eb Alto Saxophone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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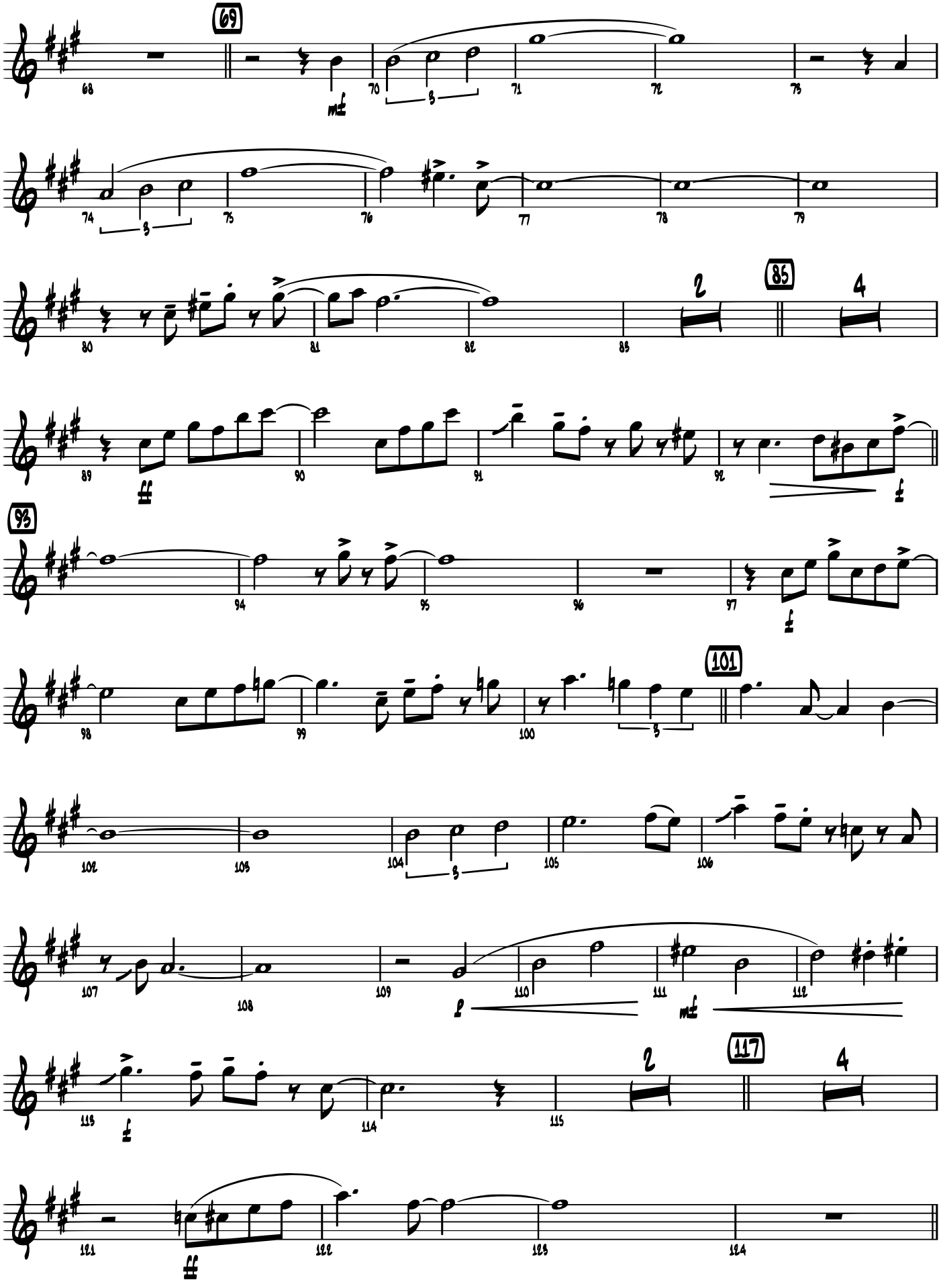

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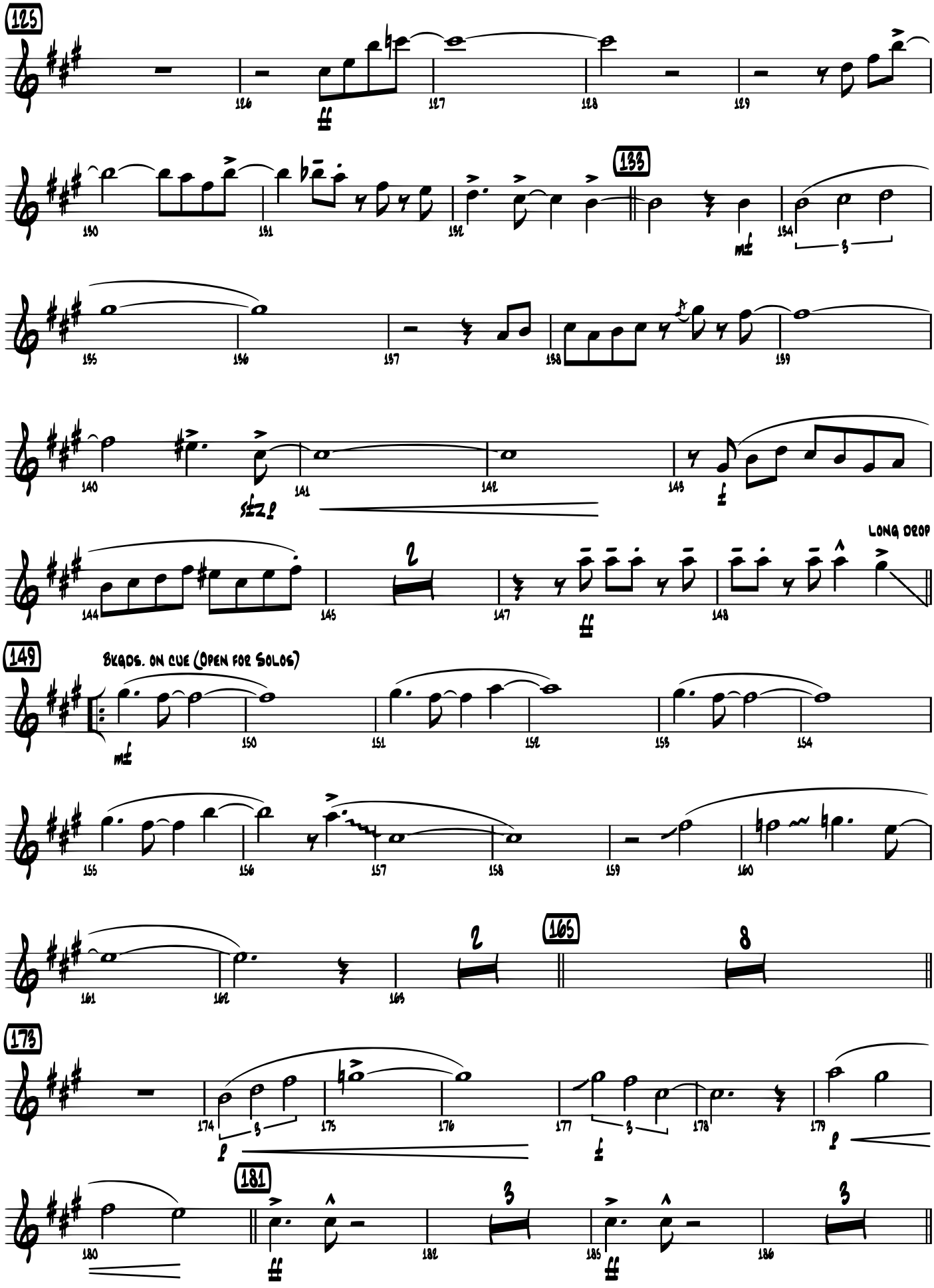

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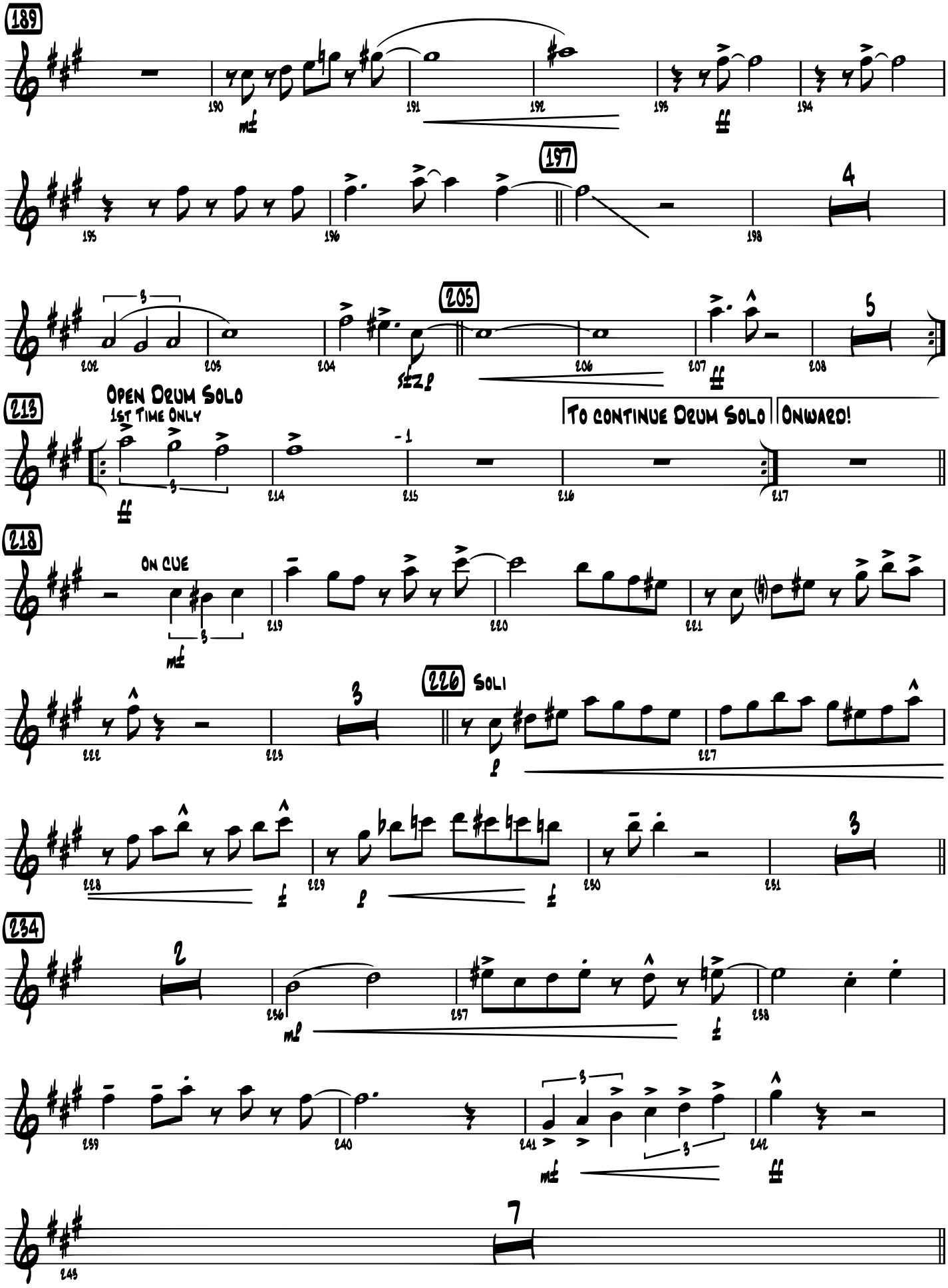

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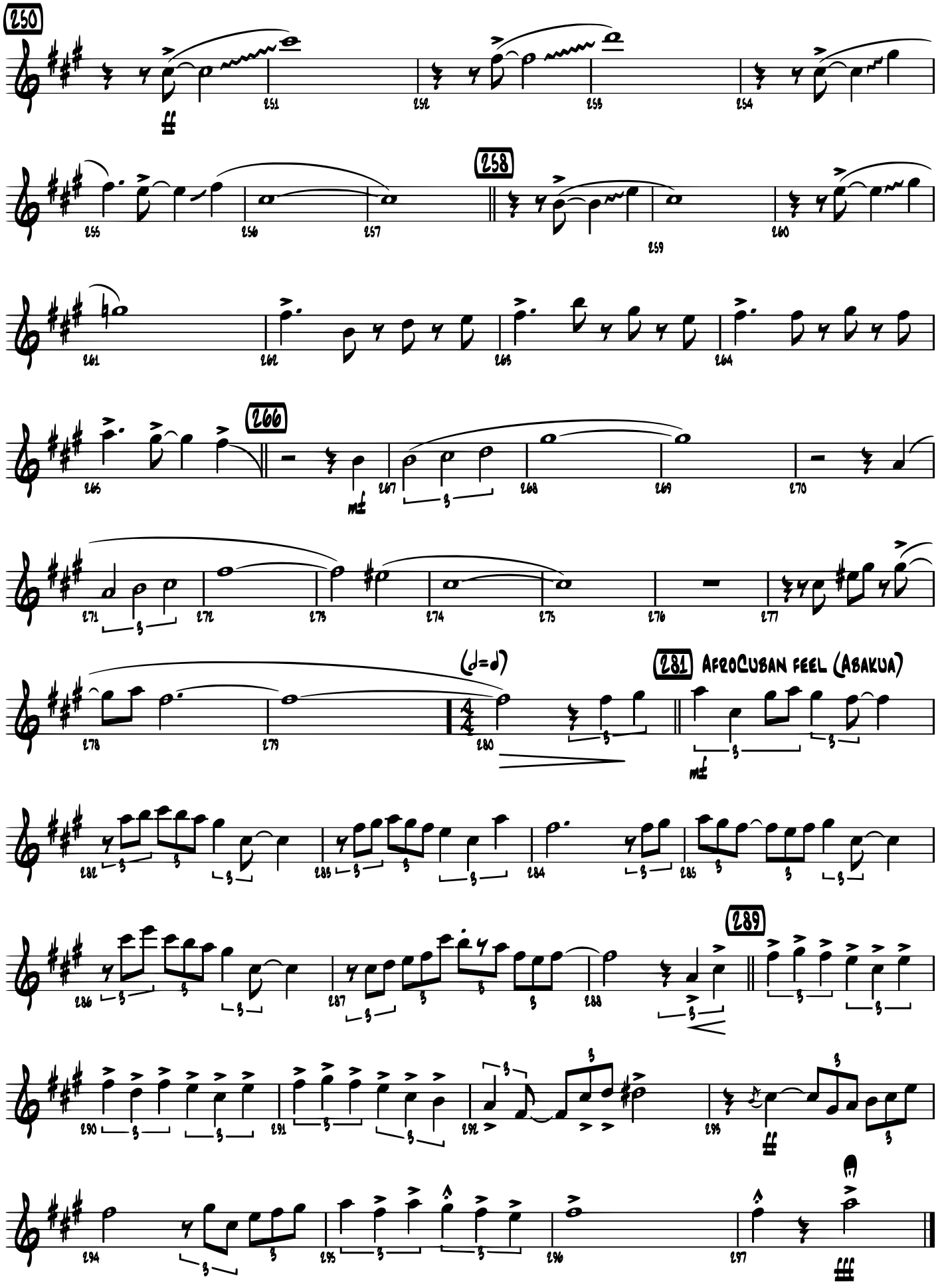

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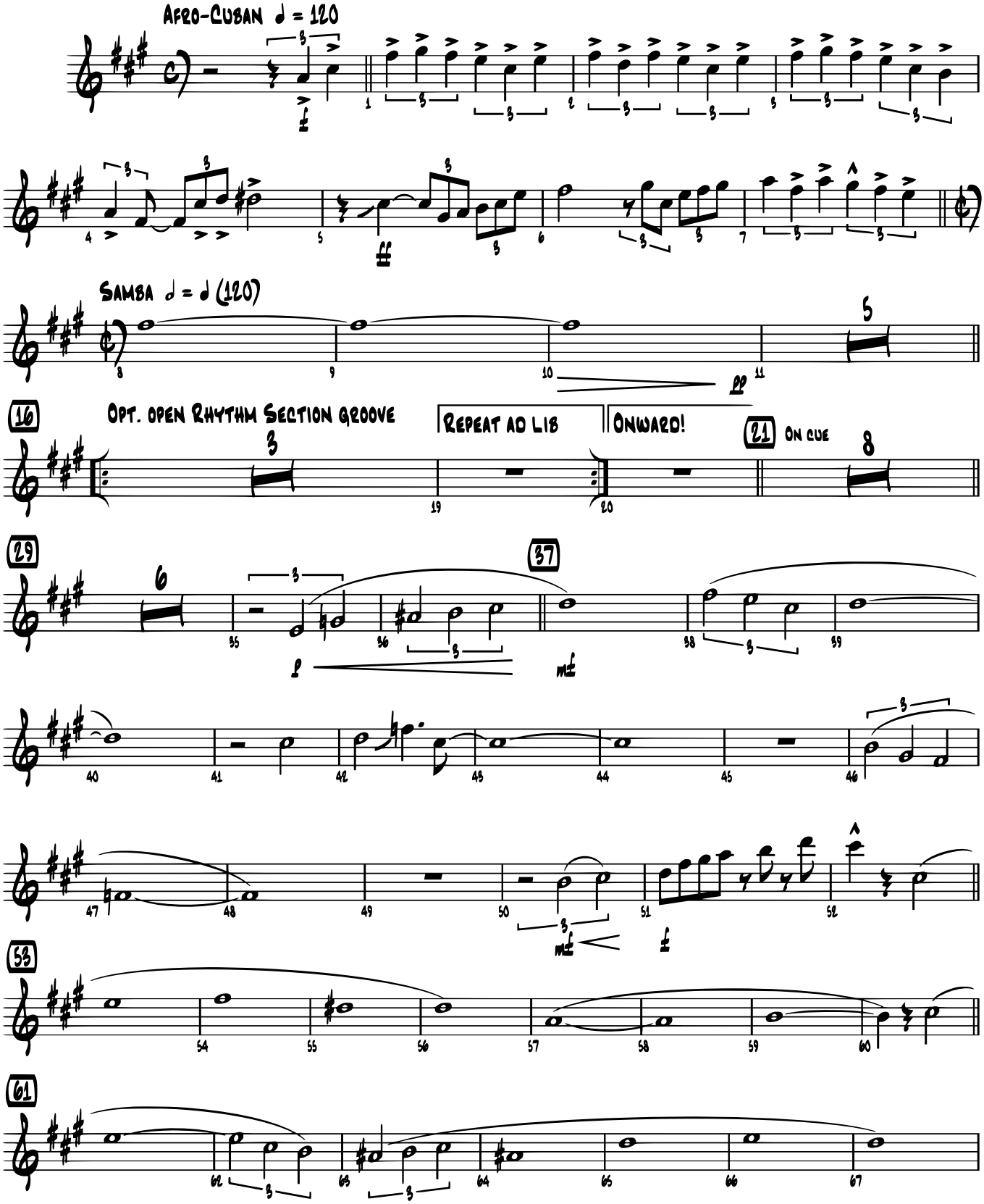
BLACK ORPHEUS

2nd Eb Alto Saxophone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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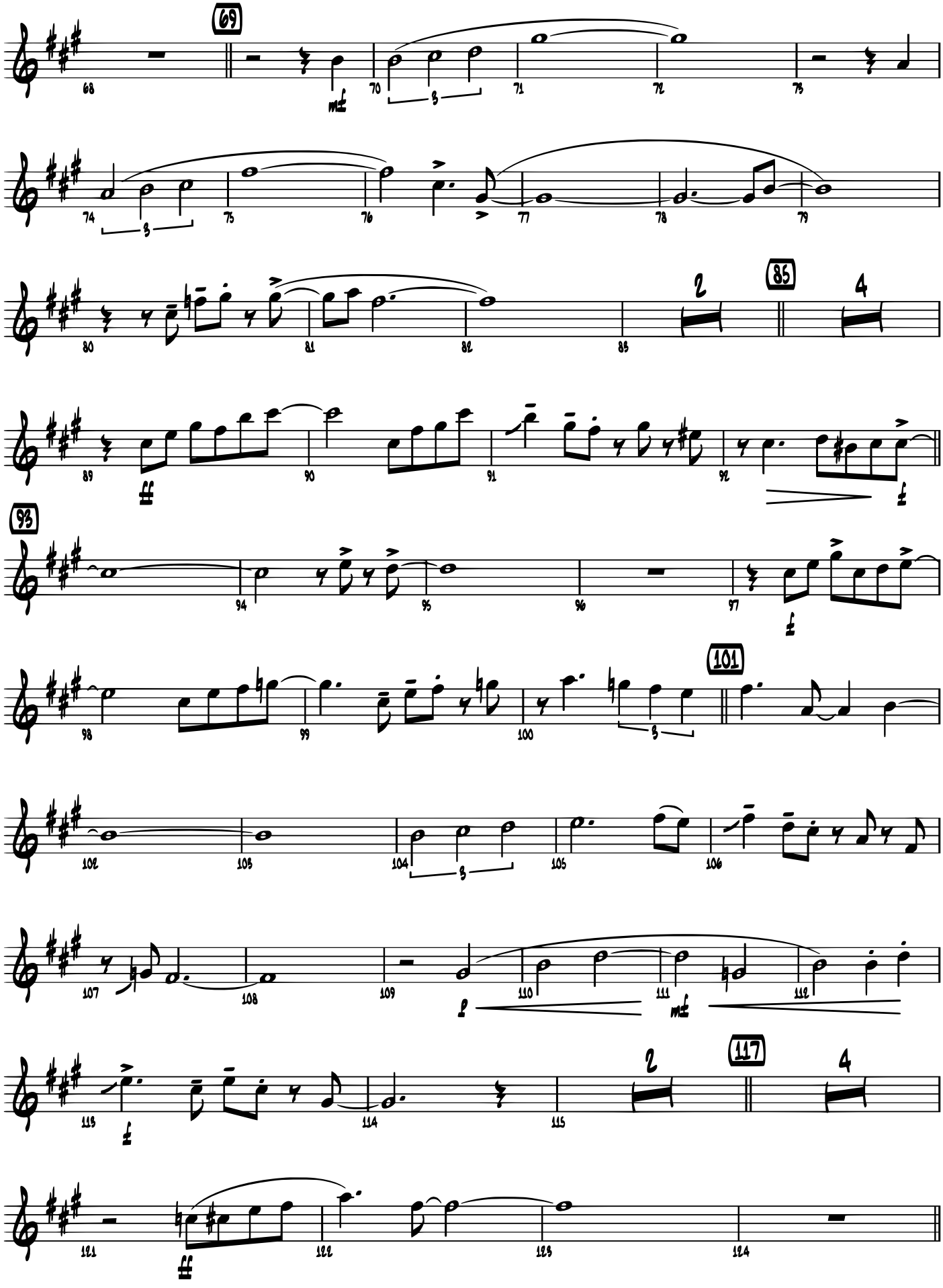

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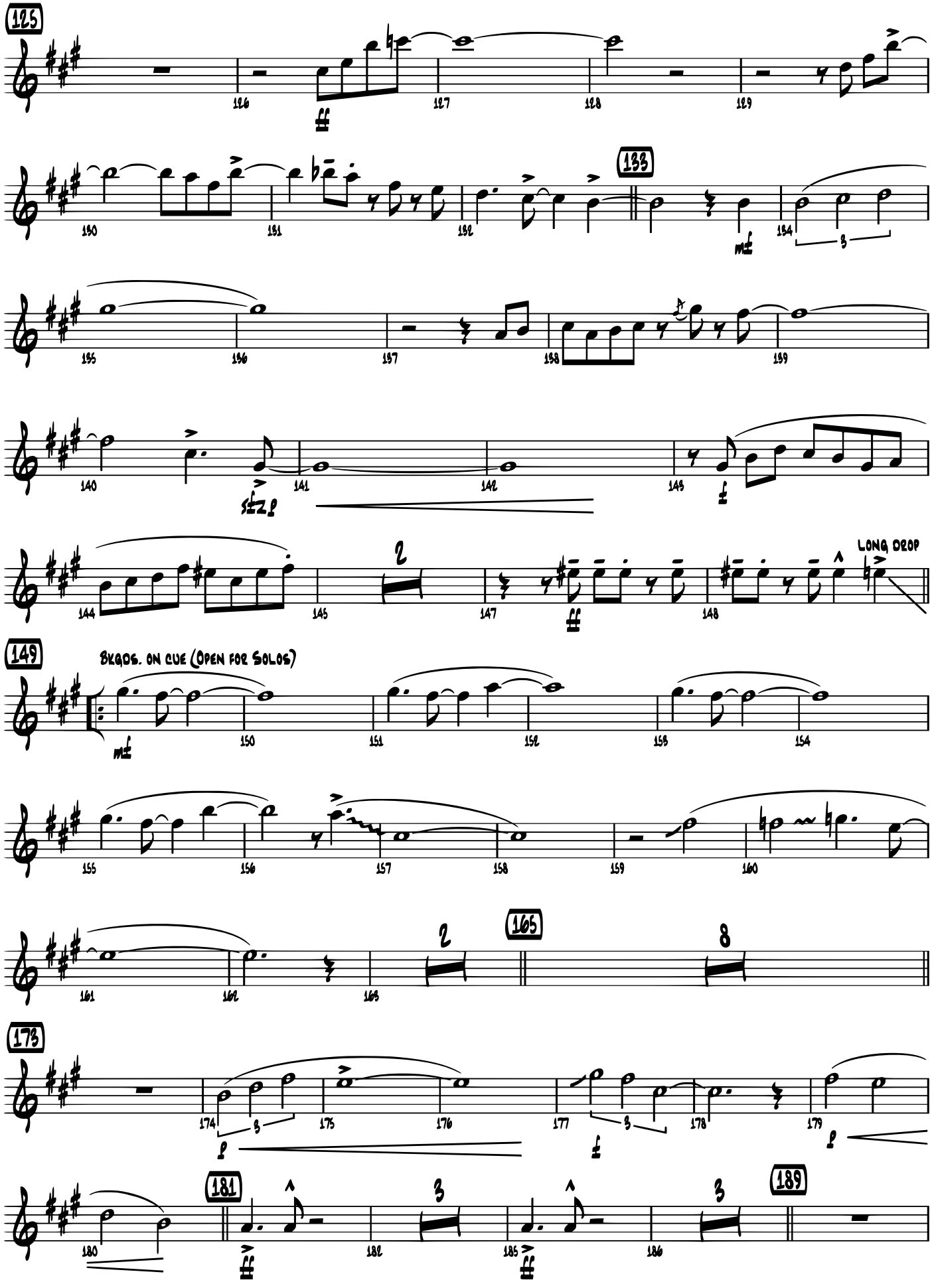

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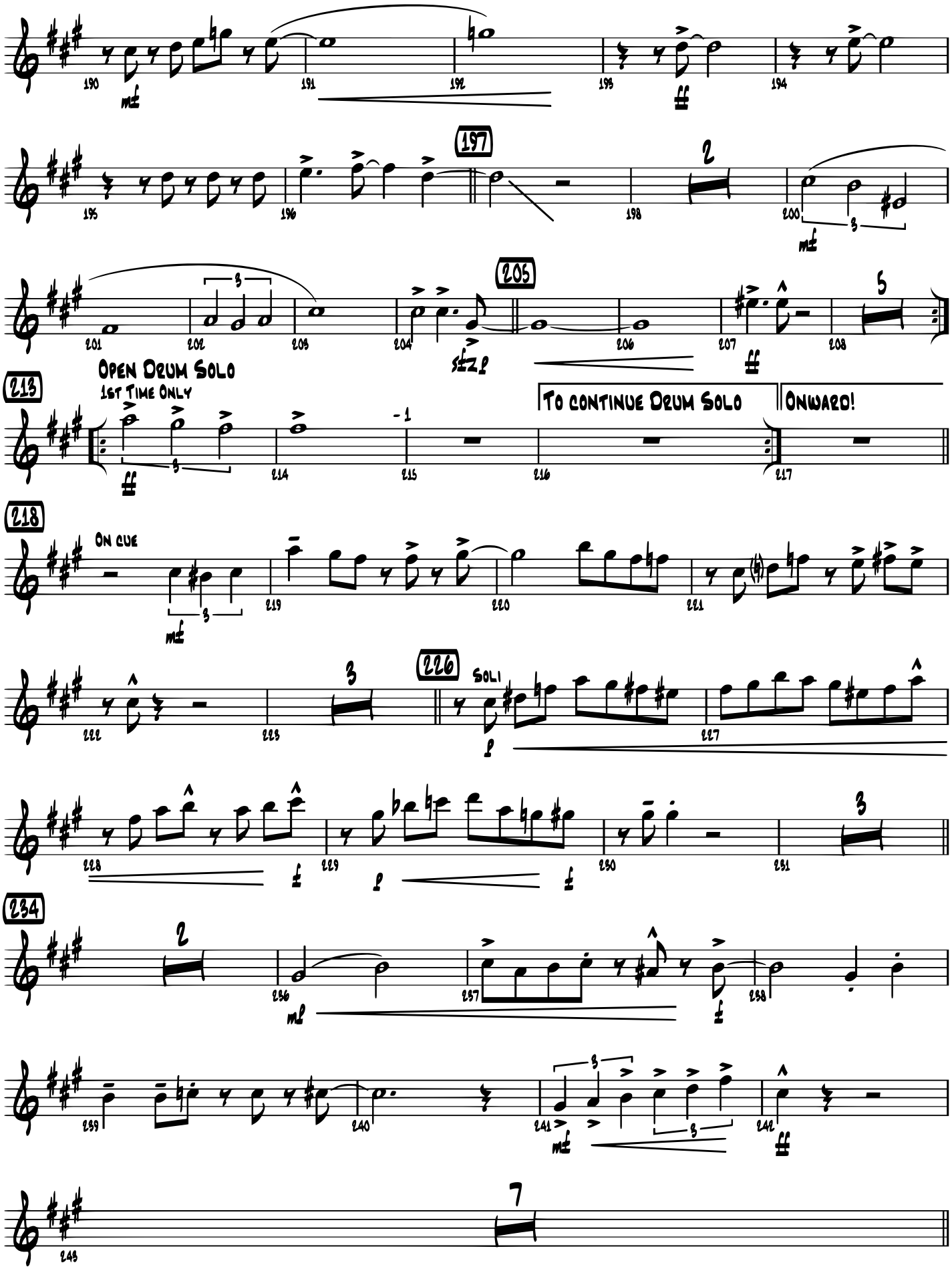

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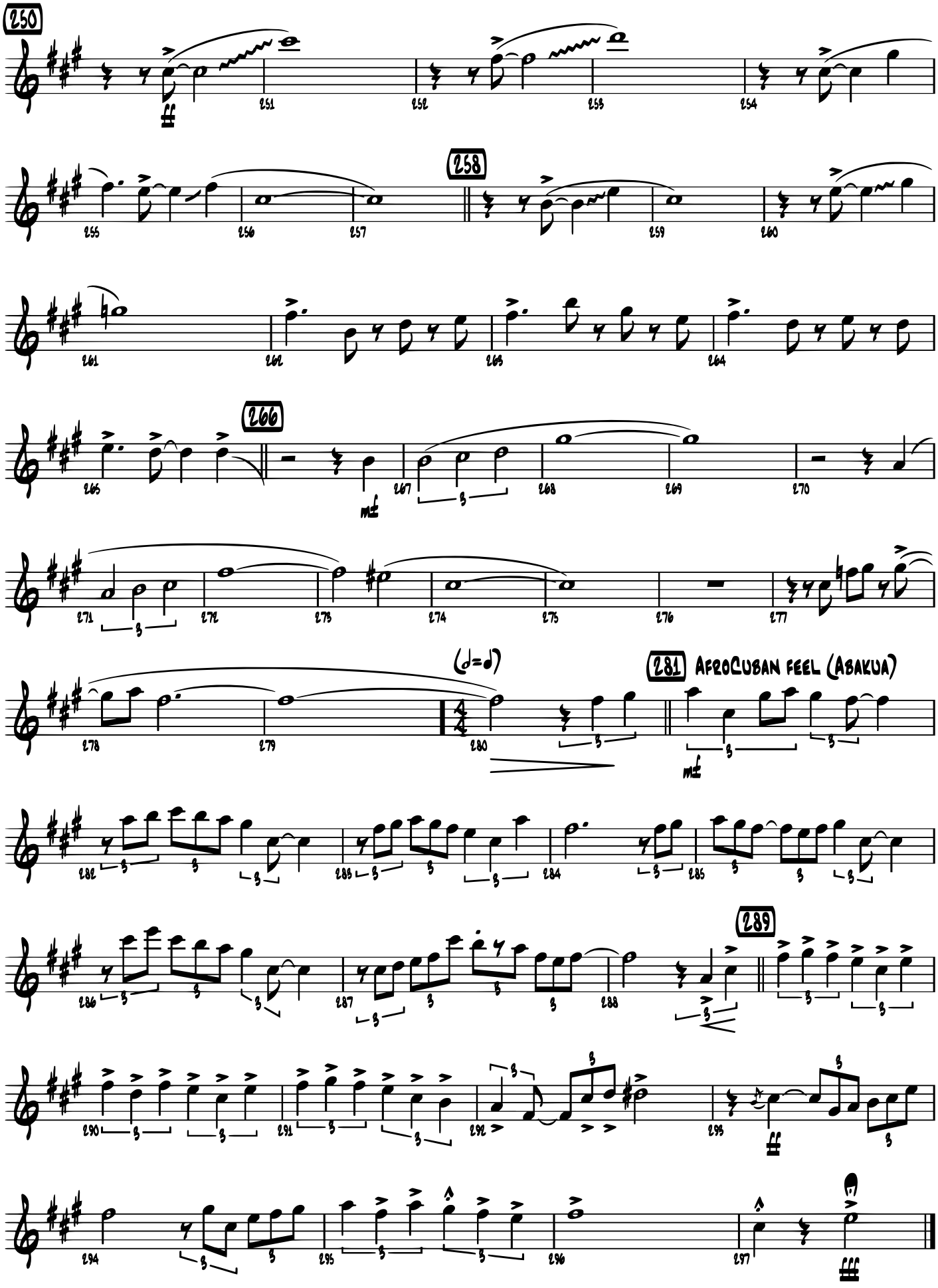

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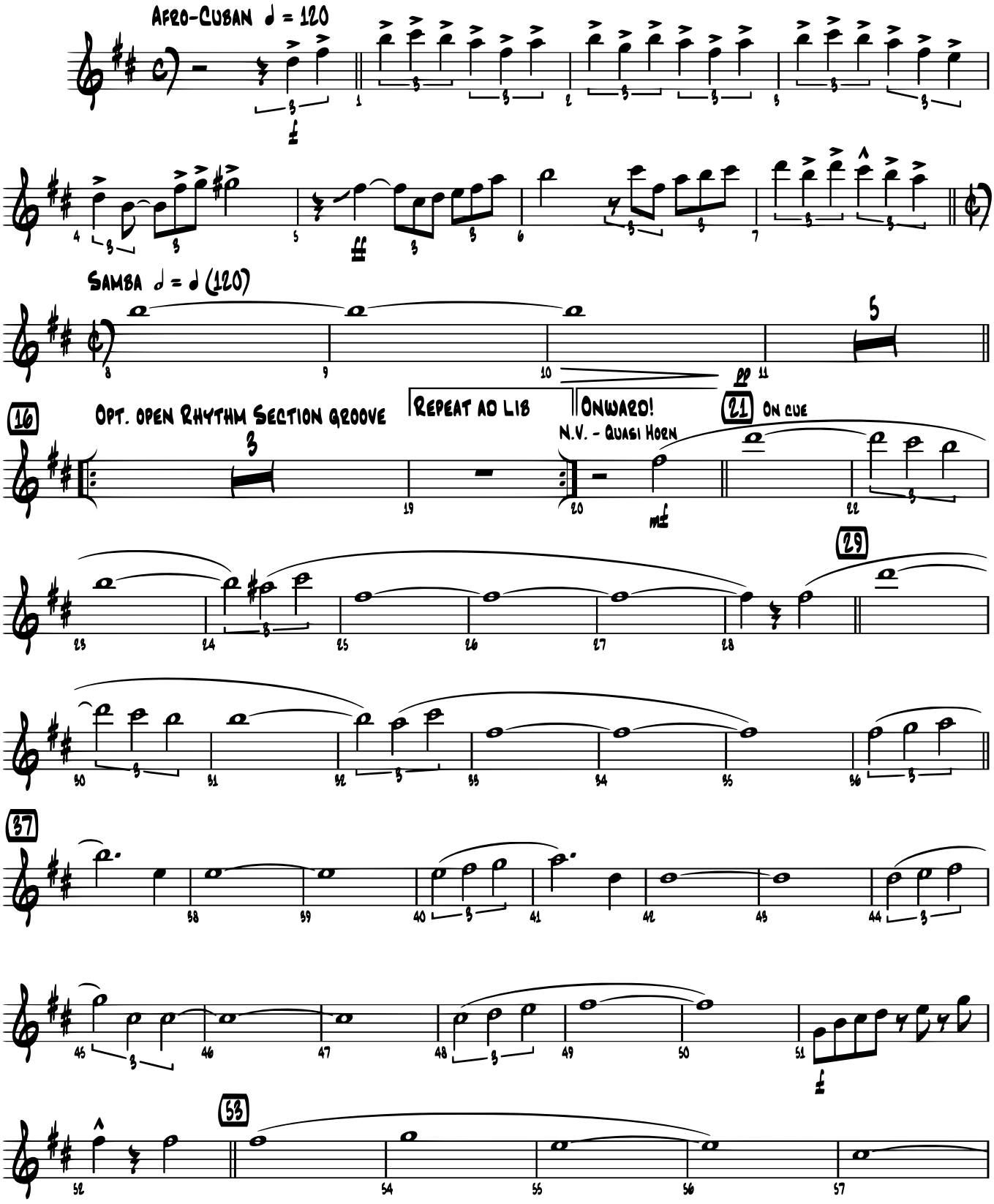
BLACK ORPHEUS

1st Bb Tenor Saxophone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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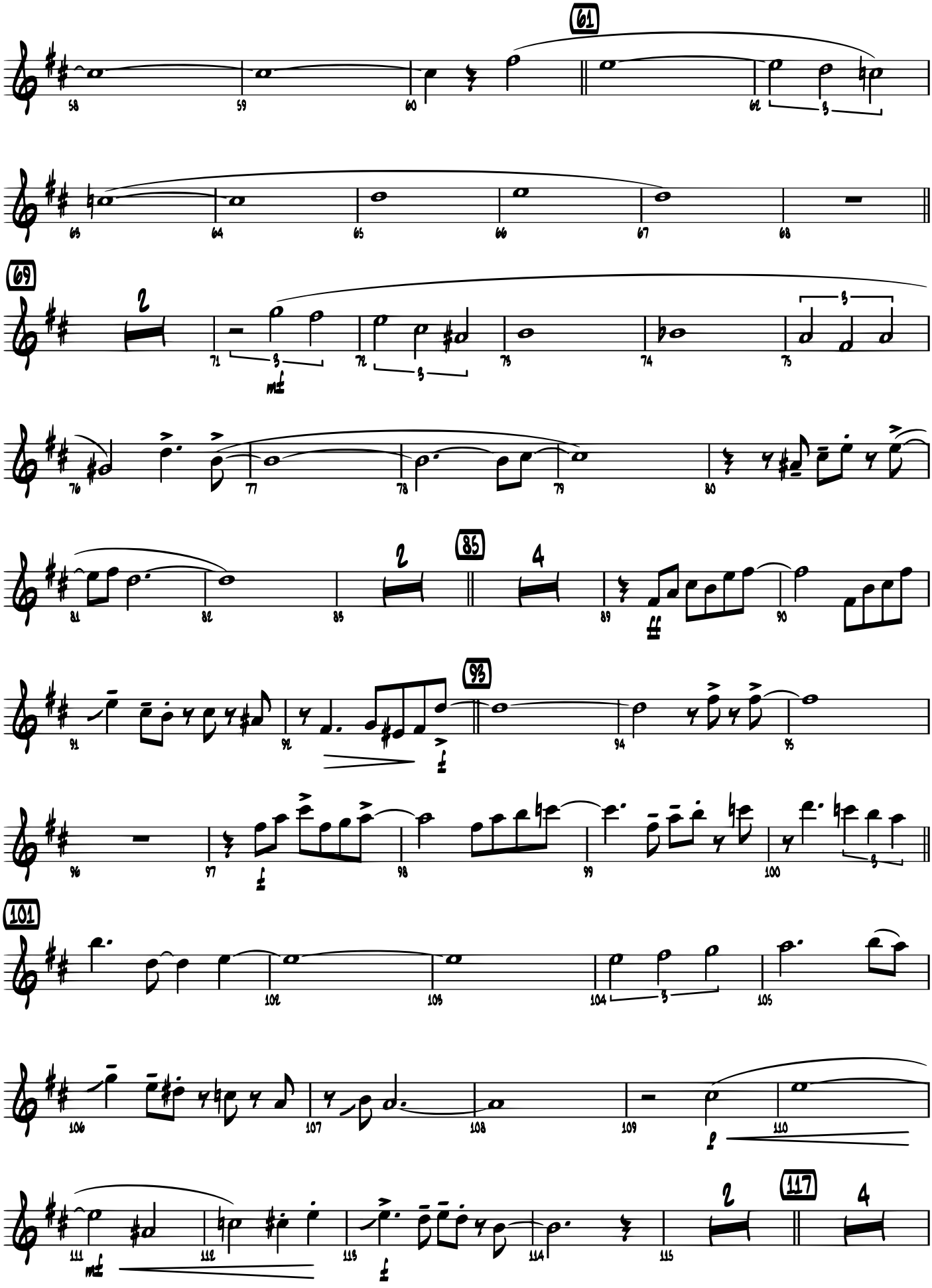

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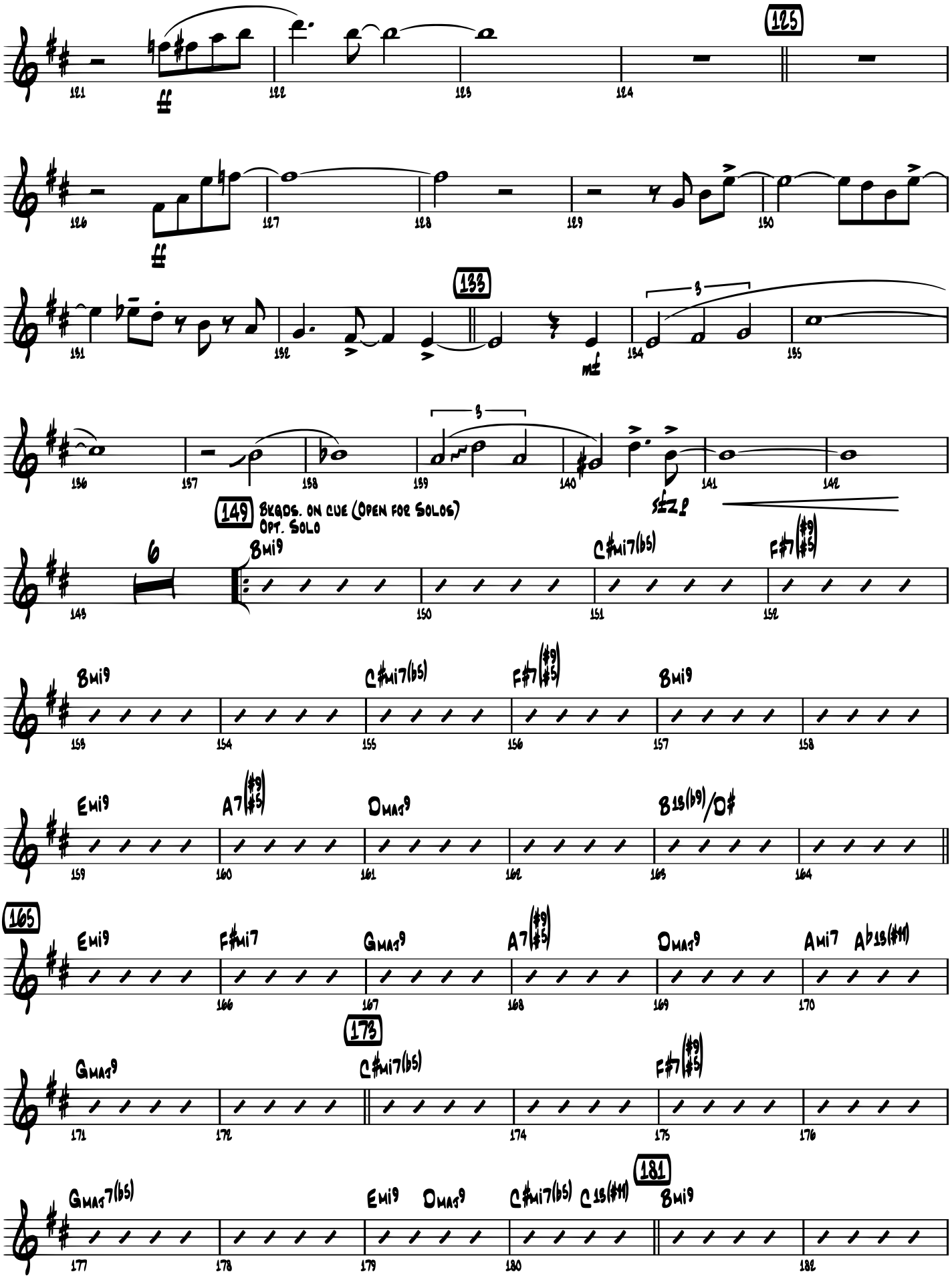

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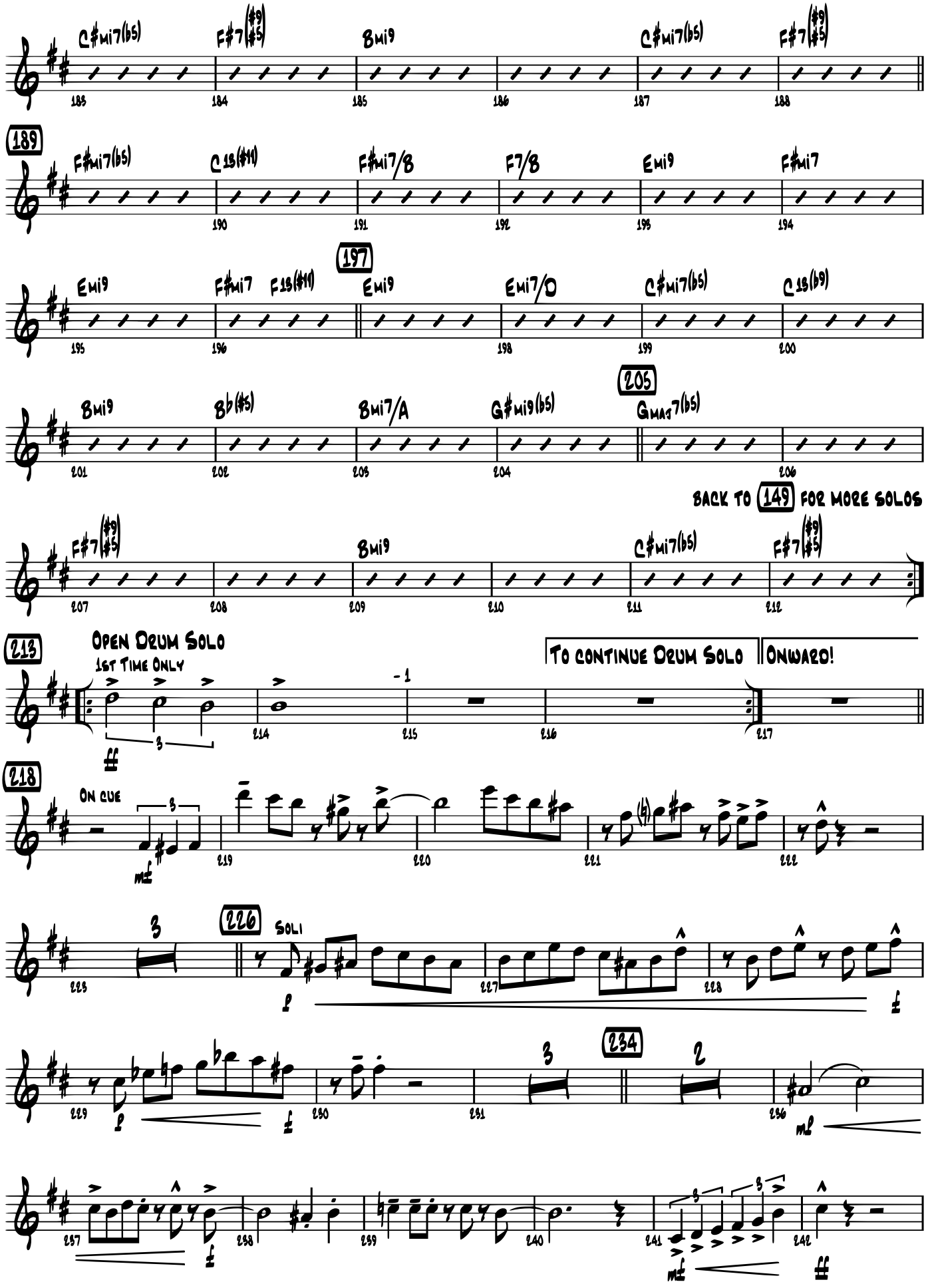

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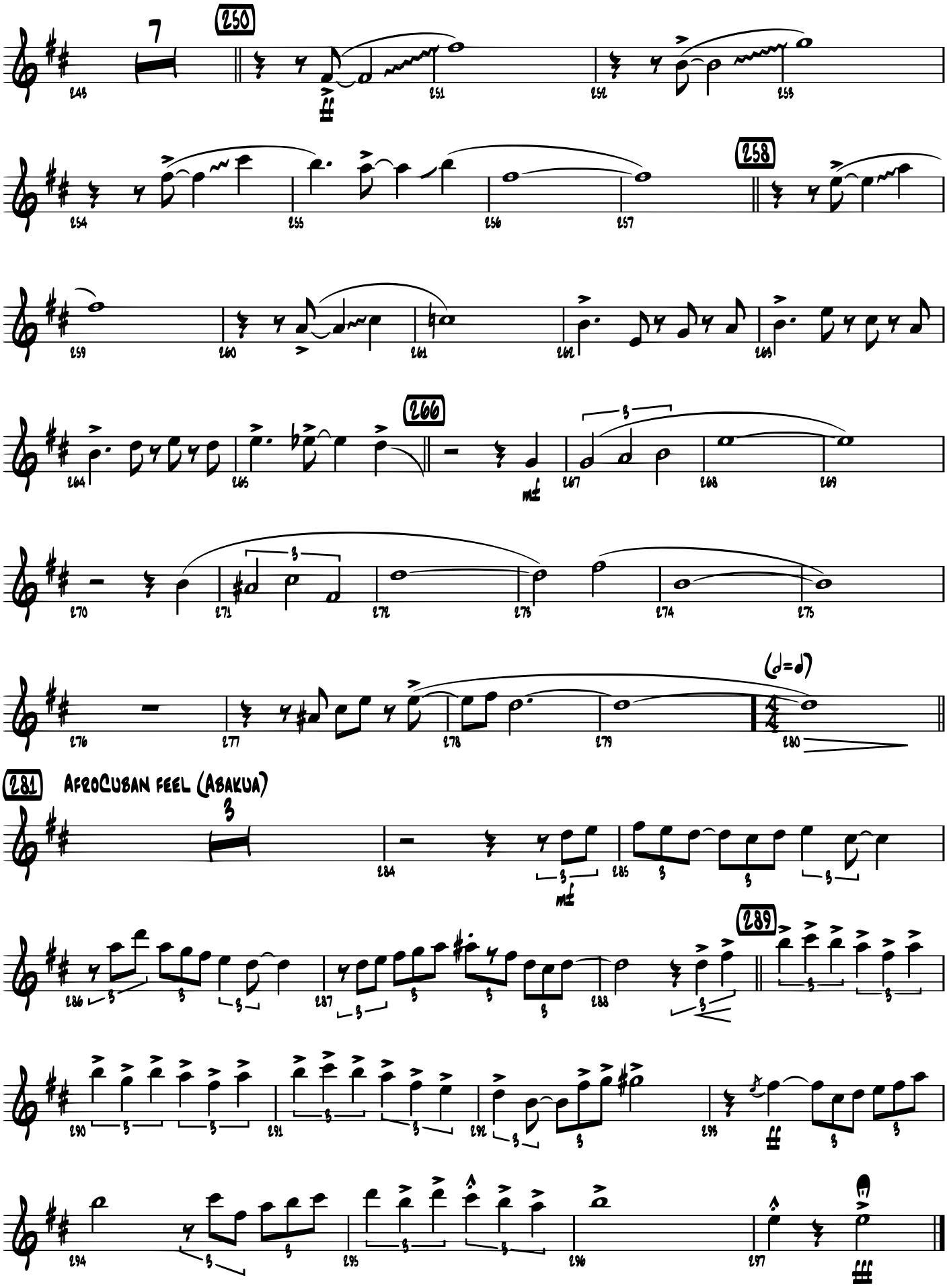

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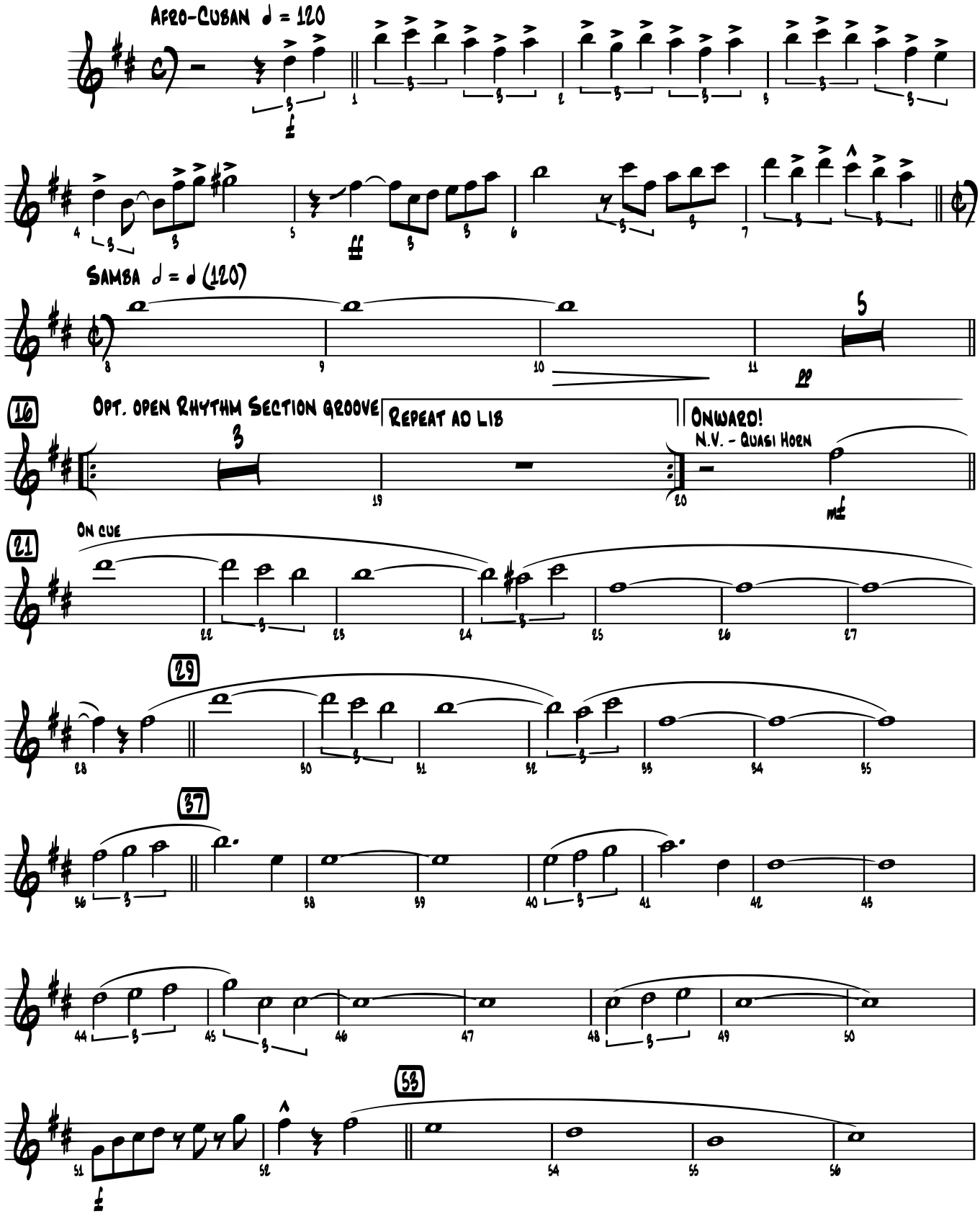
BLACK ORPHEUS

2nd Bb Tenor Saxophone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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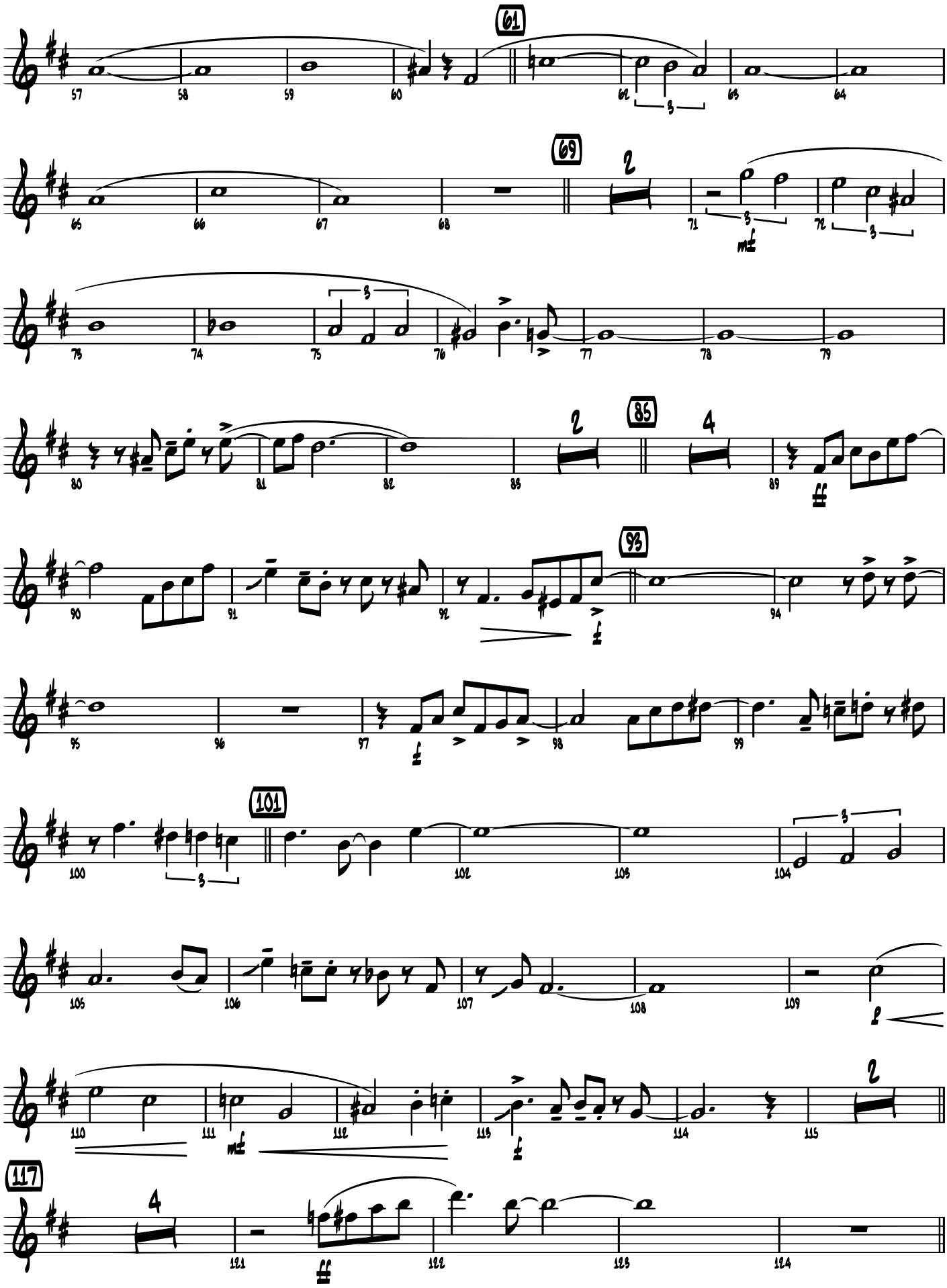

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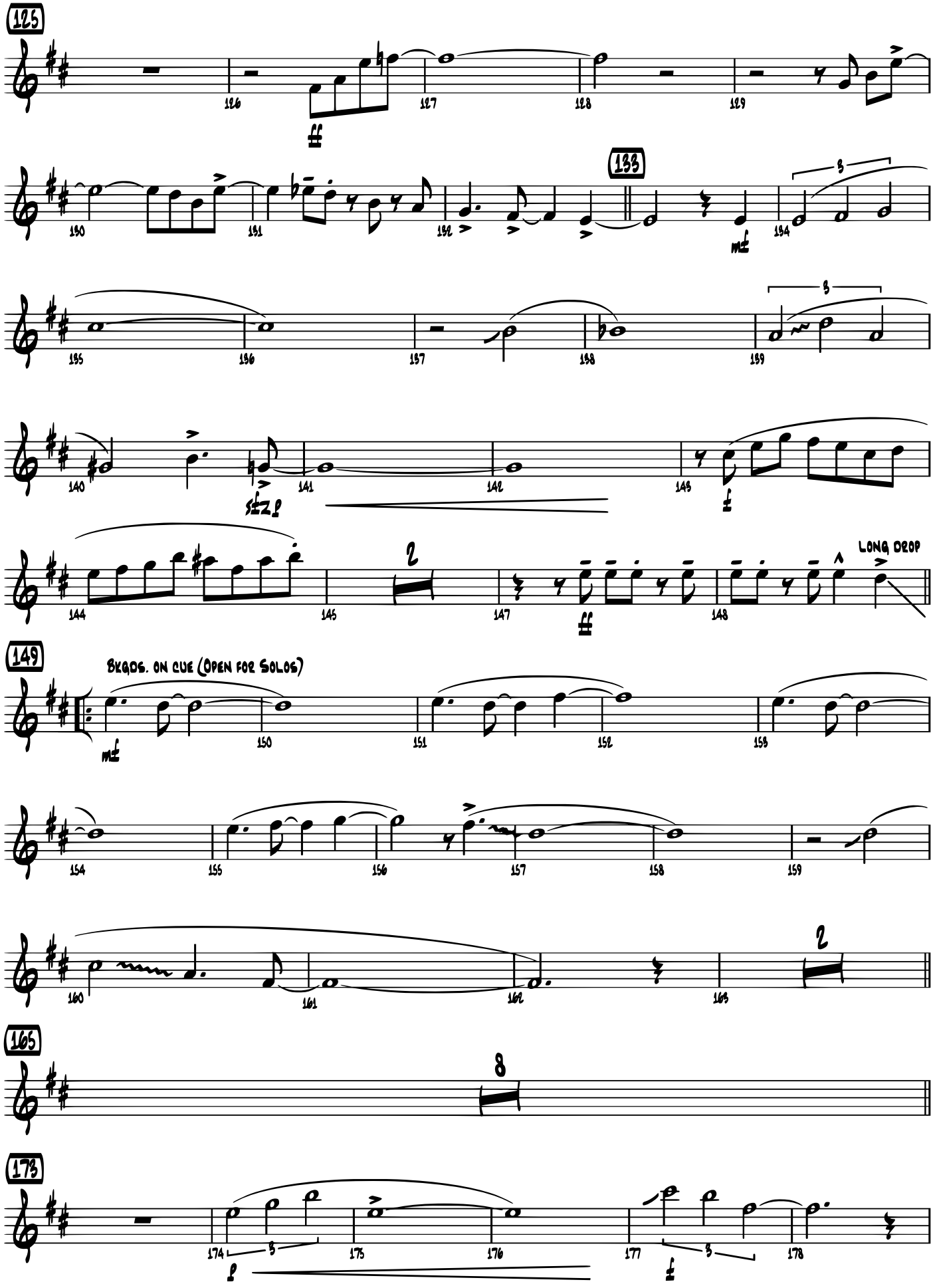

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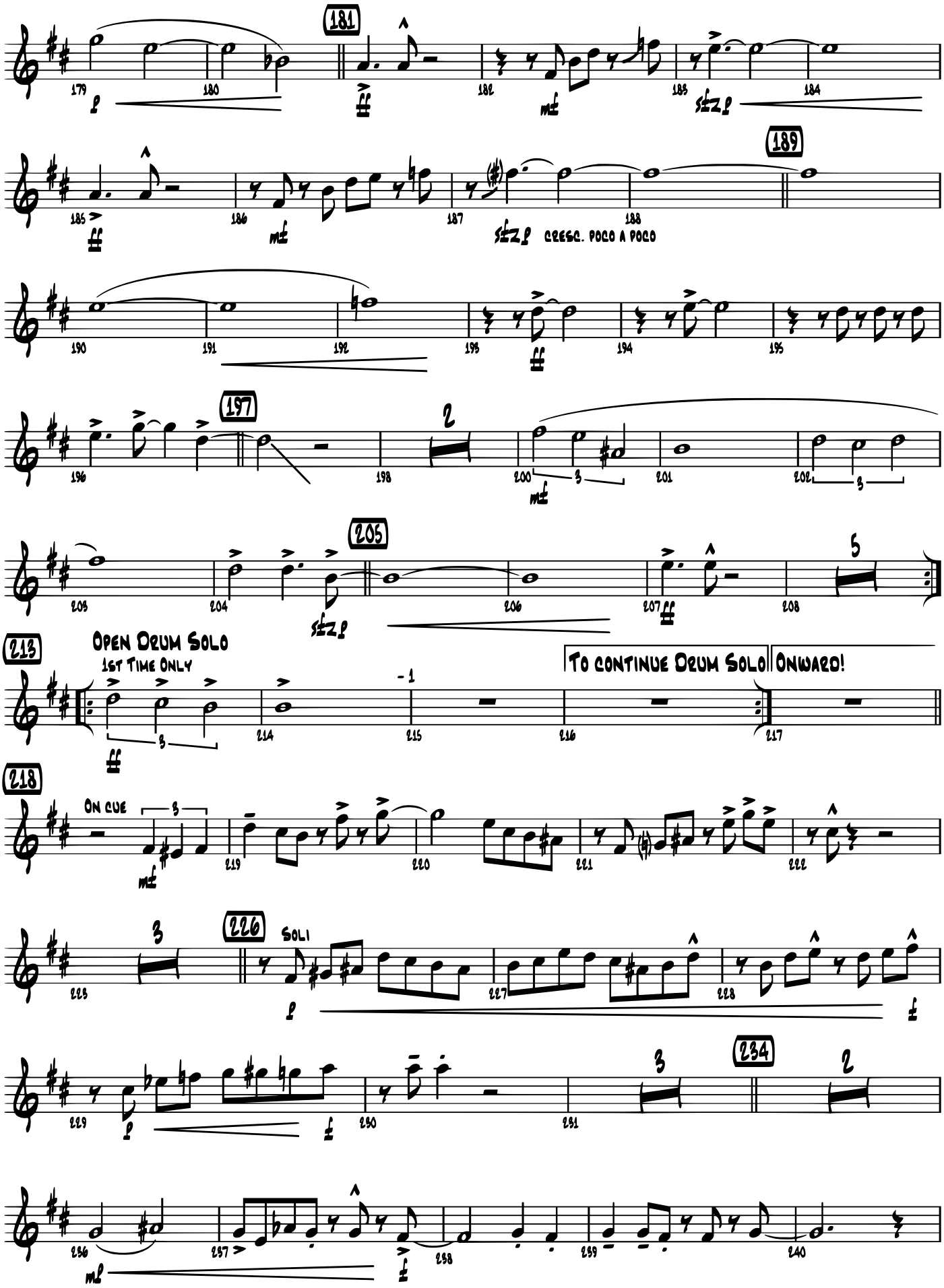

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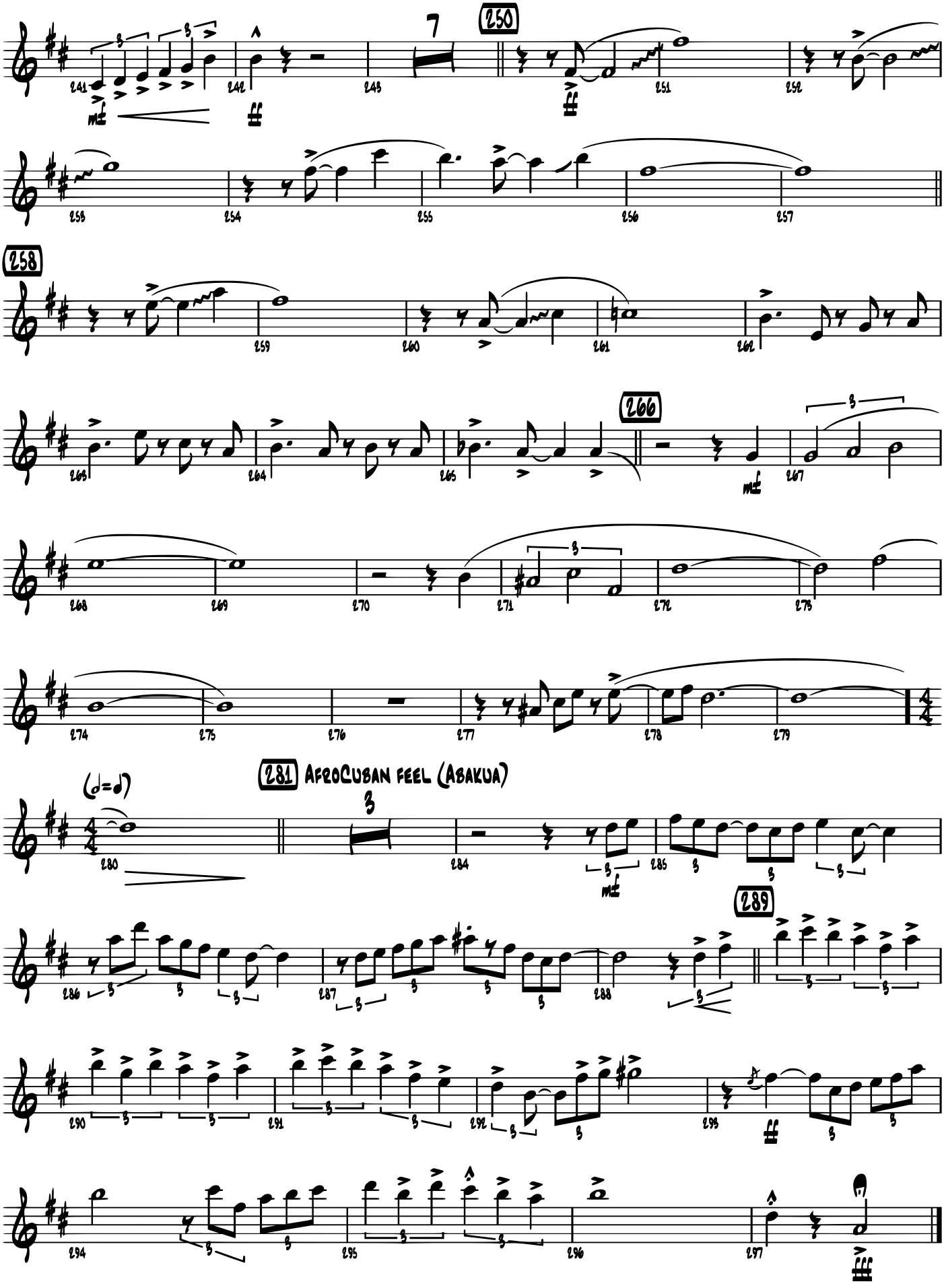

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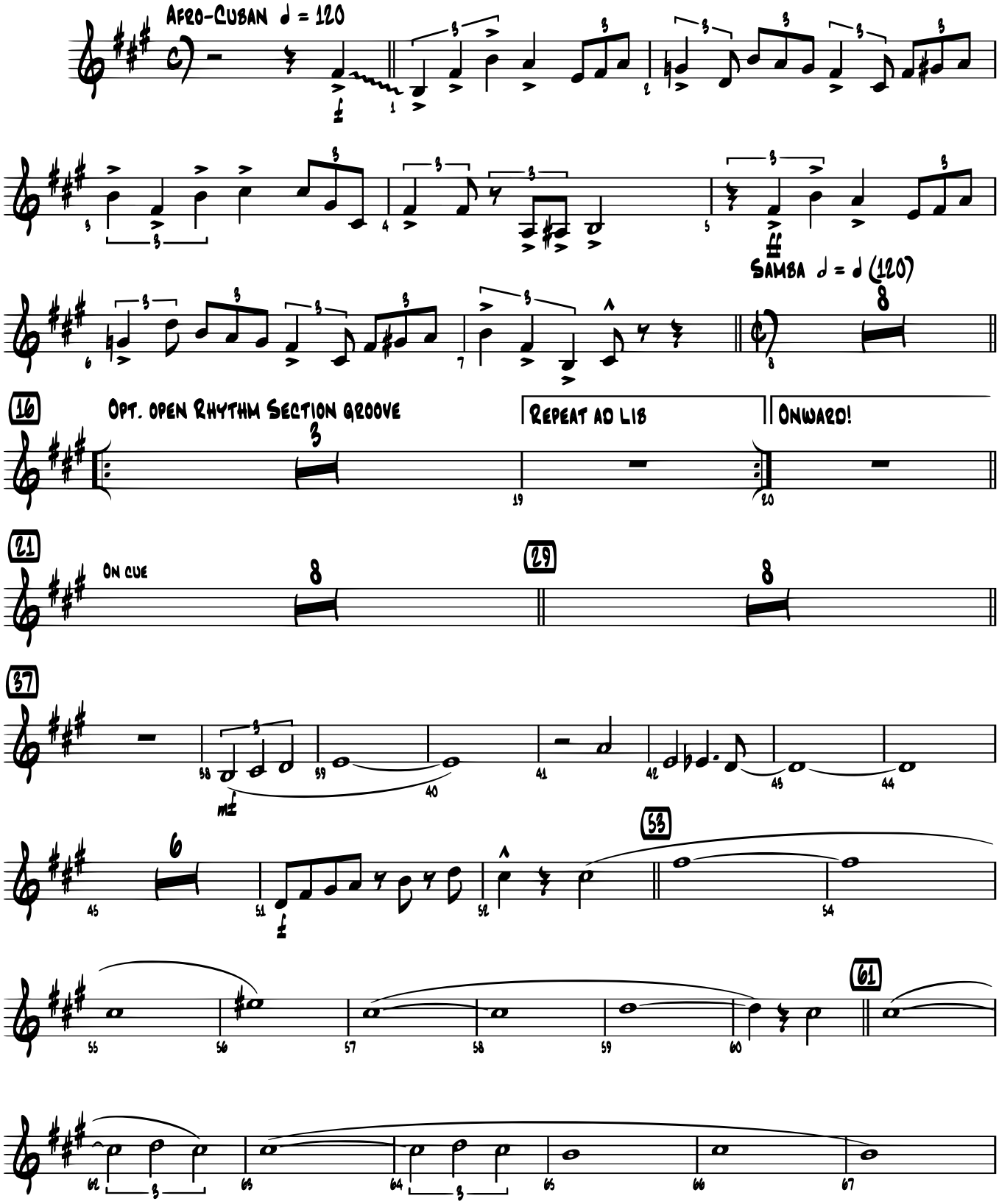
BLACK ORPHEUS

Eb Baritone Saxophone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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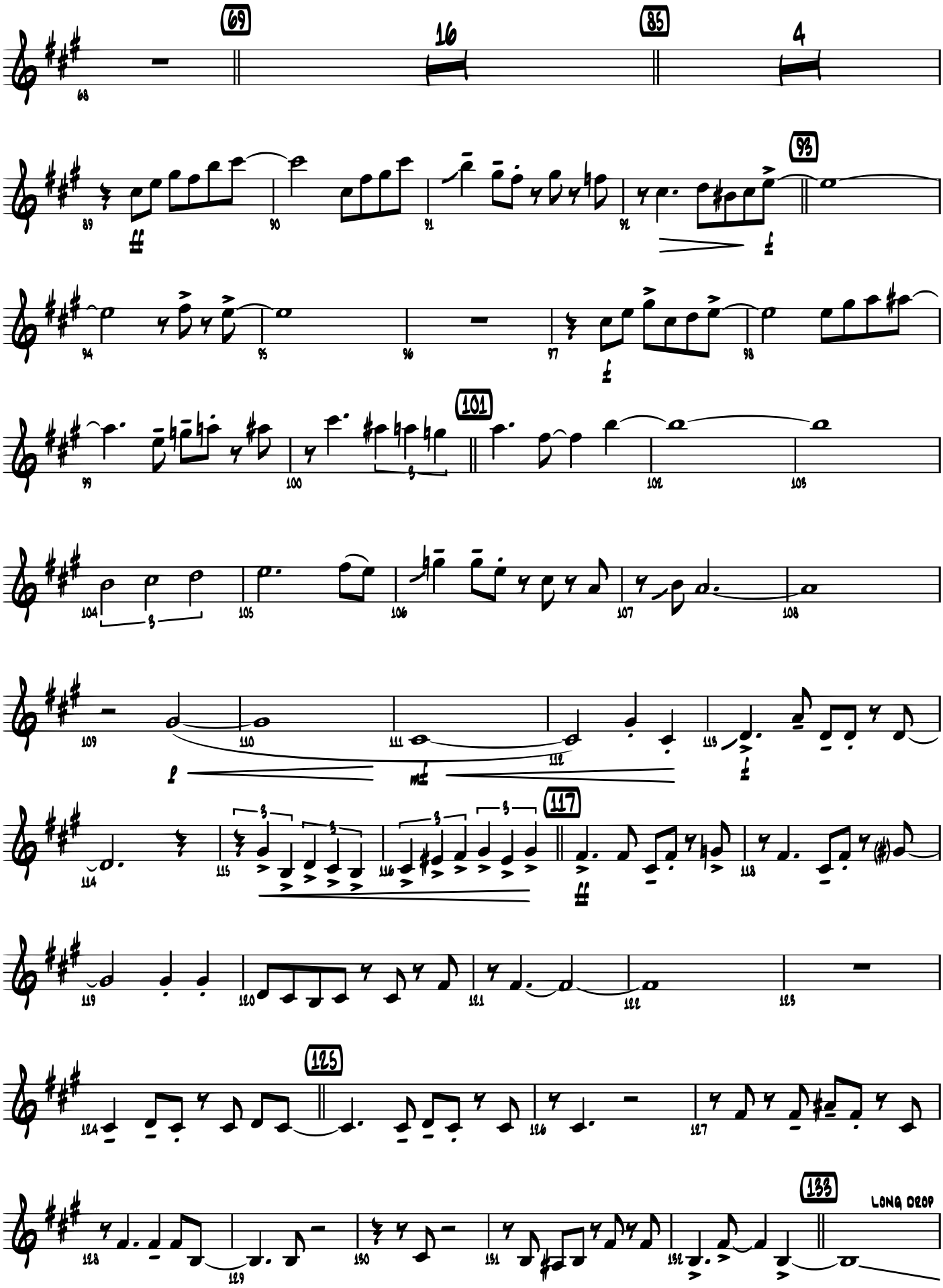

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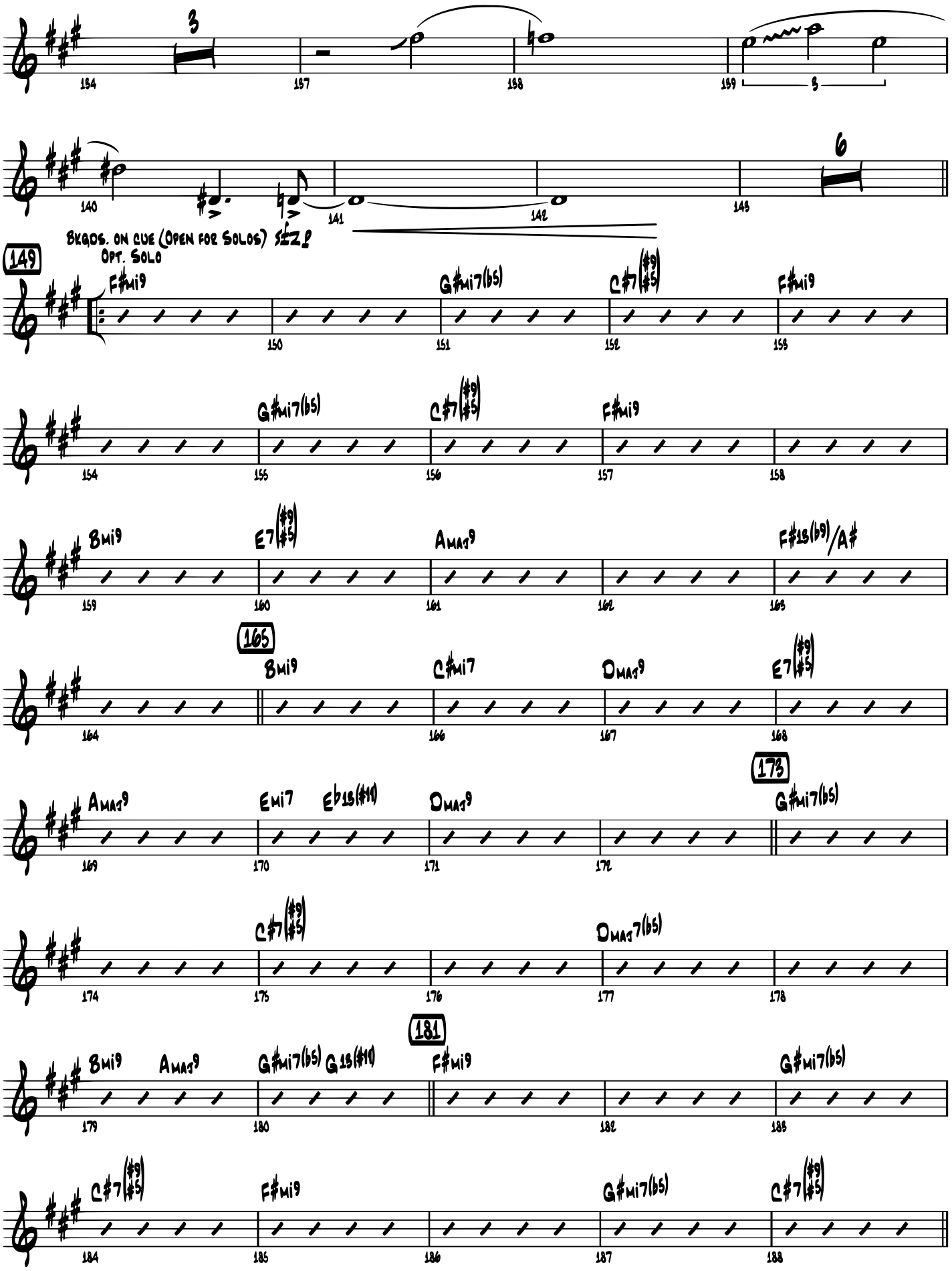

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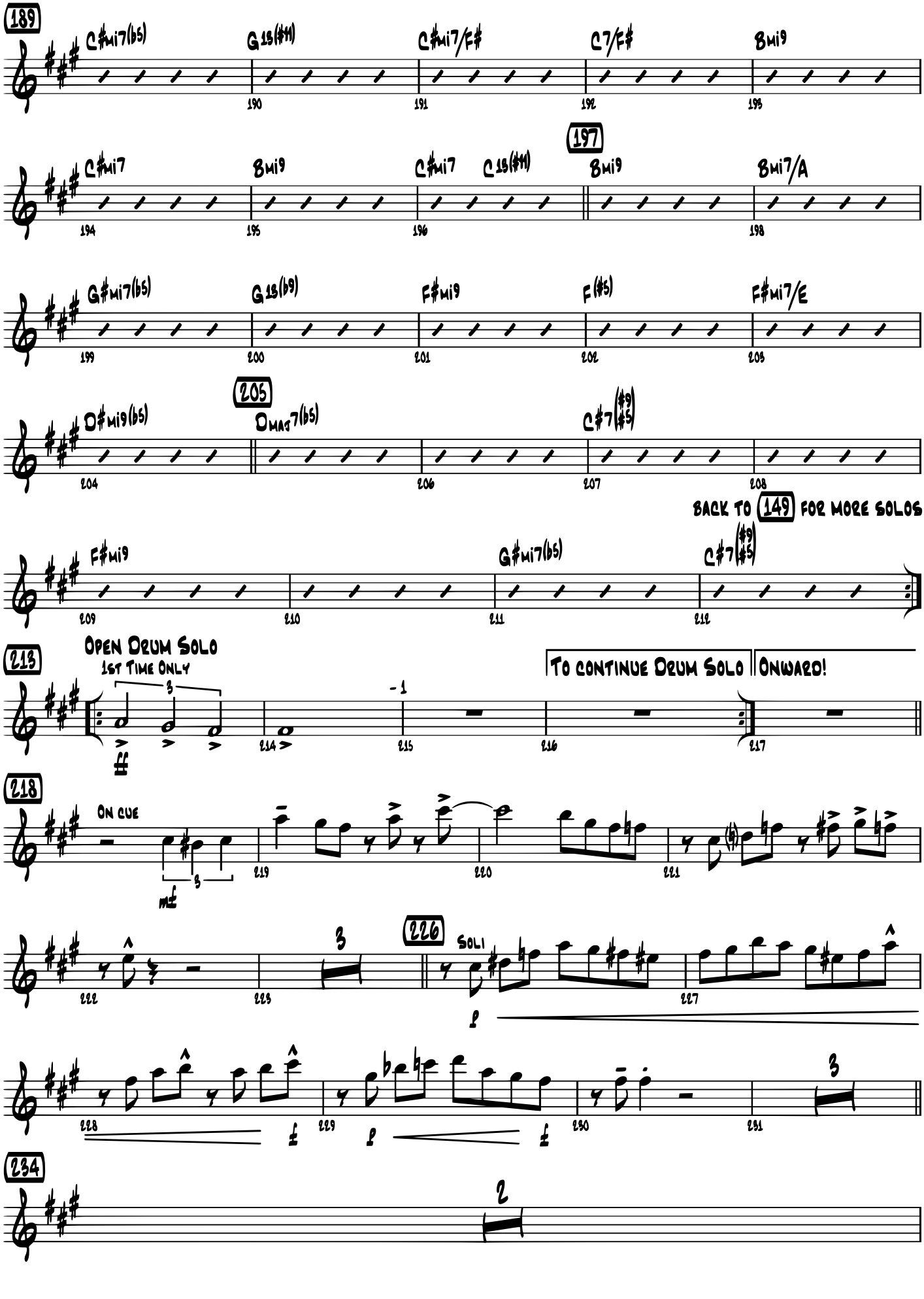

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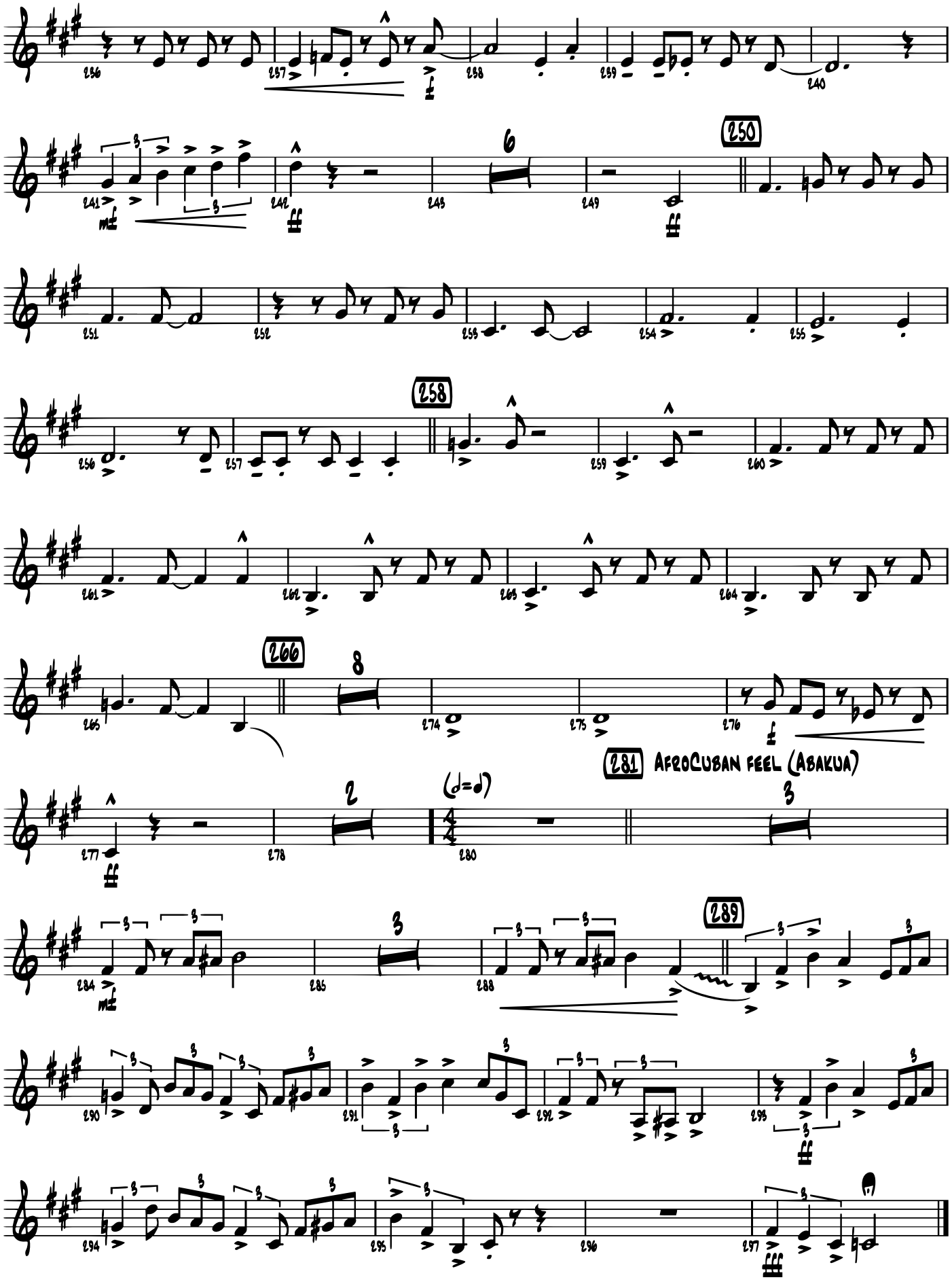

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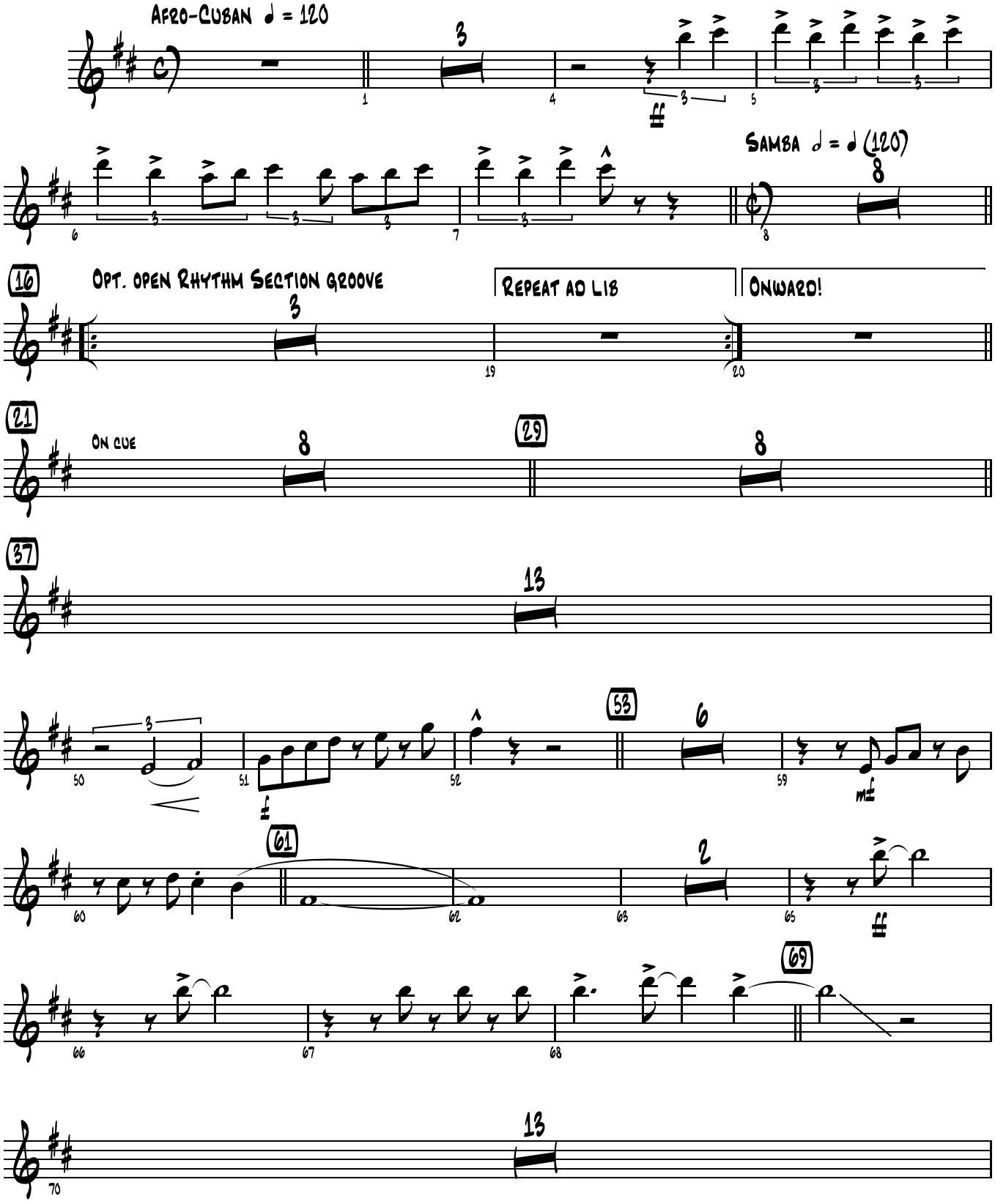
BLACK ORPHEUS

1st Bb Trumpet
(Opt. Flugelhorn)

By LUIZ BONFA
Arranged by ERIC RICHARDS



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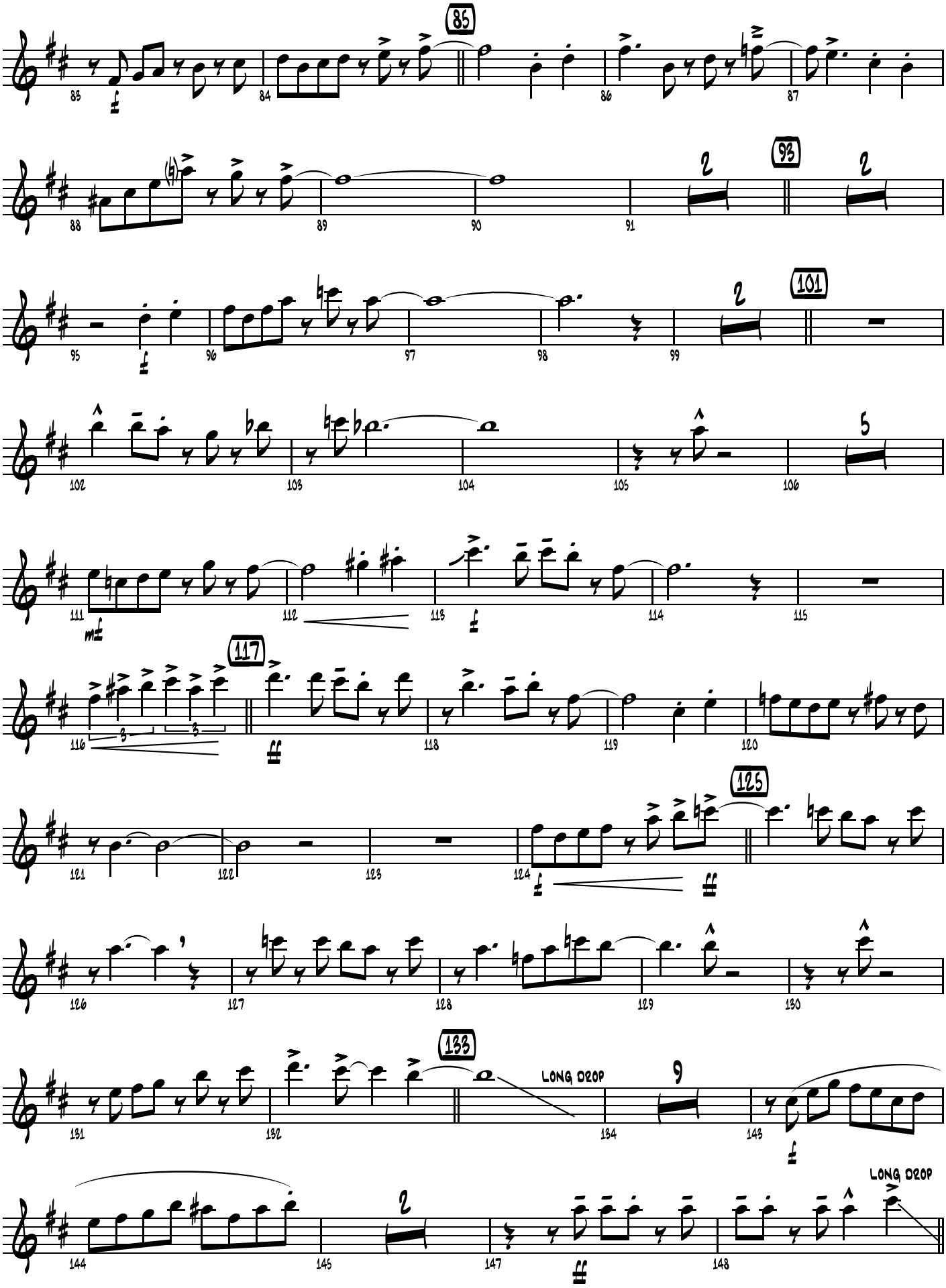

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149 Bkgds. on cue (Open for Solos) 15

Flugelhorn (opt. Tpt. w/ Bucket Mute) Bkgds. on cue 165

164 p cresc. poco a poco 166 167 168 169

170 f 171 172 To open Trumpet 173 6

Trumpet 179 p 180 181 ff 182 185 ff

186 3 189 4

193 ff 194 195 196 197

198 7 205 206 207 ff 208 5

Open Drum Solo 1st Time Only

213 ff 214 215 - 1 216 To continue Drum Solo 217 Onward!

218 On cue mf 219 220 221

222 223 226 3

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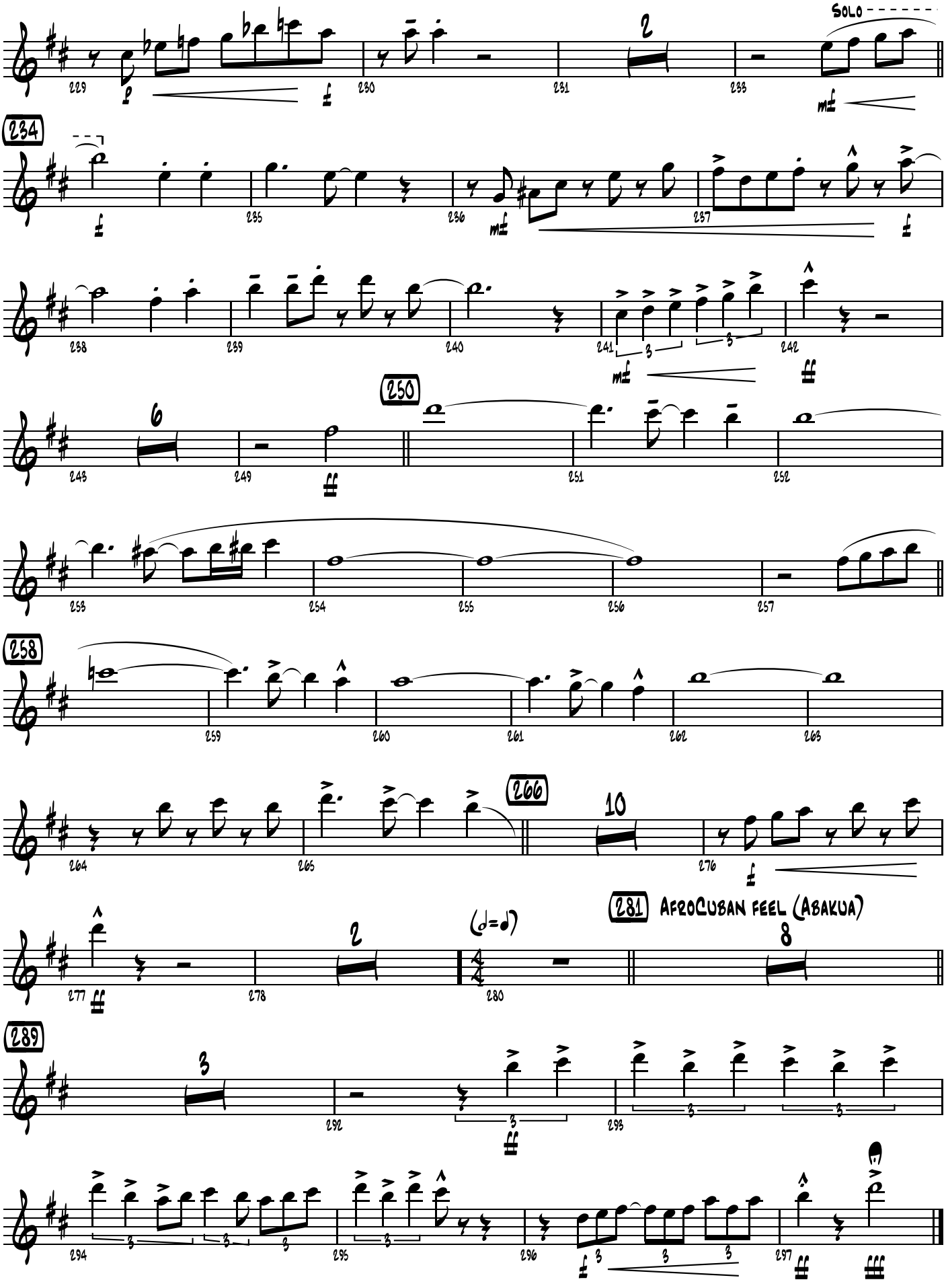

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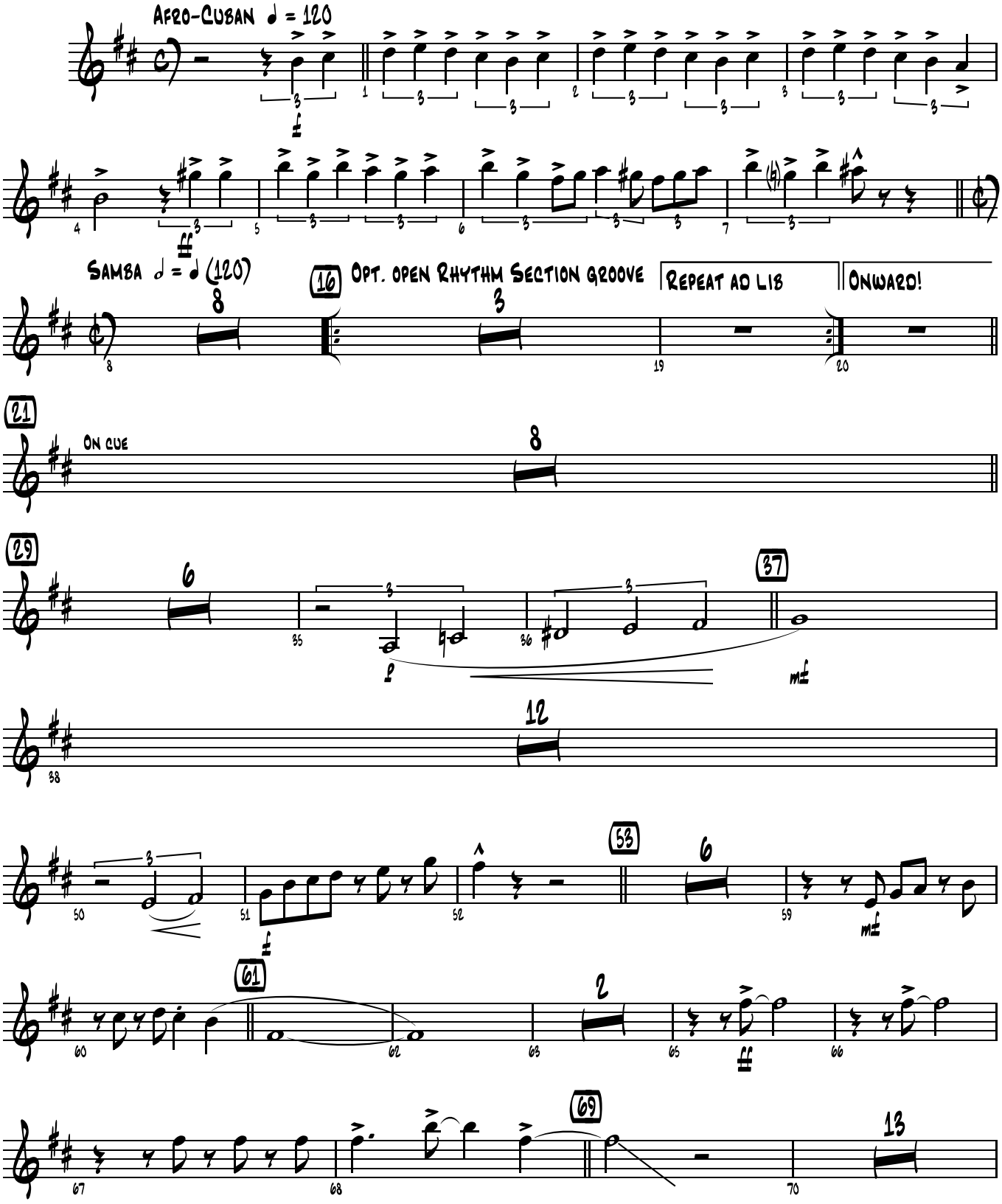
BLACK ORPHEUS

2nd Bb Trumpet
(Opt. Flugelhorn)

By LUIZ BONFA
Arranged by ERIC RICHARDS



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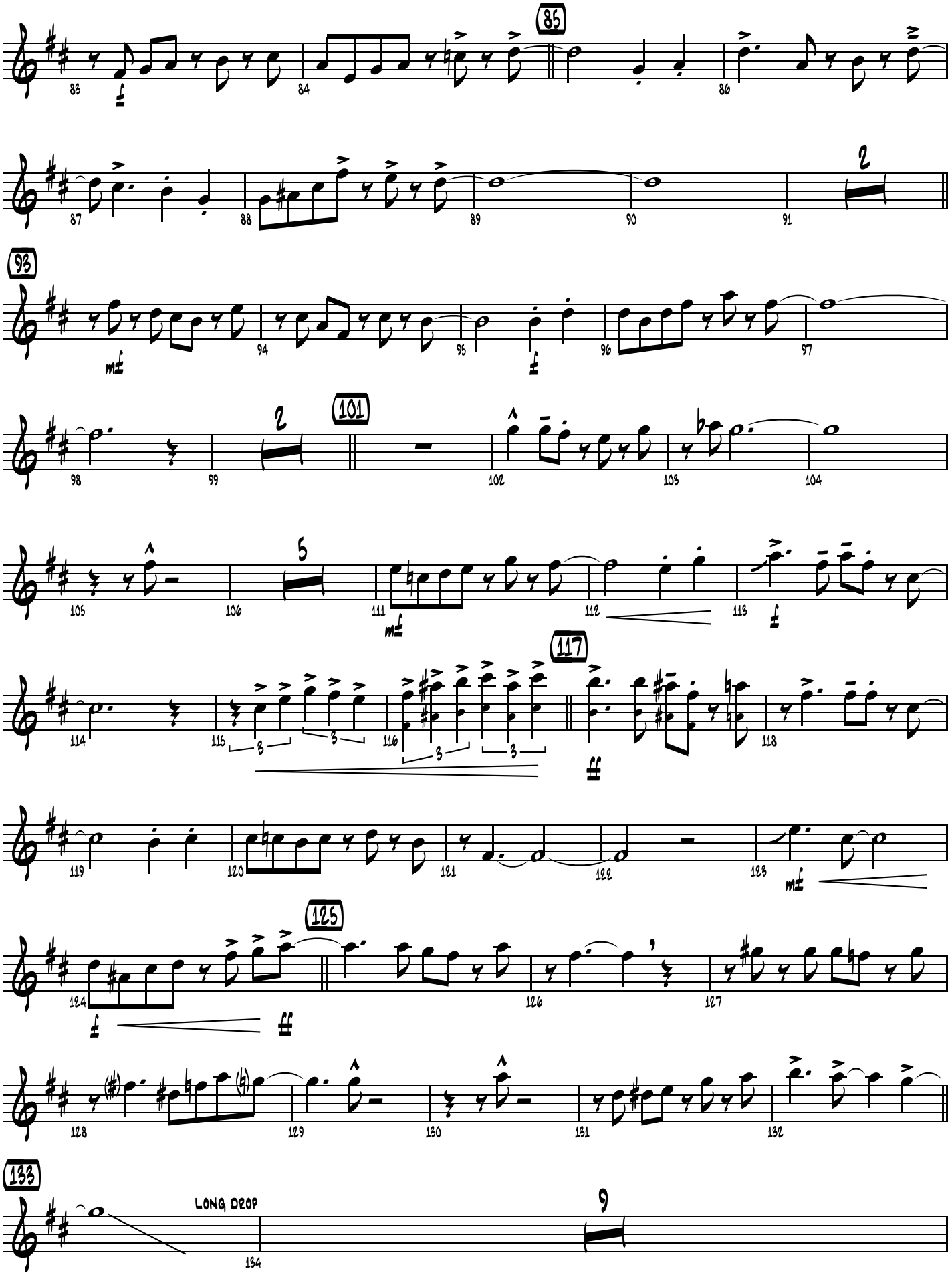

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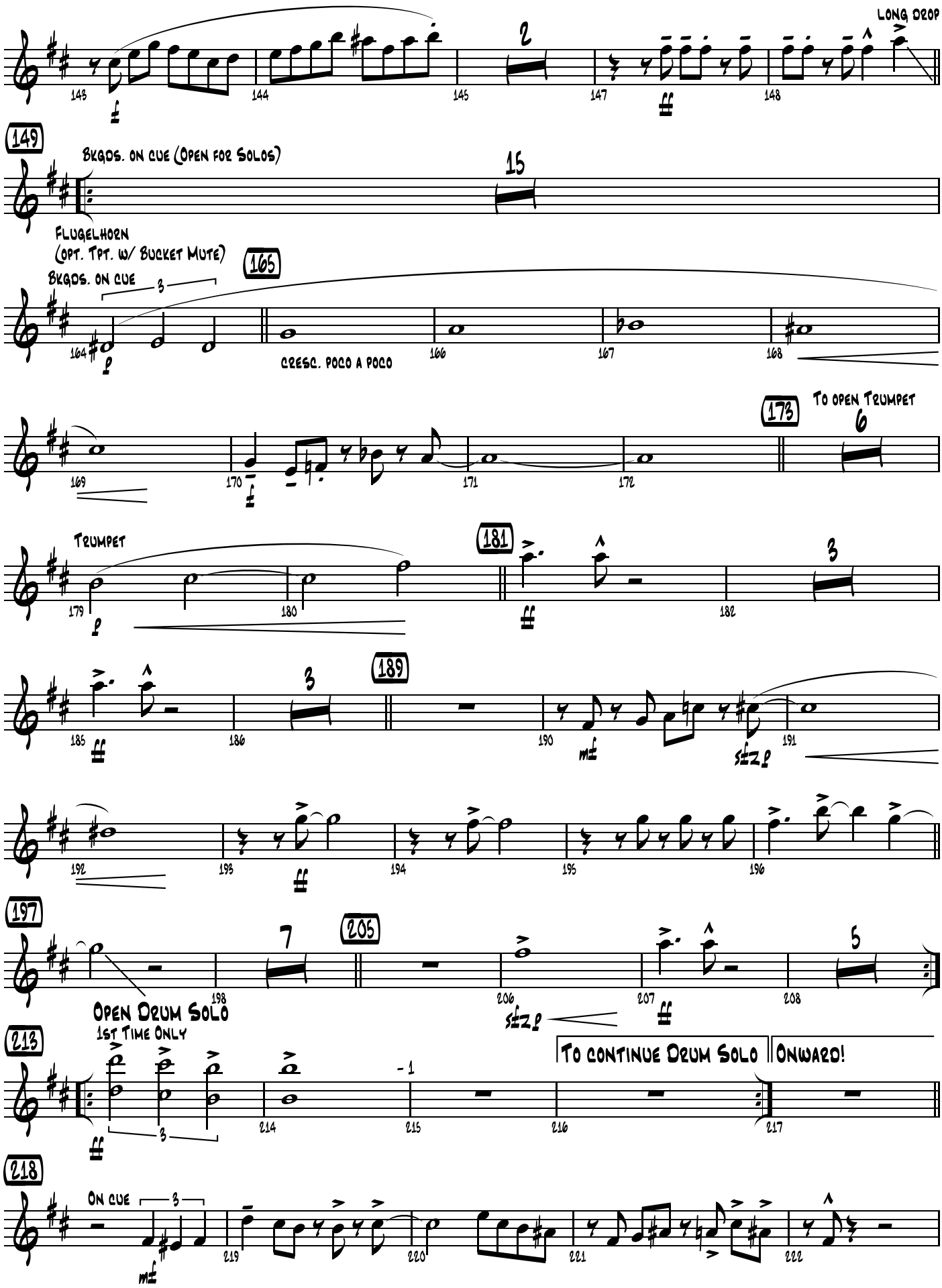

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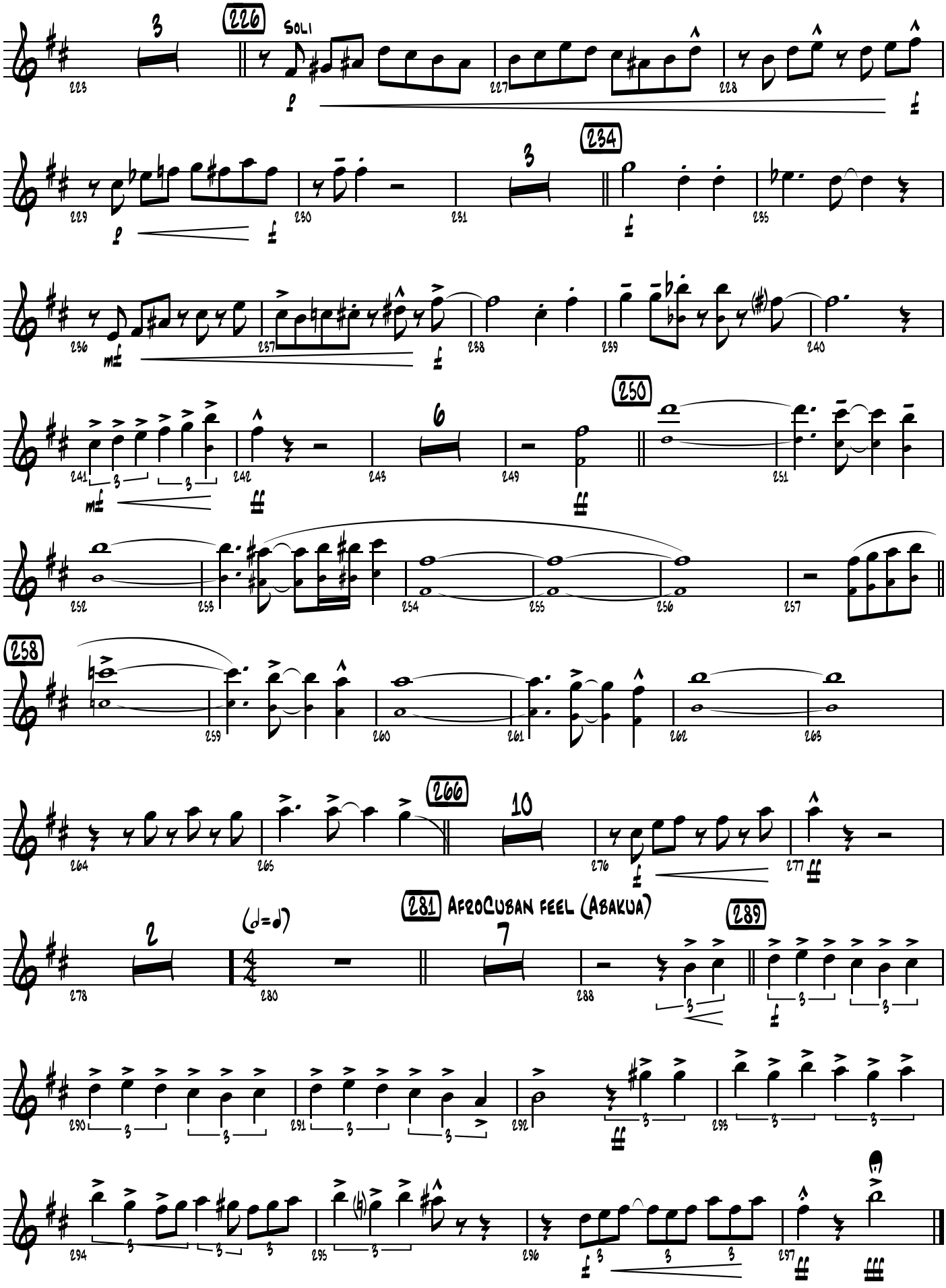

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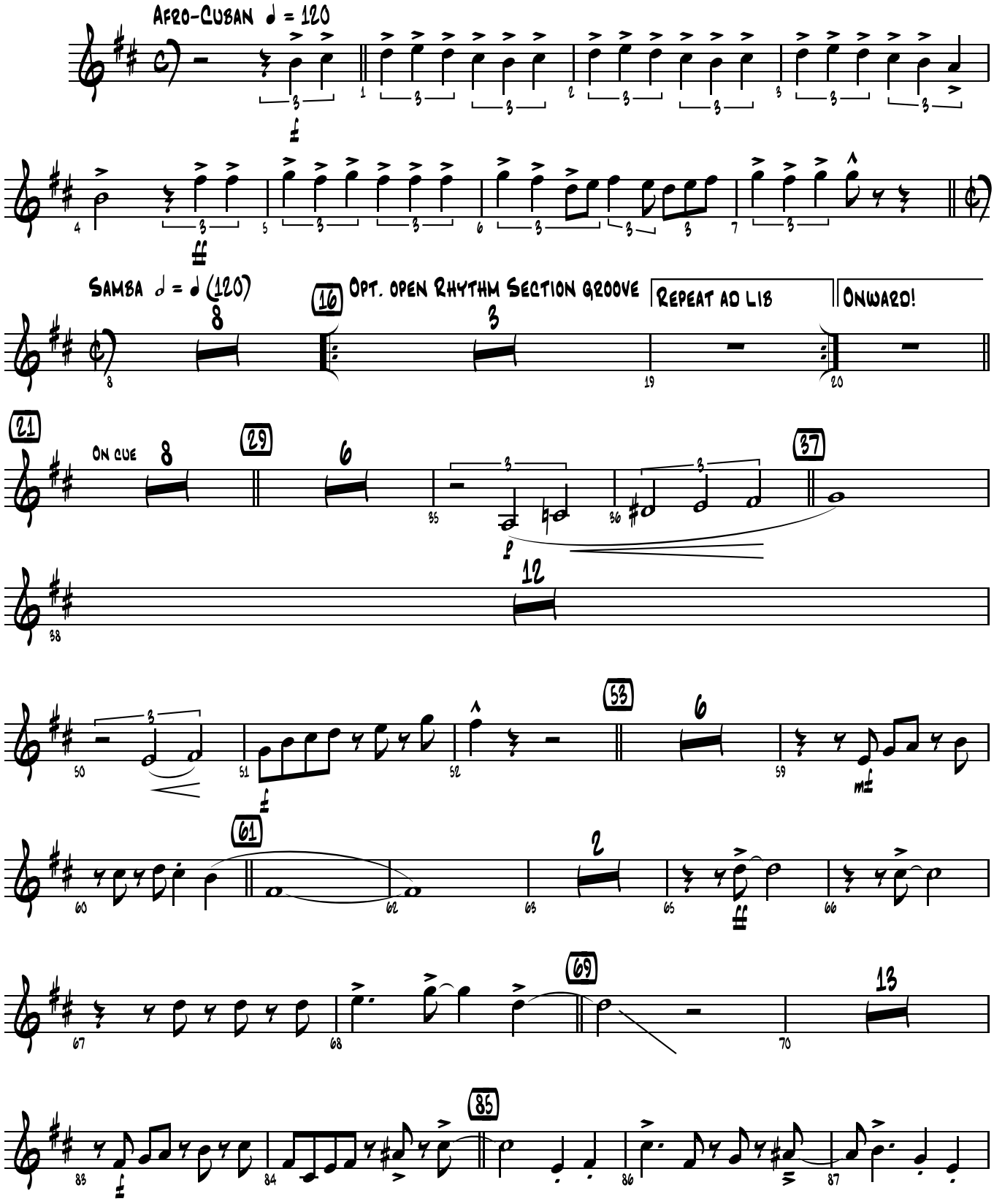
BLACK ORPHEUS

3rd Bb Trumpet
(Opt. Flugelhorn)

By LUIZ BONFA
Arranged by ERIC RICHARDS



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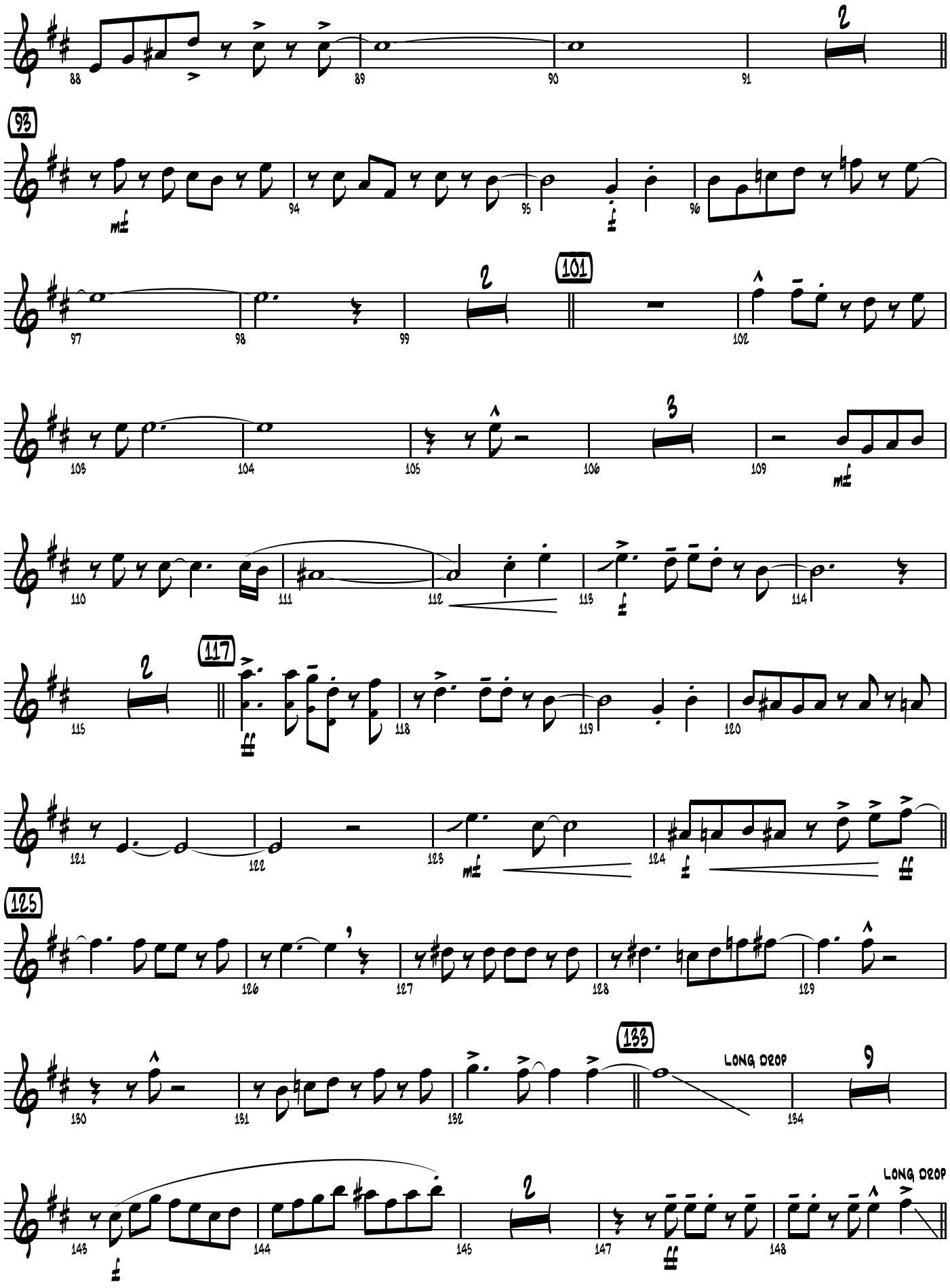

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149 Bkgds. on cue (Open for Solos) 15 Flugelhorn (opt. Tpt. w/ Bucket Mute) 165

164 166 167 168 169

cresc. poco a poco

173 To open Trumpet 6 Trumpet

170 171 172 179 180

181 3 3 189

182 185 186 190

191 192 193 194 195 196

197 7 205 5

198 206 207 208

213 Open Drum Solo 1st Time Only - 1 To continue Drum Solo Onward!

214 215 216 217

218 On cue 3

219 220 221 222

226 3

223 227 228 229 230

234 3

231 235 236 237

238 239 240 241 242

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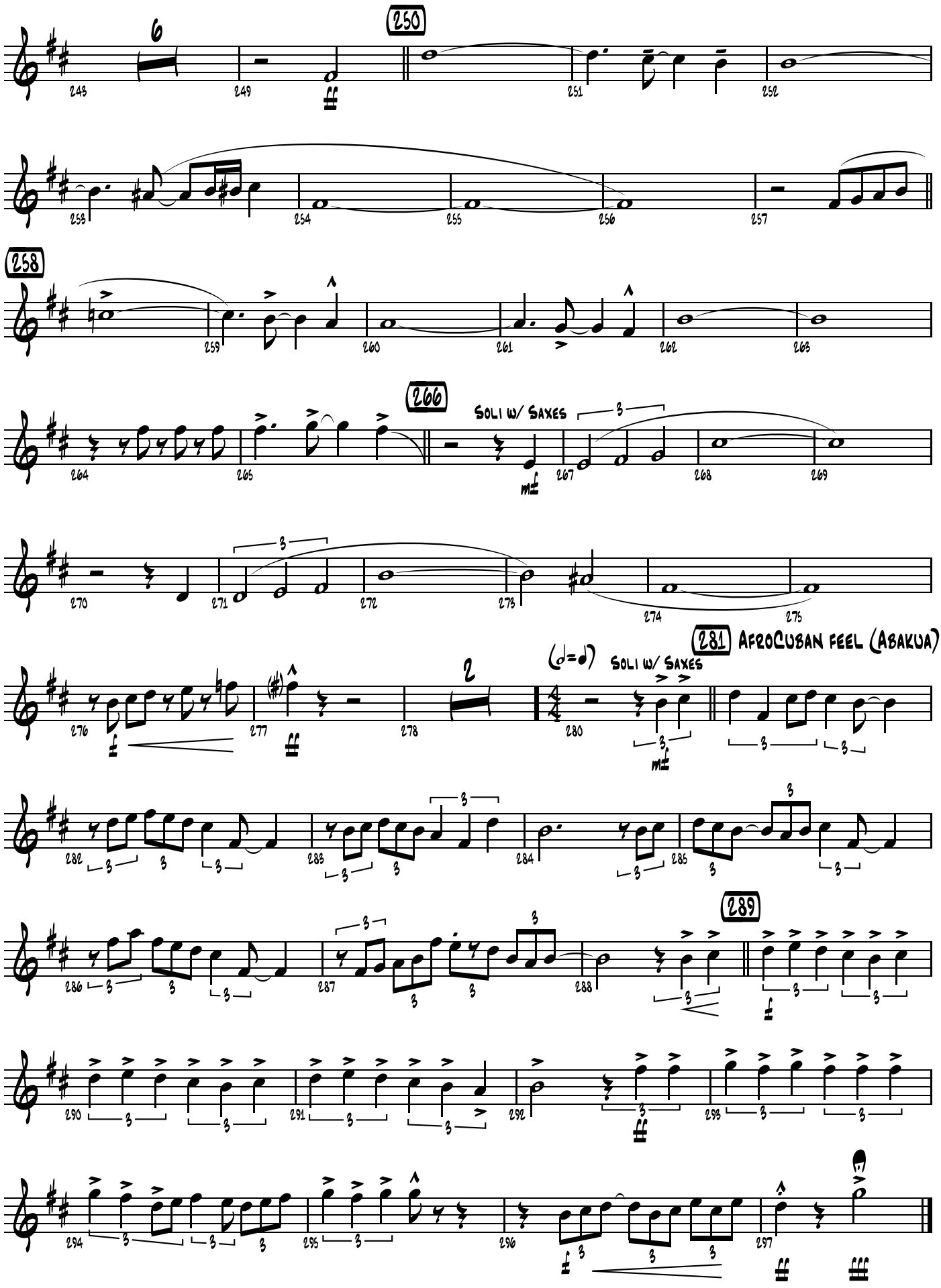

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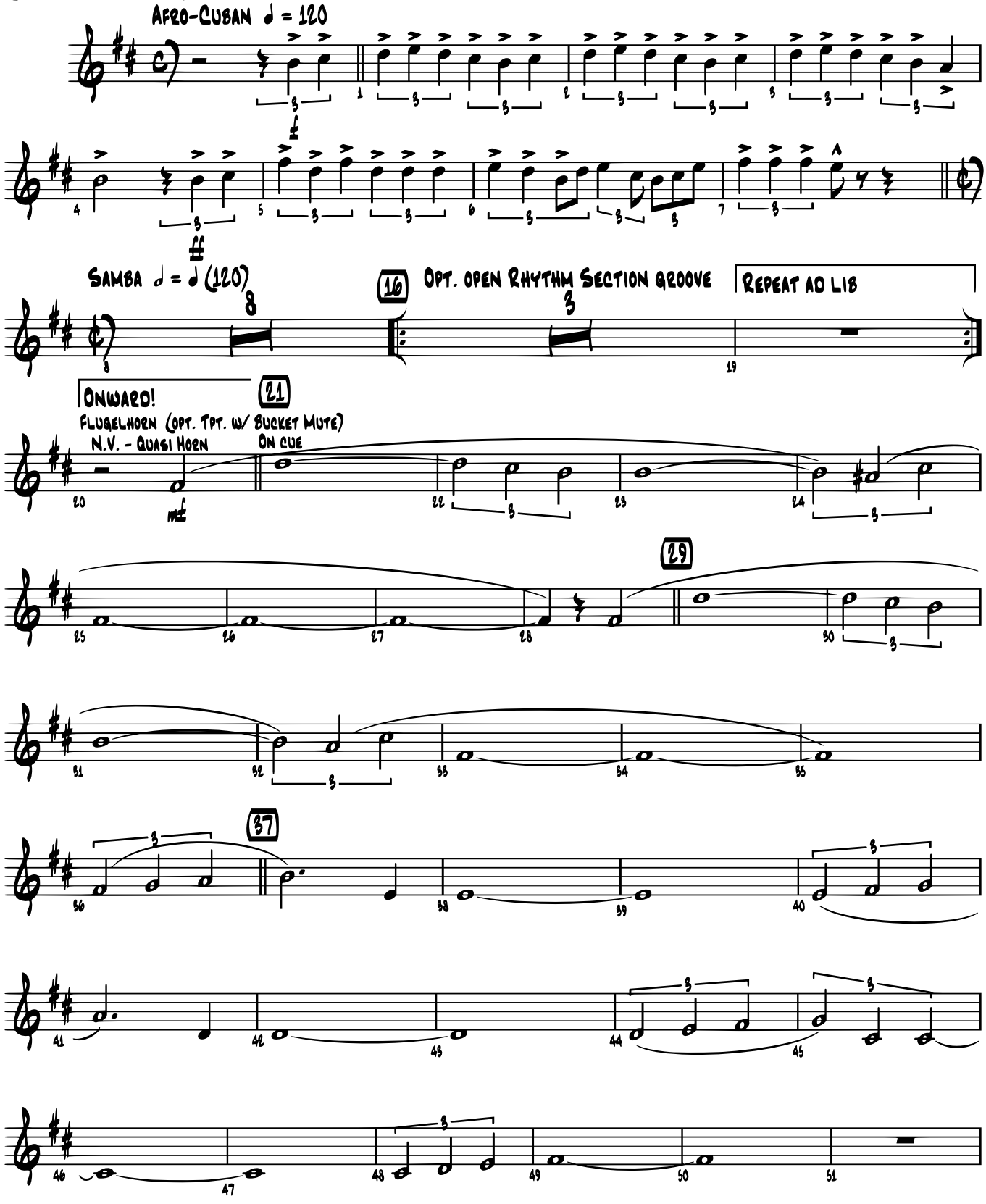
BLACK ORPHEUS

4th Bb Trumpet
(Opt. Flugelhorn)

By LUIZ BONFA
Arranged by ERIC RICHARDS



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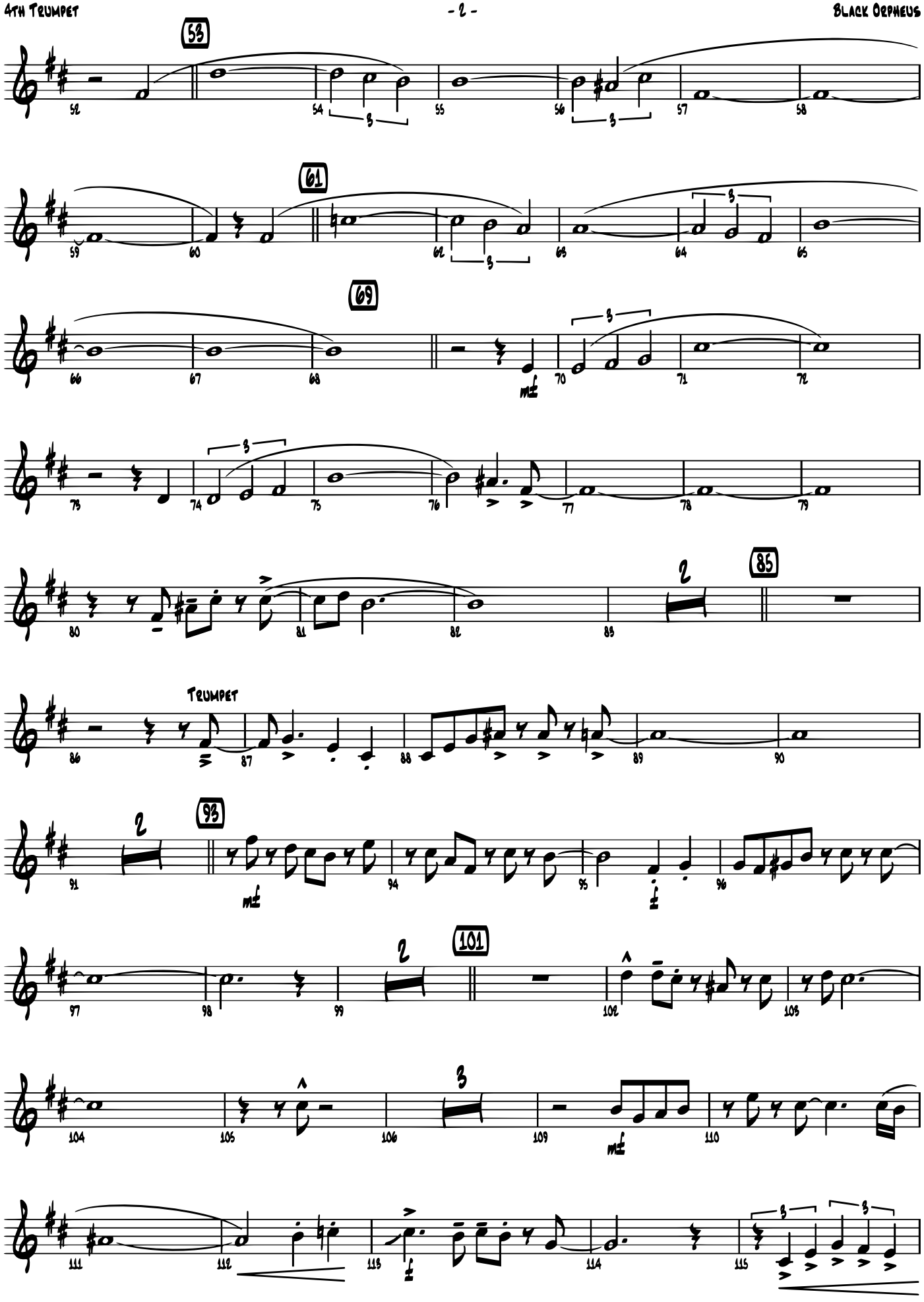

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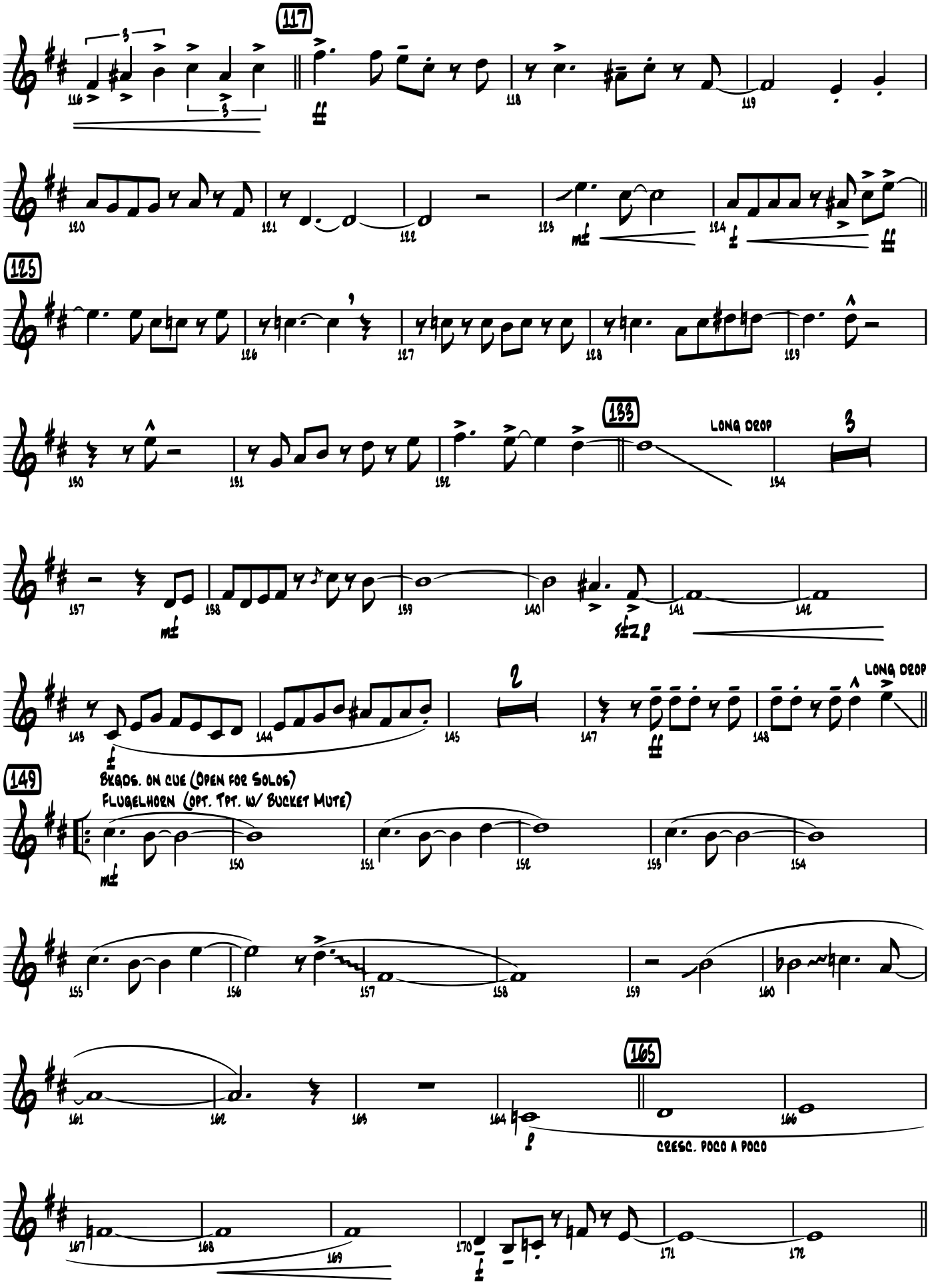

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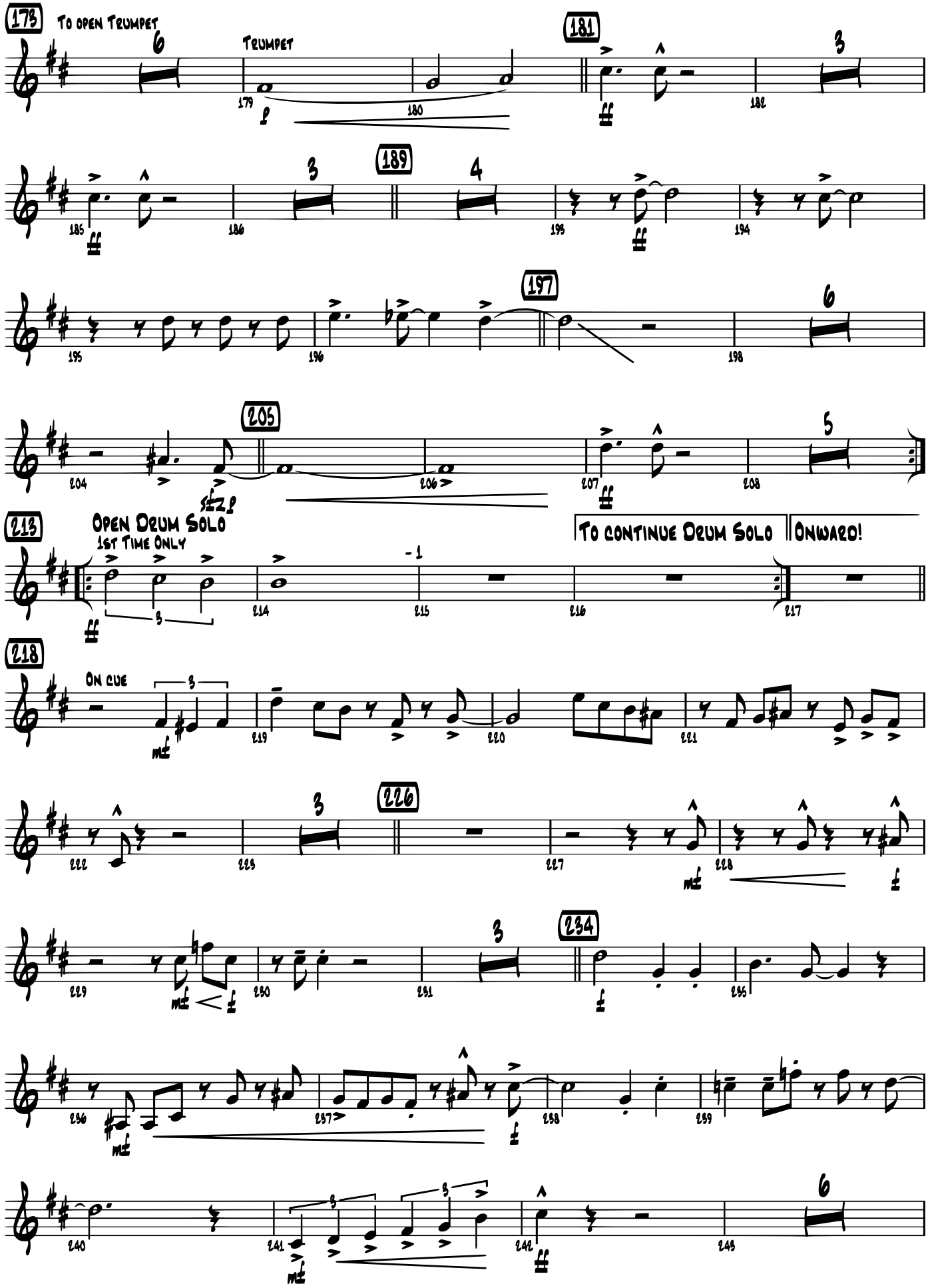

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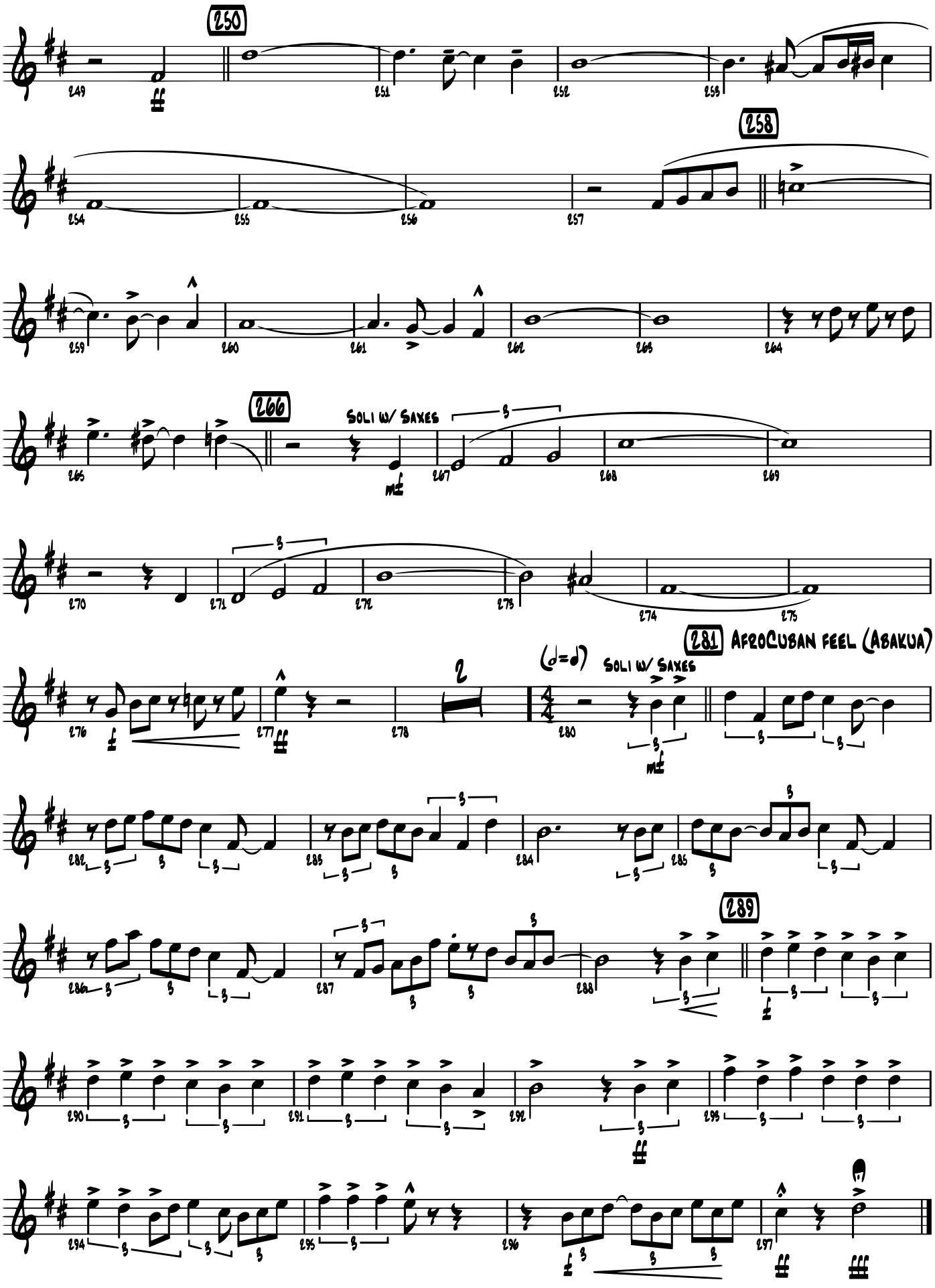

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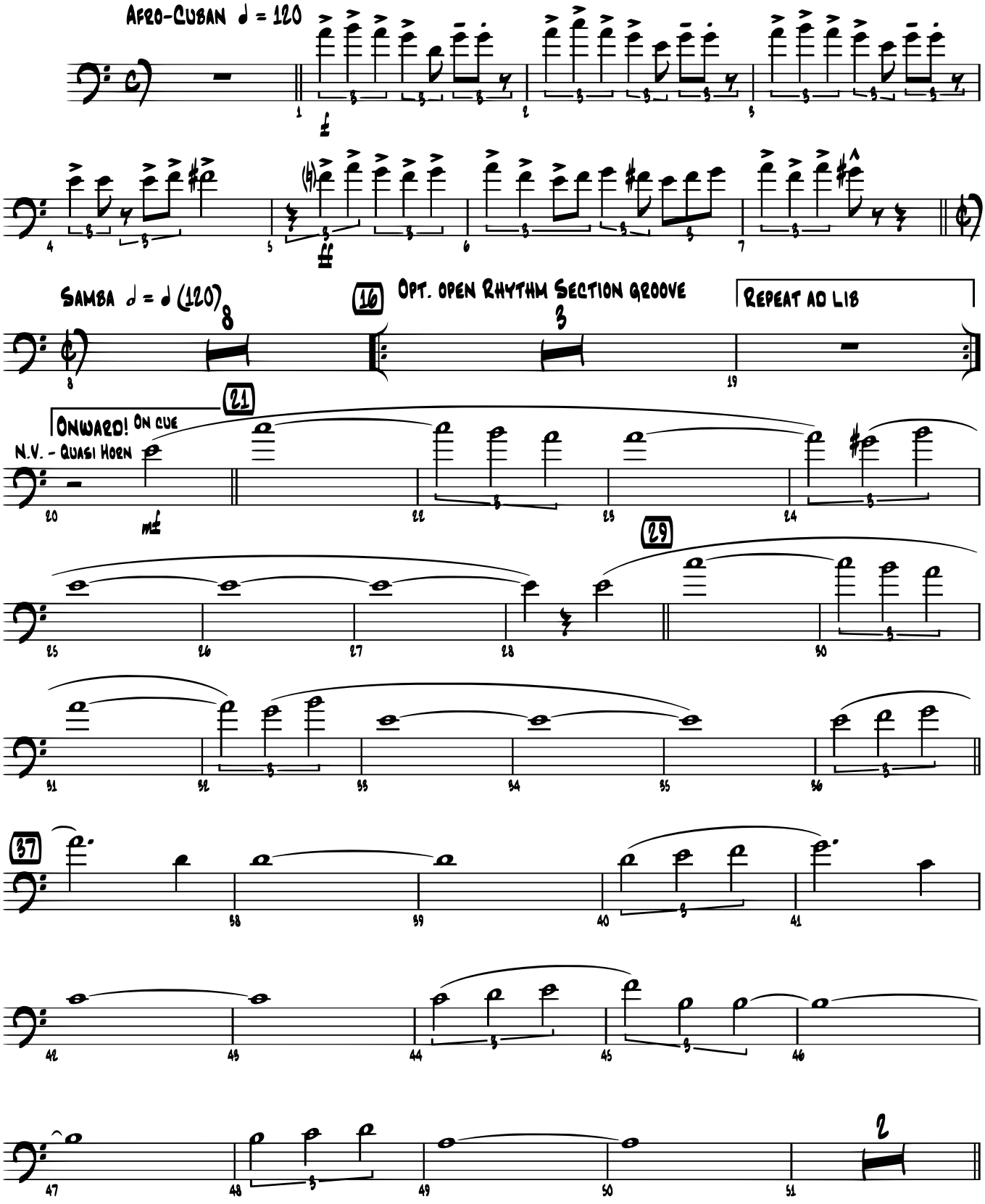
BLACK ORPHEUS

1st Trombone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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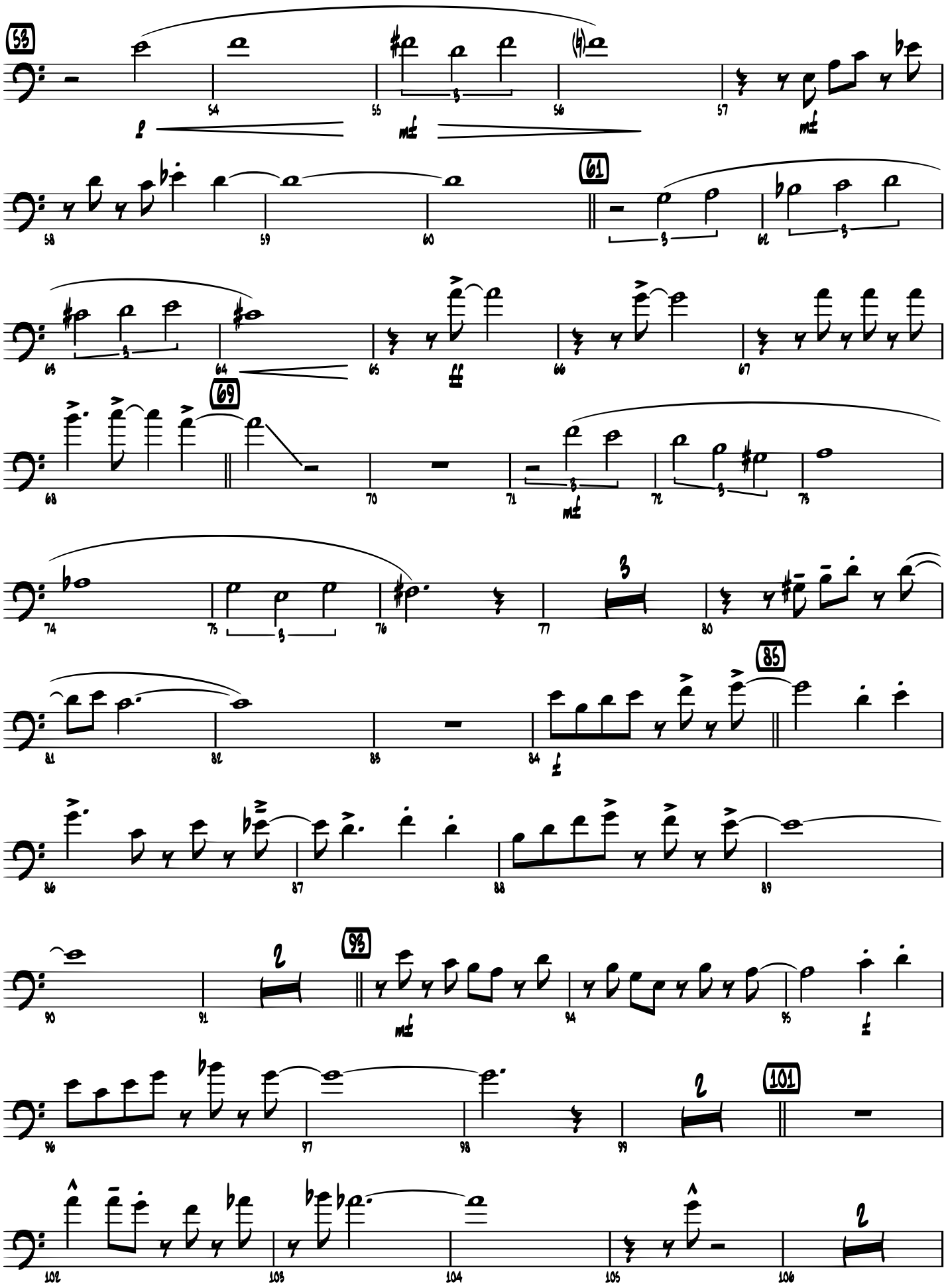

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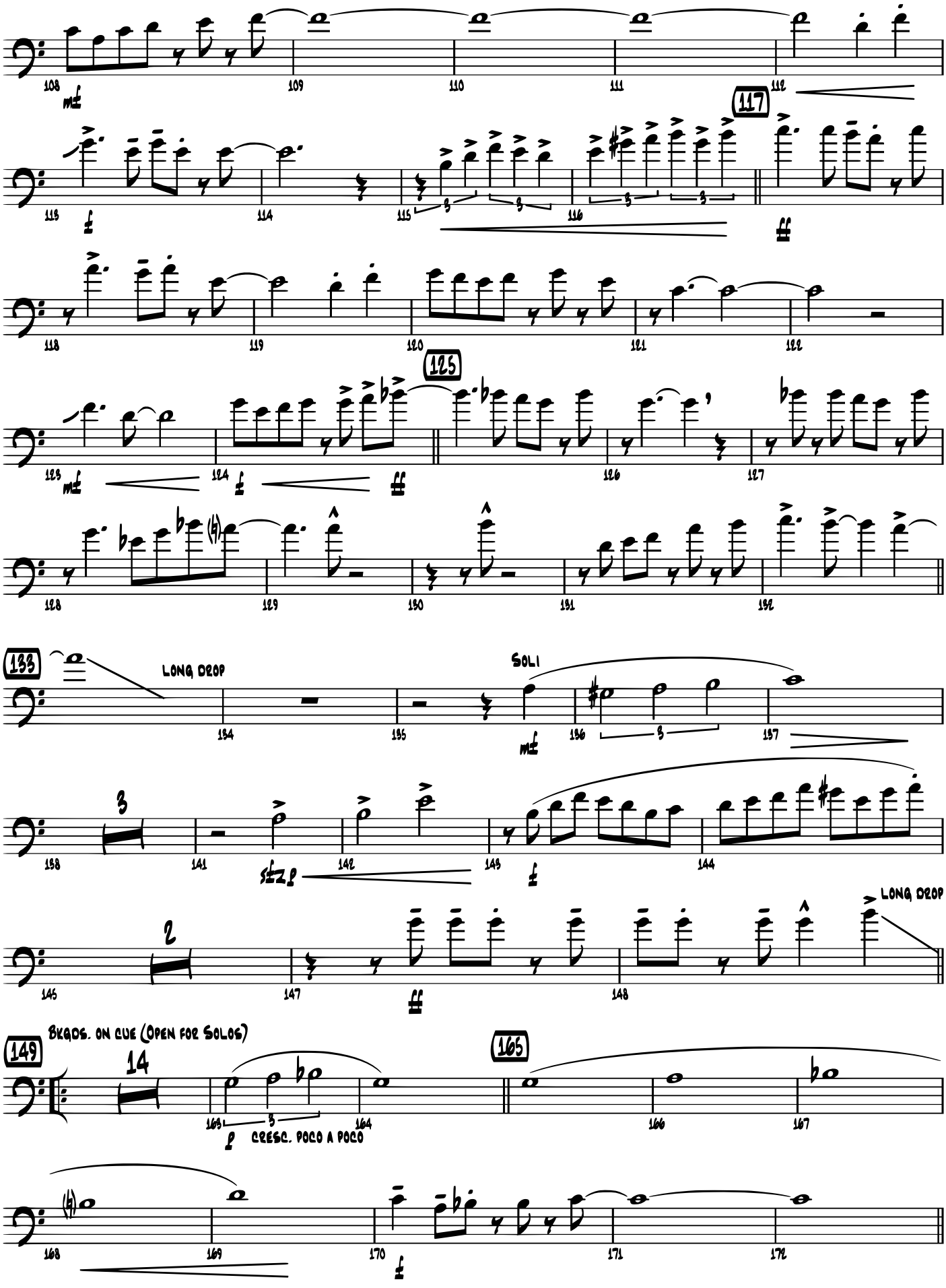

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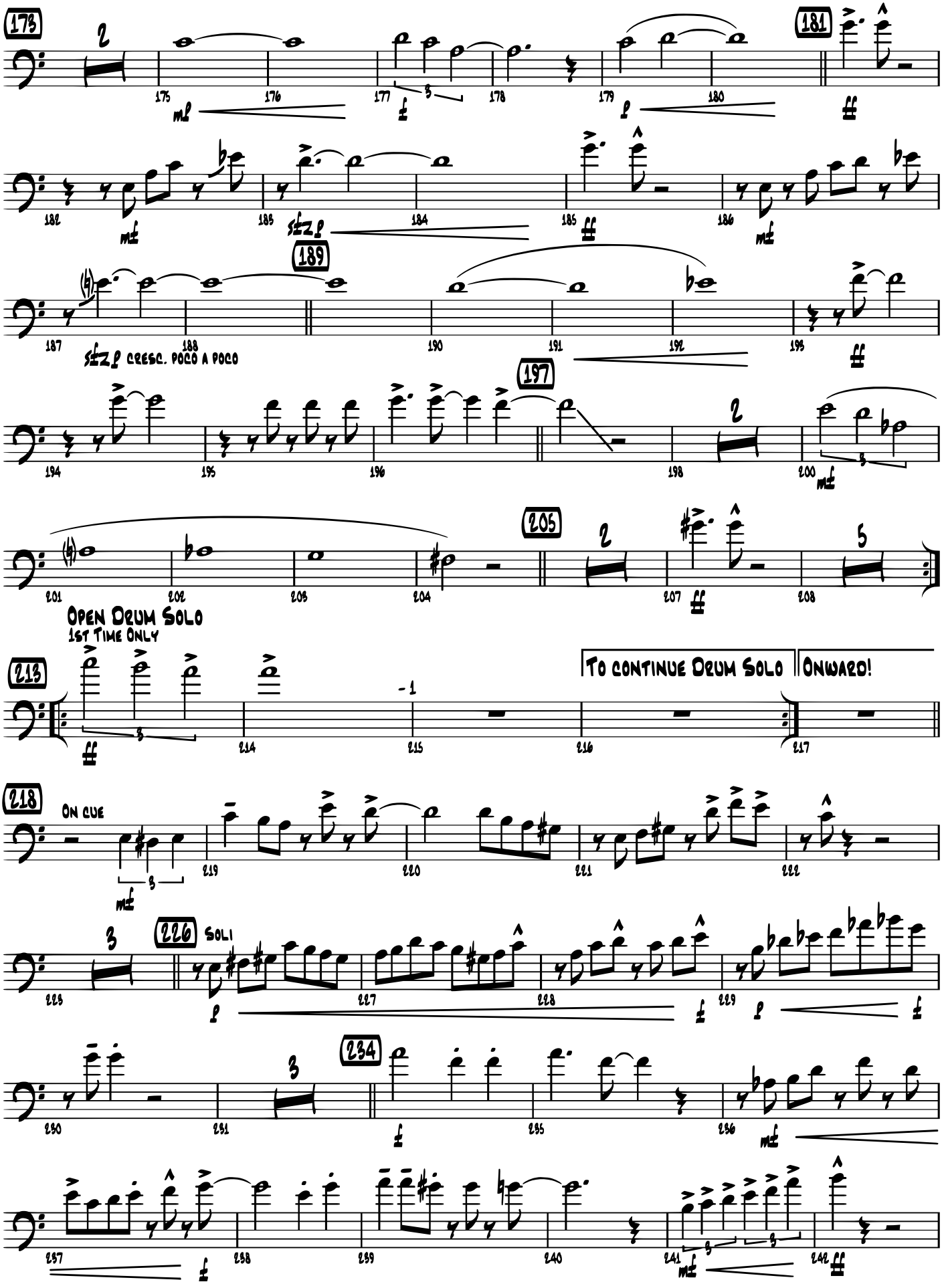

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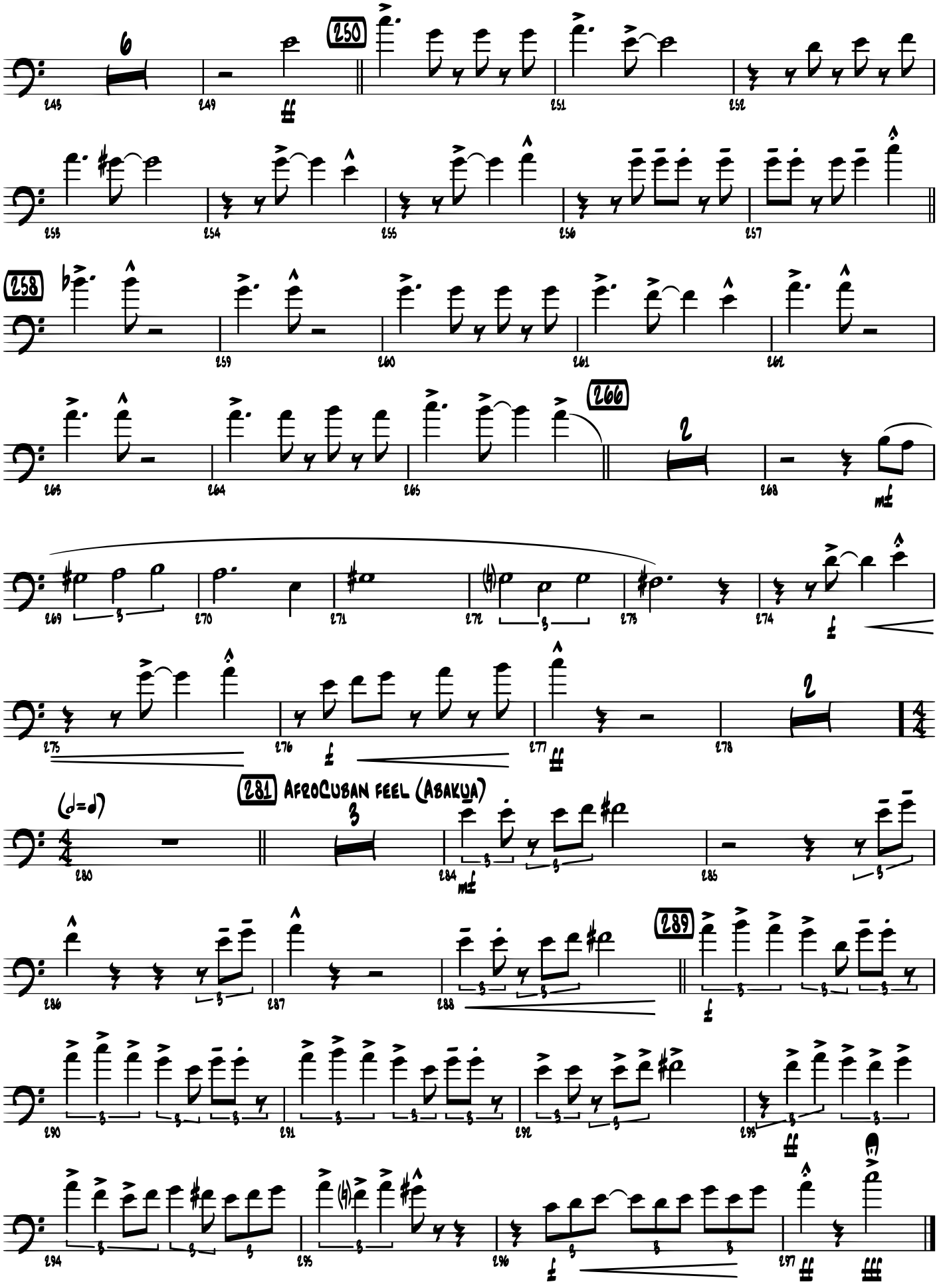

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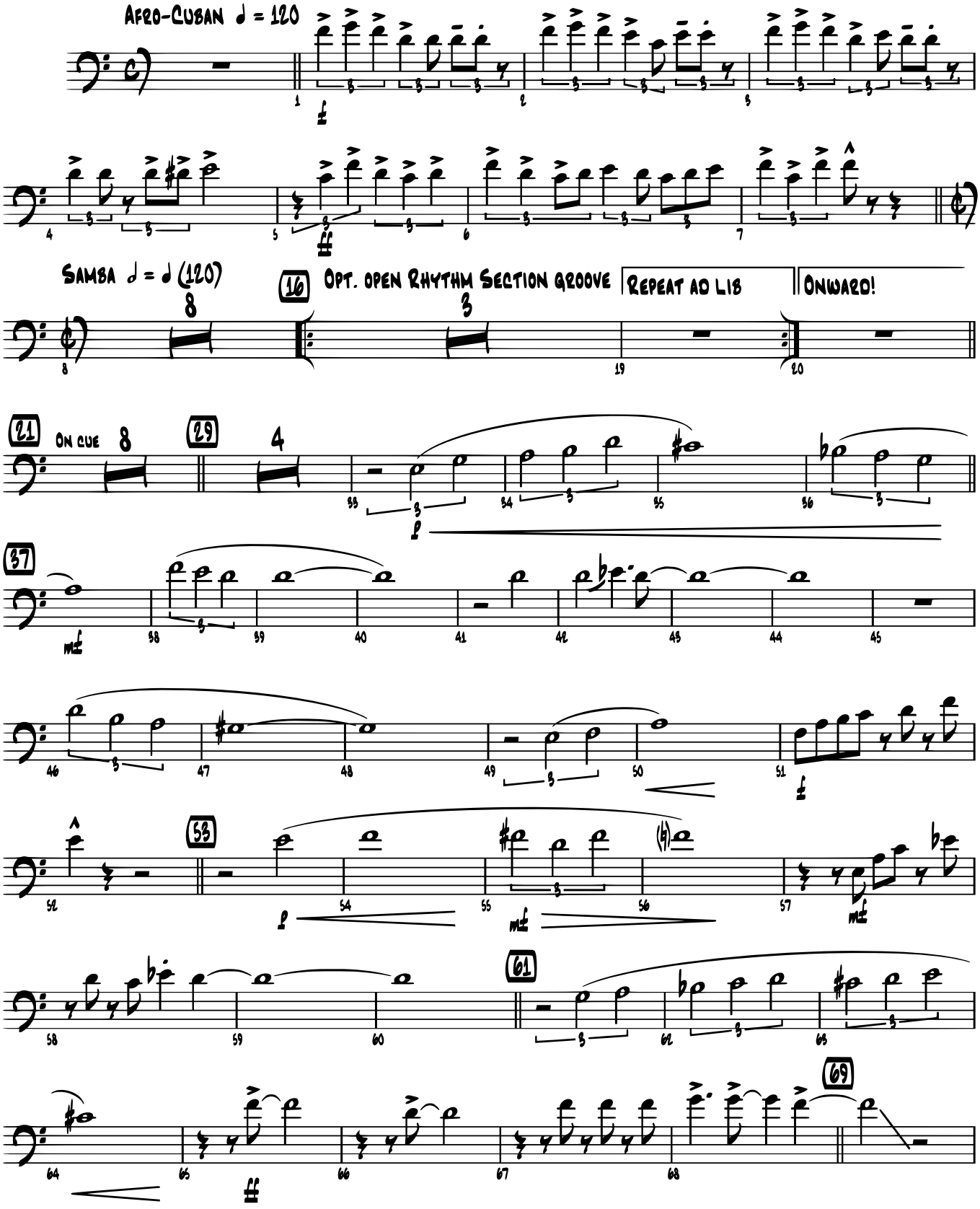
BLACK ORPHEUS

2ND TROMBONE

By LUIZ BONFA
Arranged by ERIC RICHARDS



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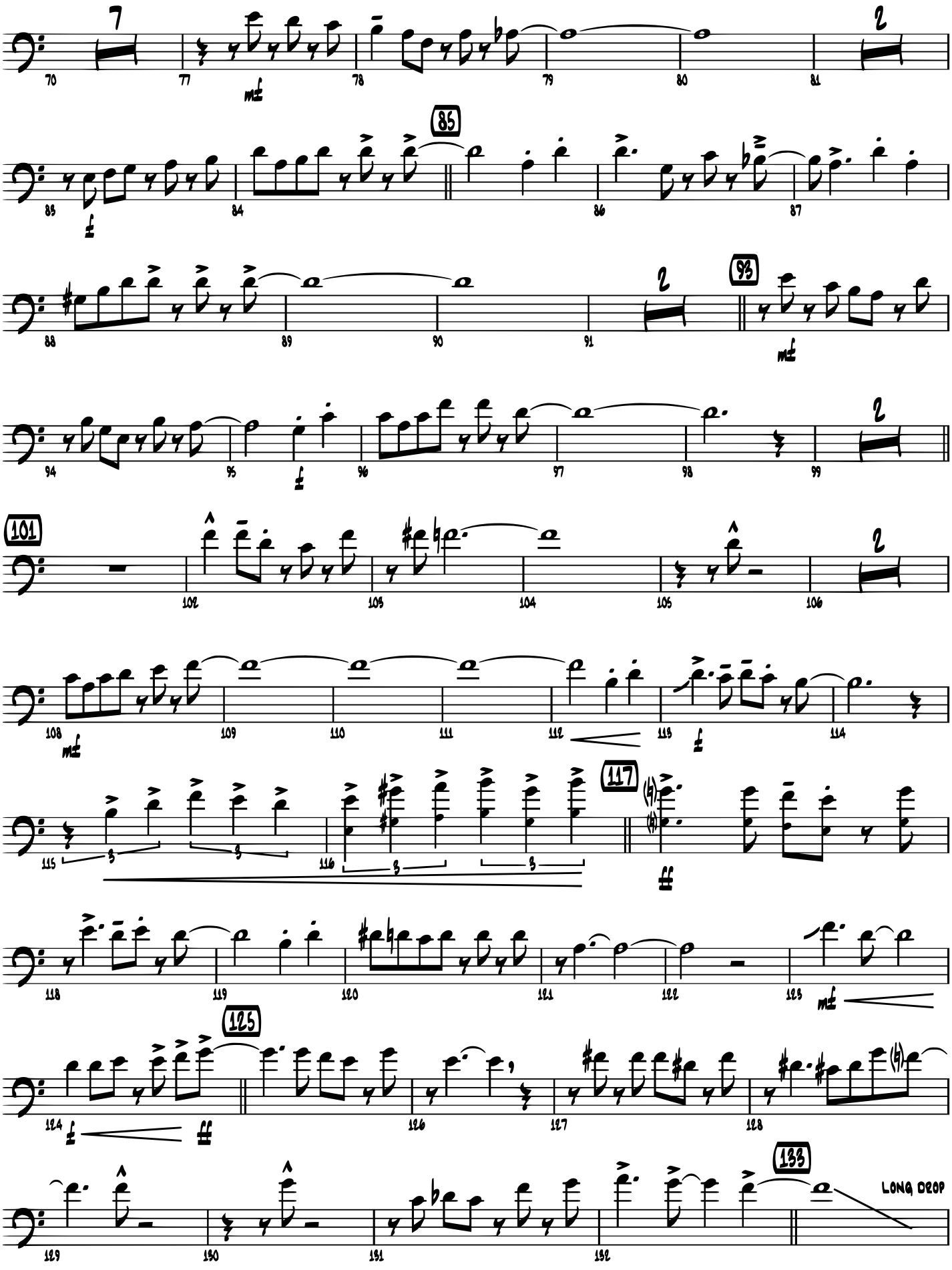

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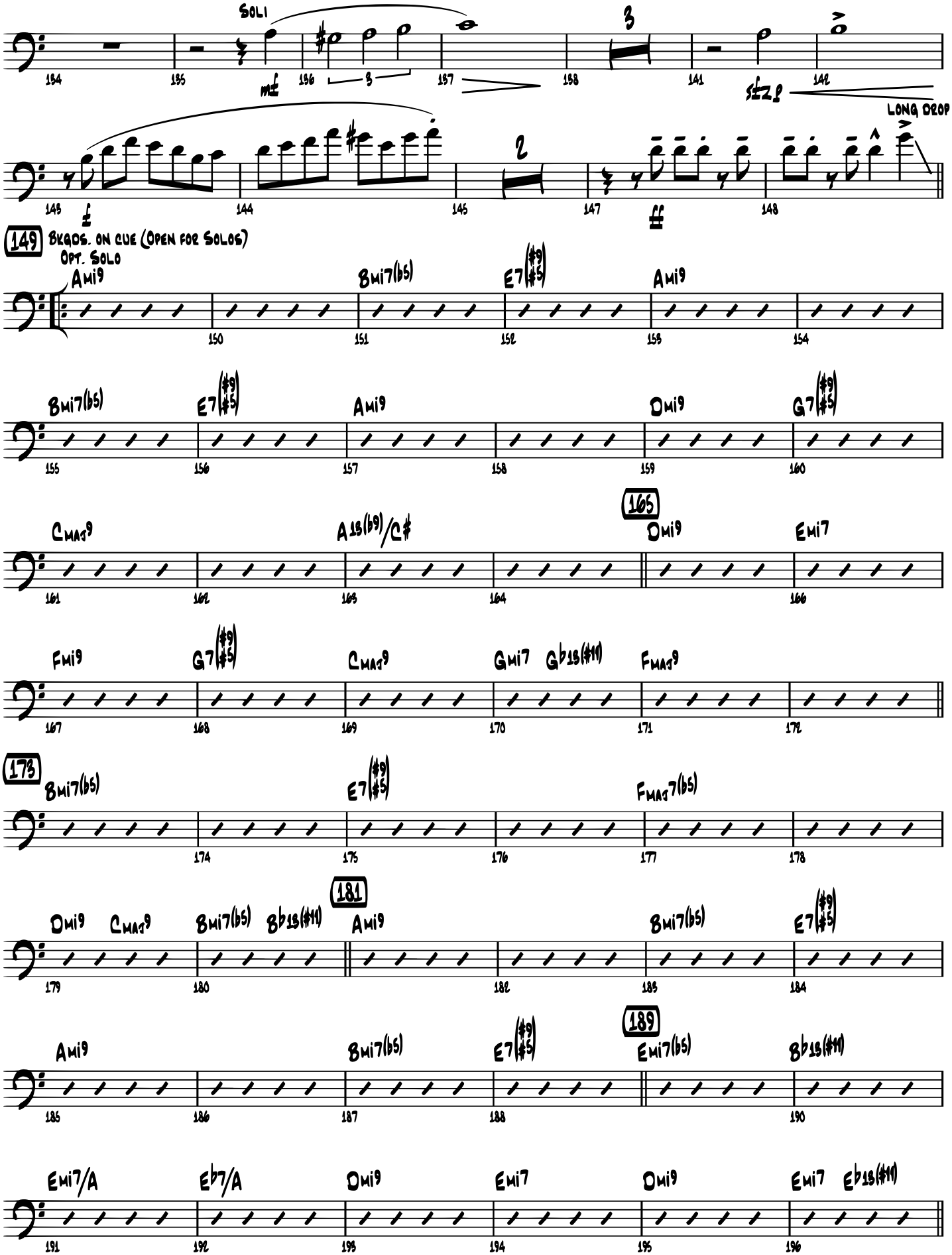

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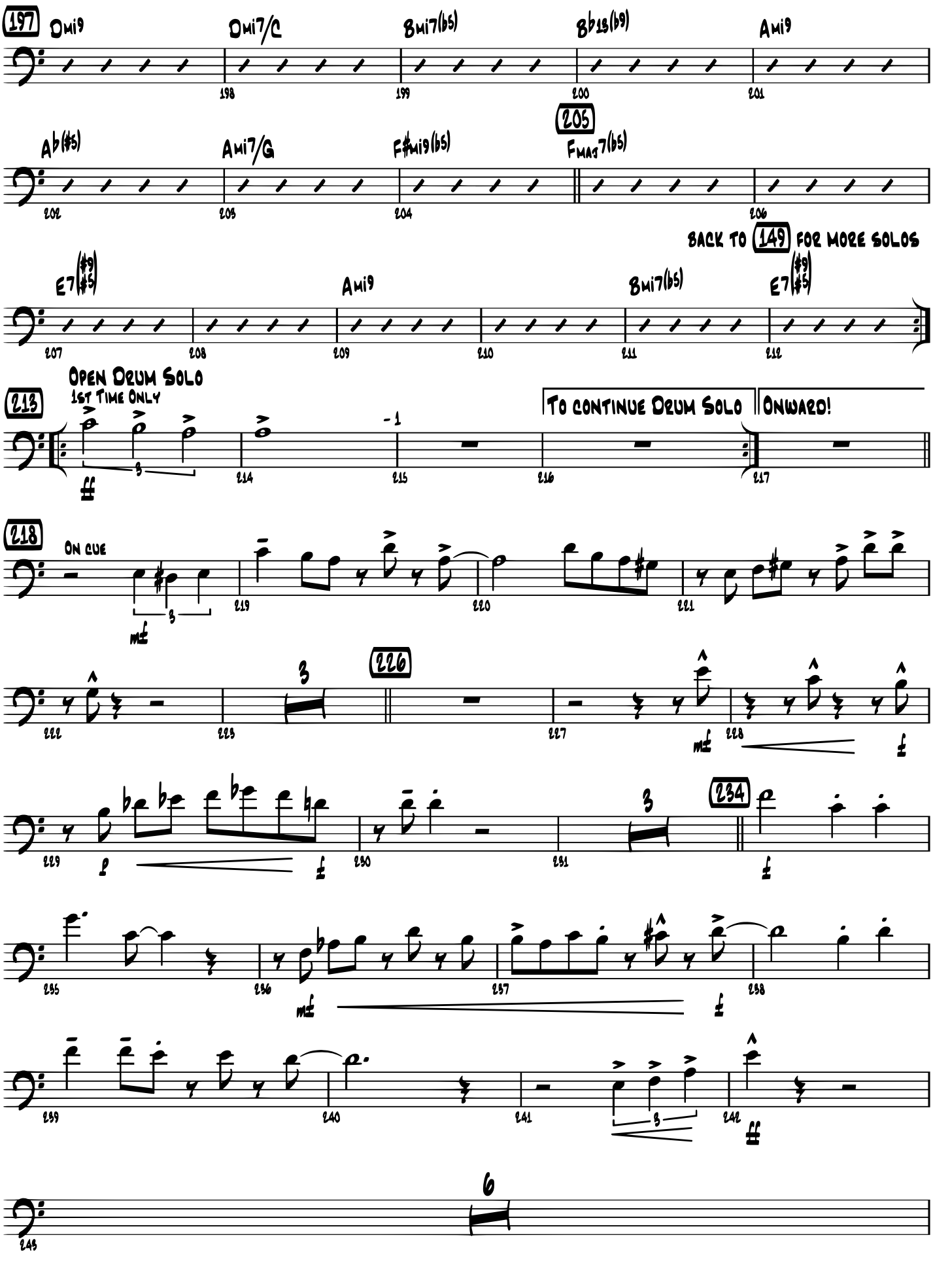

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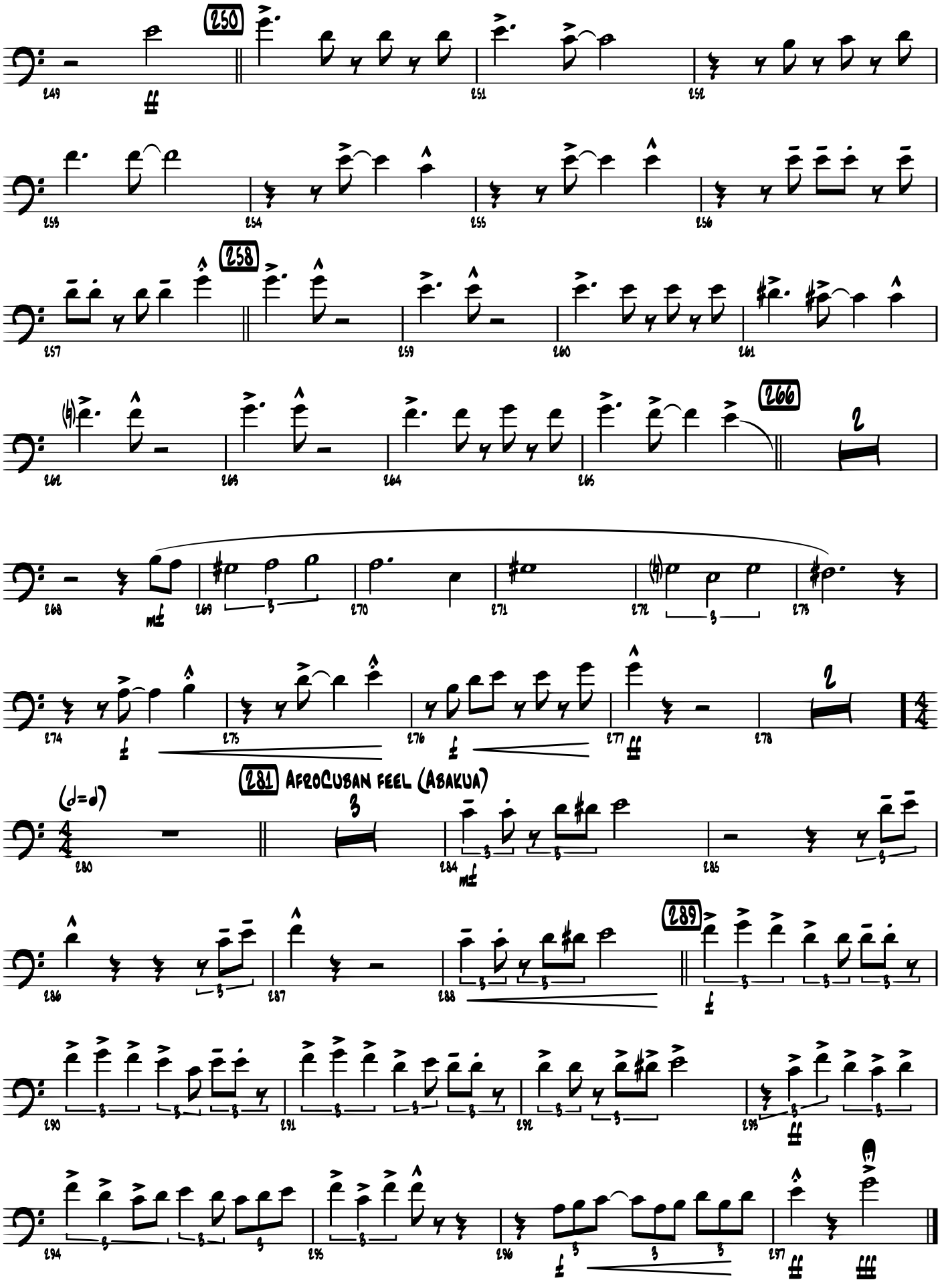

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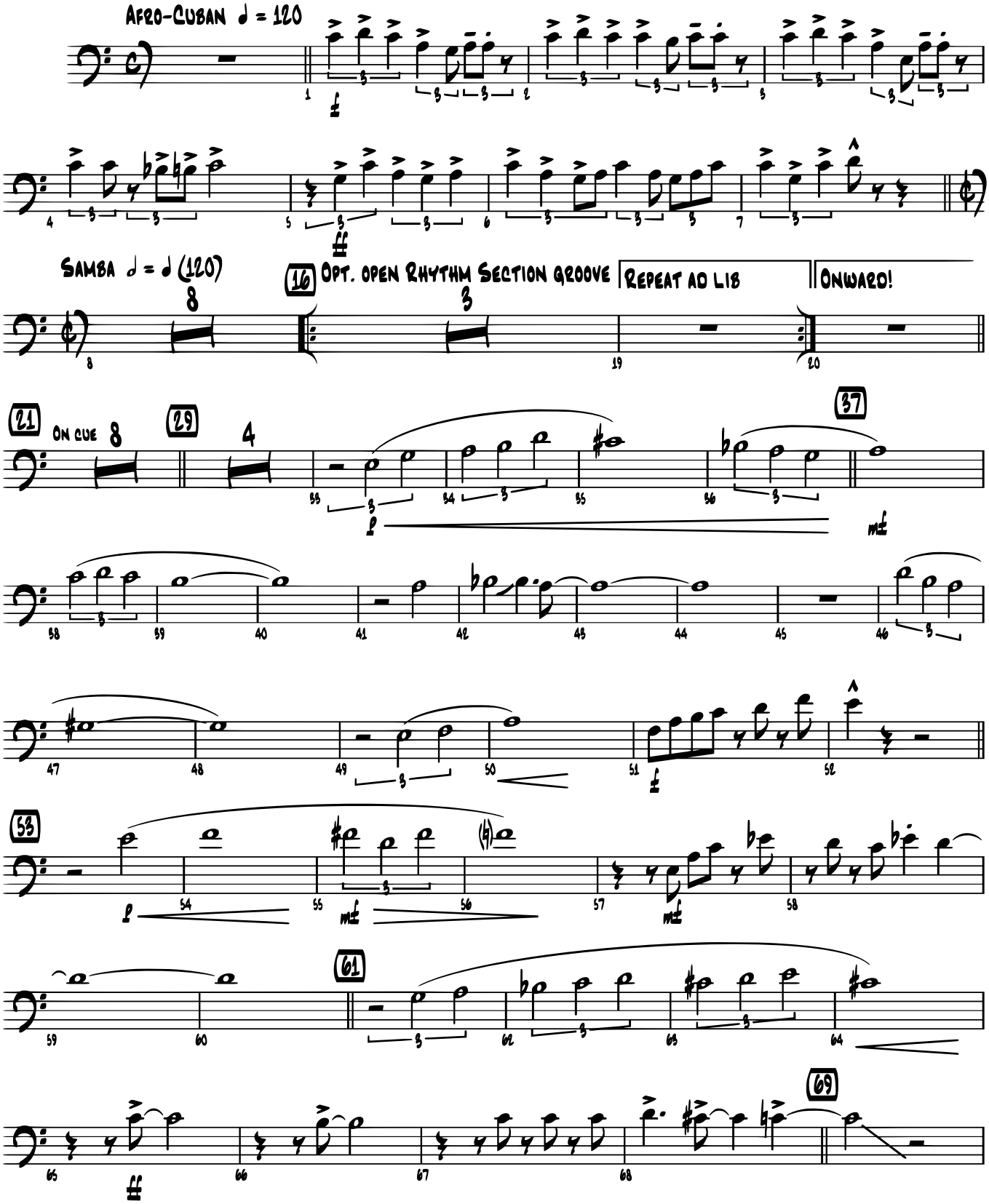
BLACK ORPHEUS

3rd Trombone

By LUIZ BONFA
Arranged by ERIC RICHARDS



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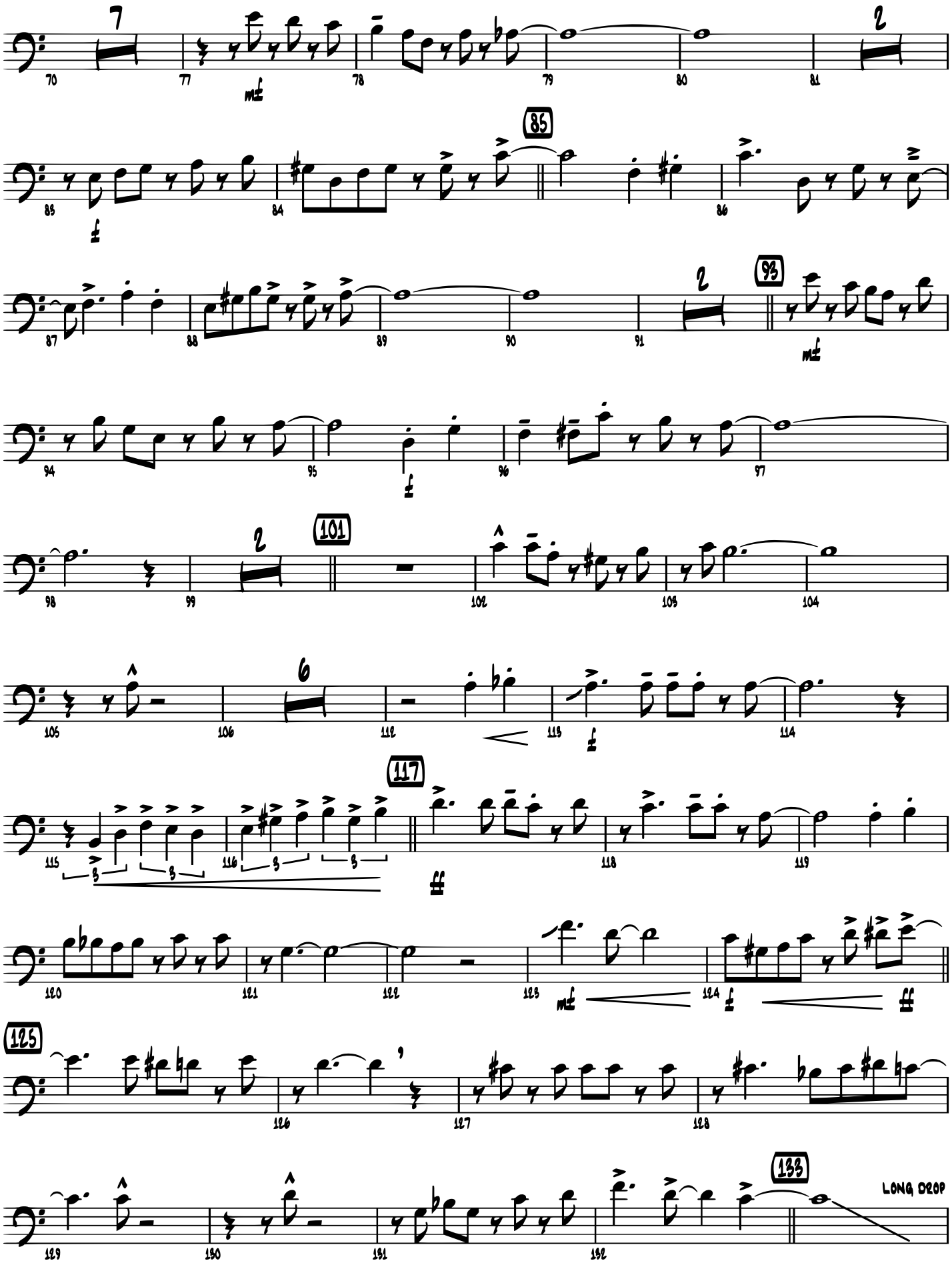

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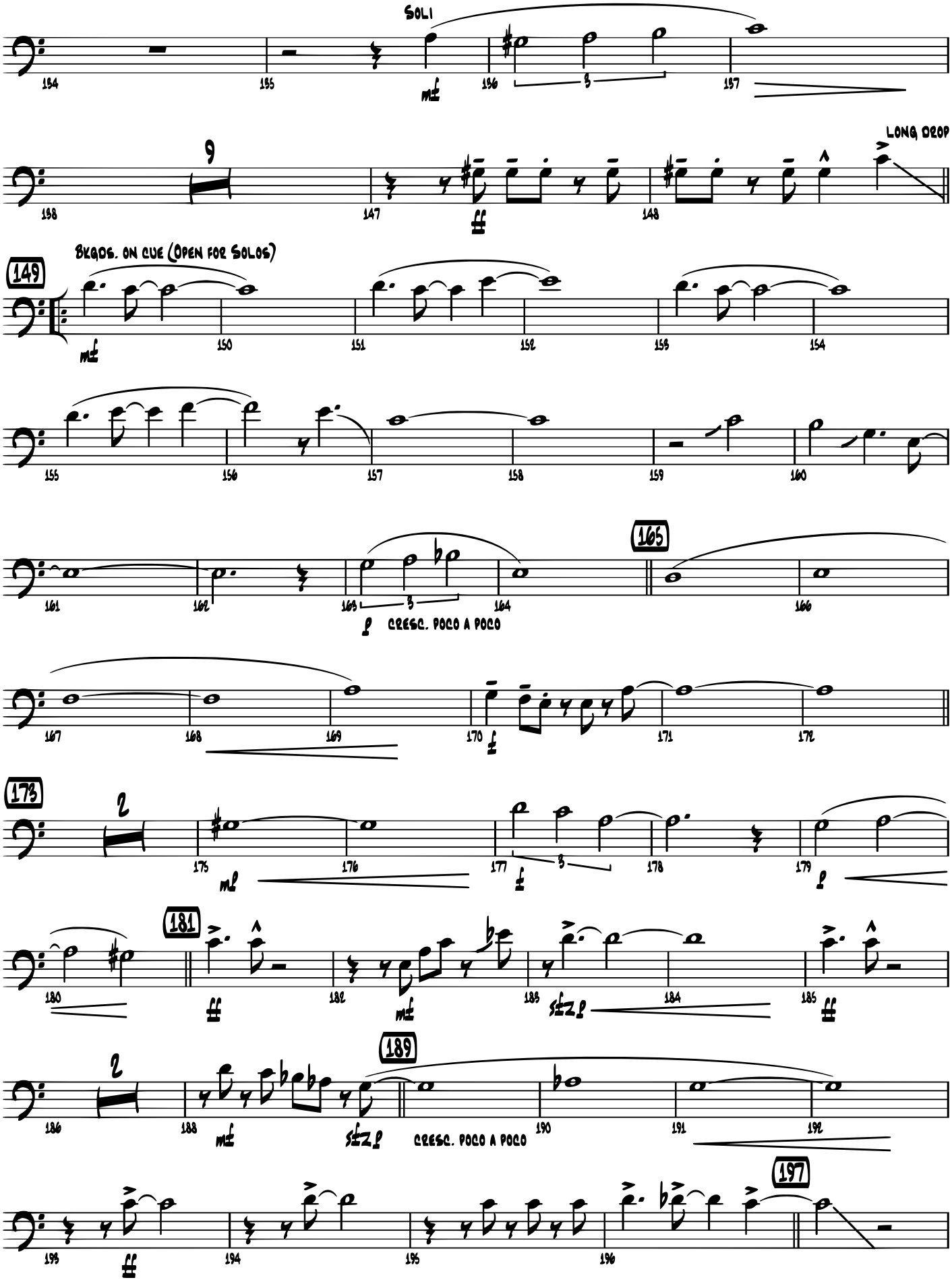

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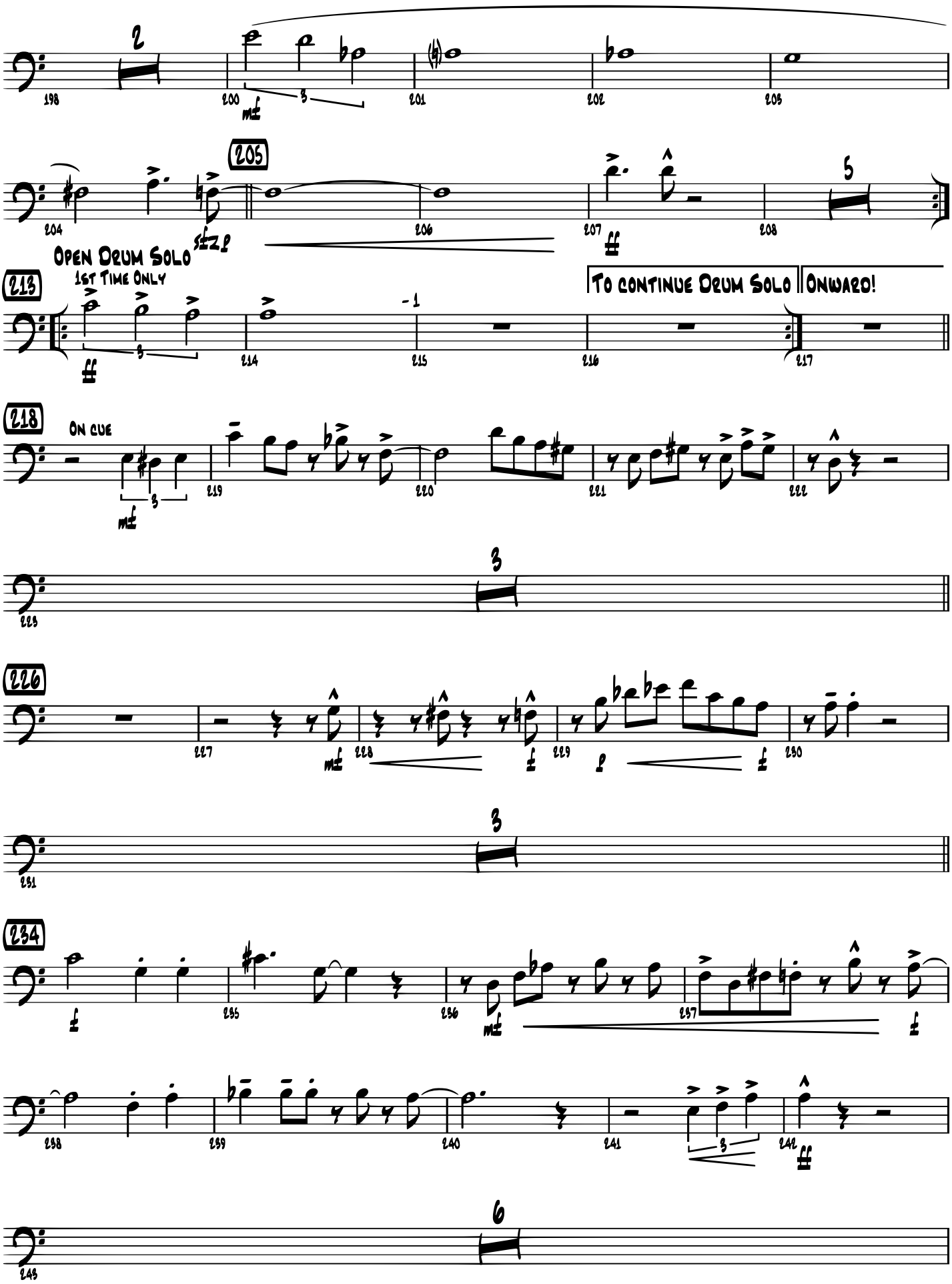

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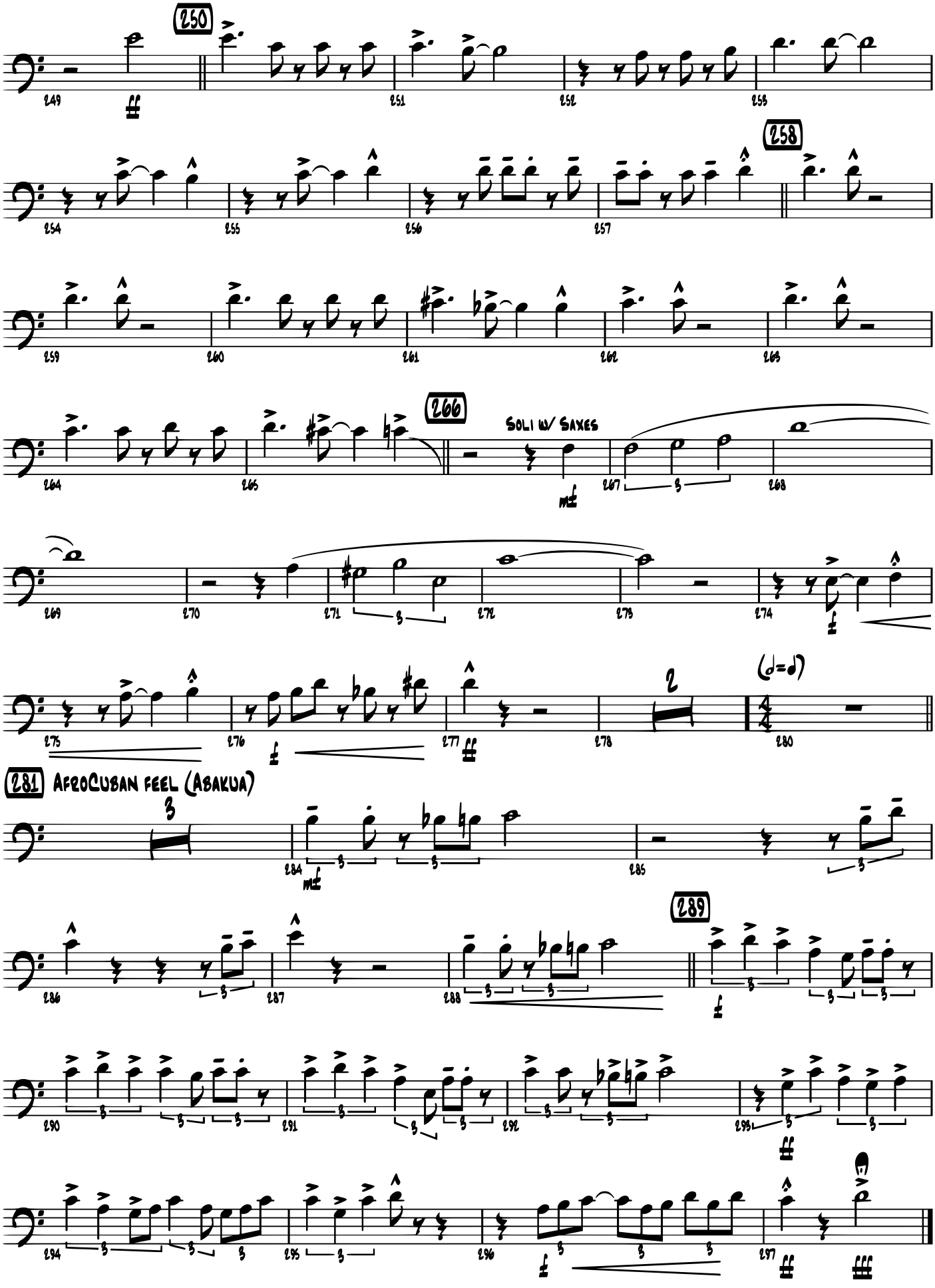

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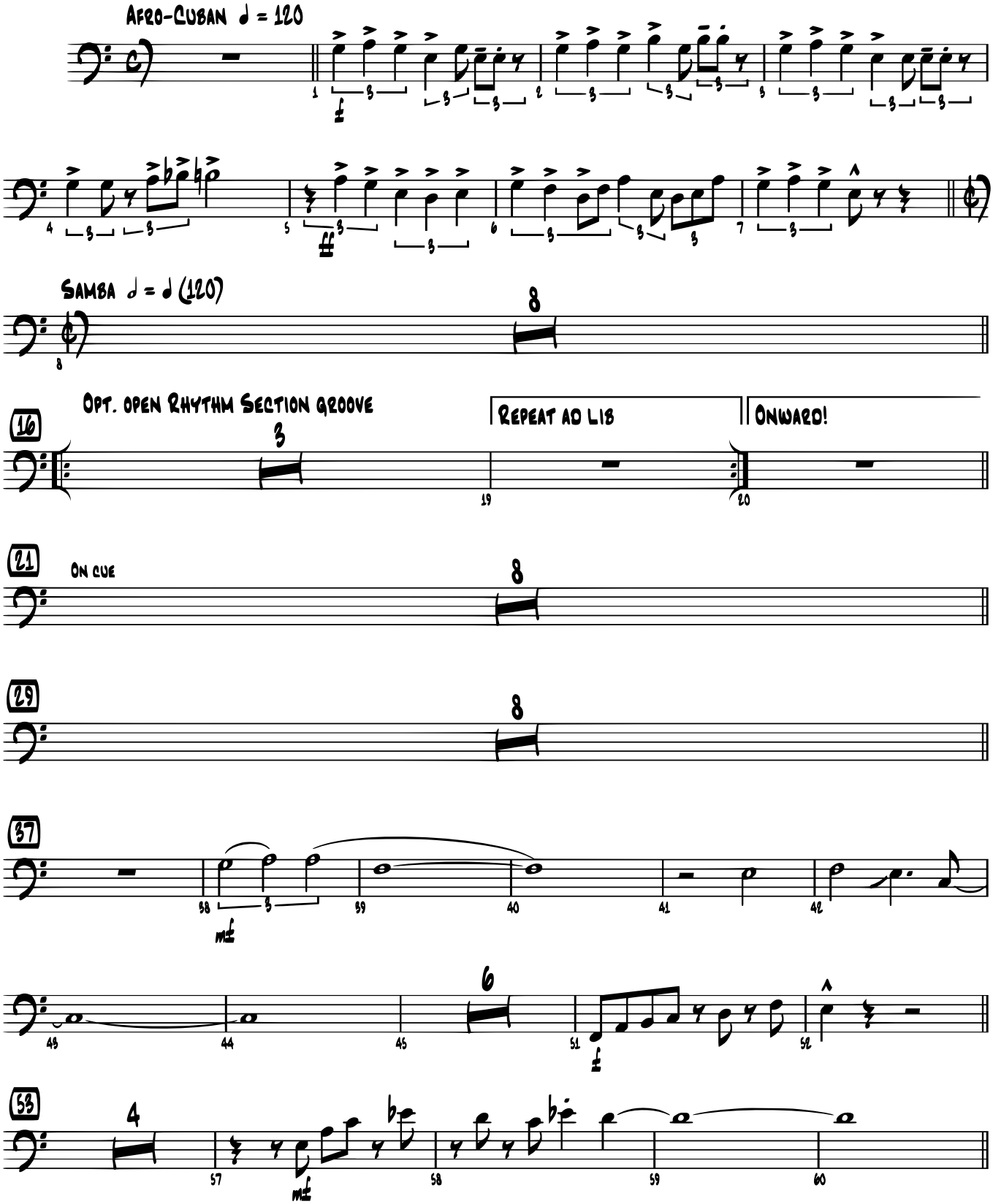
BLACK ORPHEUS

4TH TROMBONE

By LUIZ BONFA
Arranged by ERIC RICHARDS



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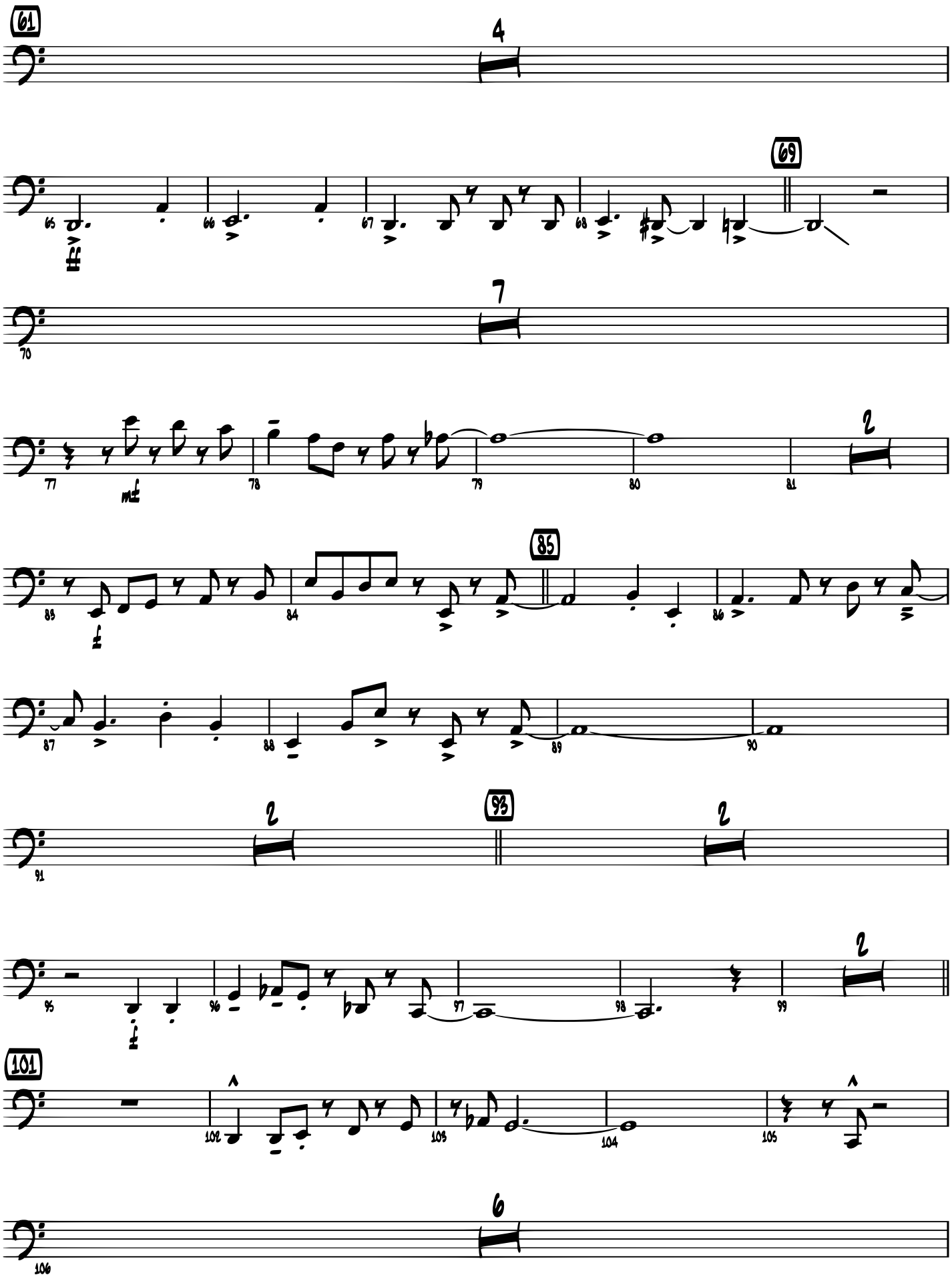

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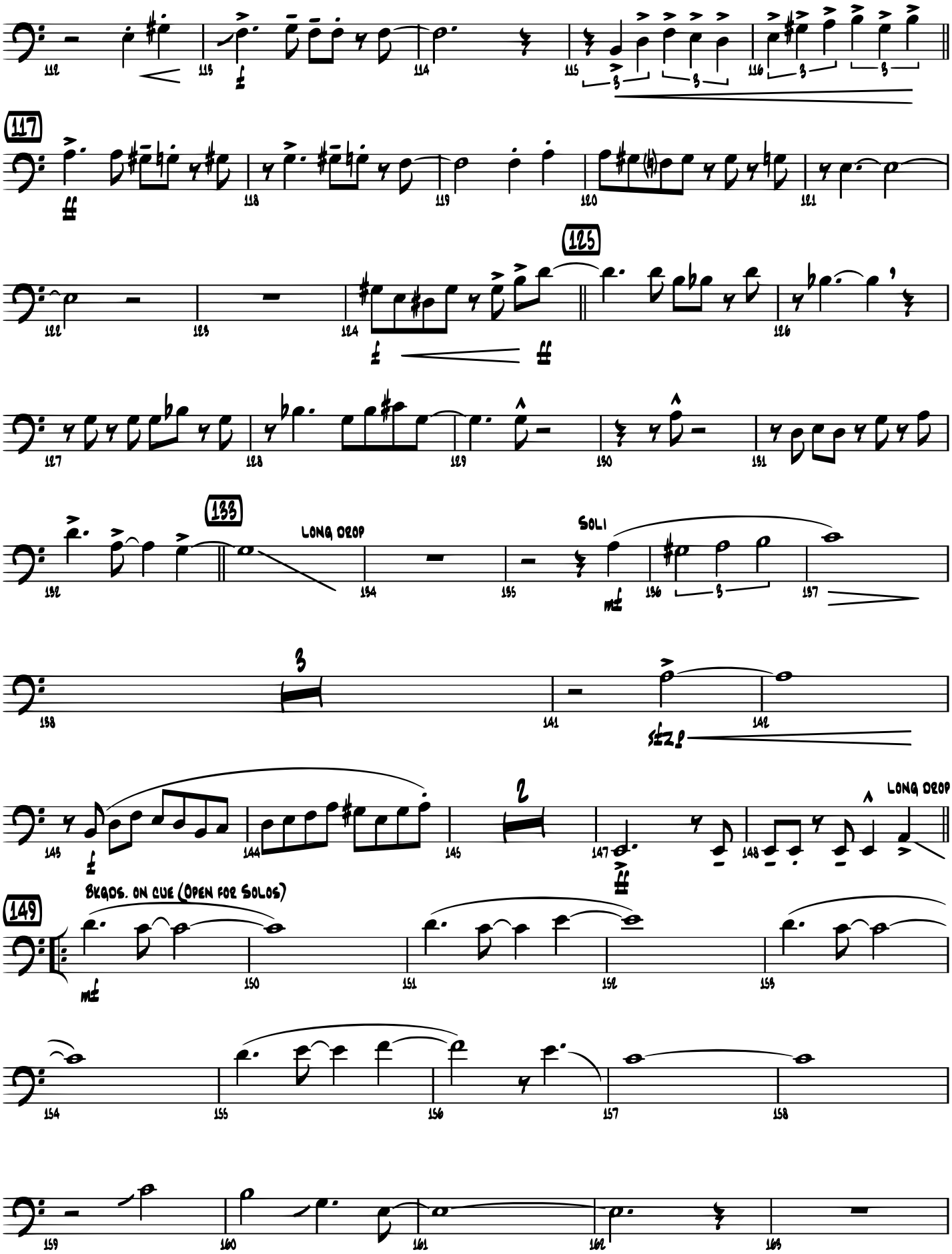

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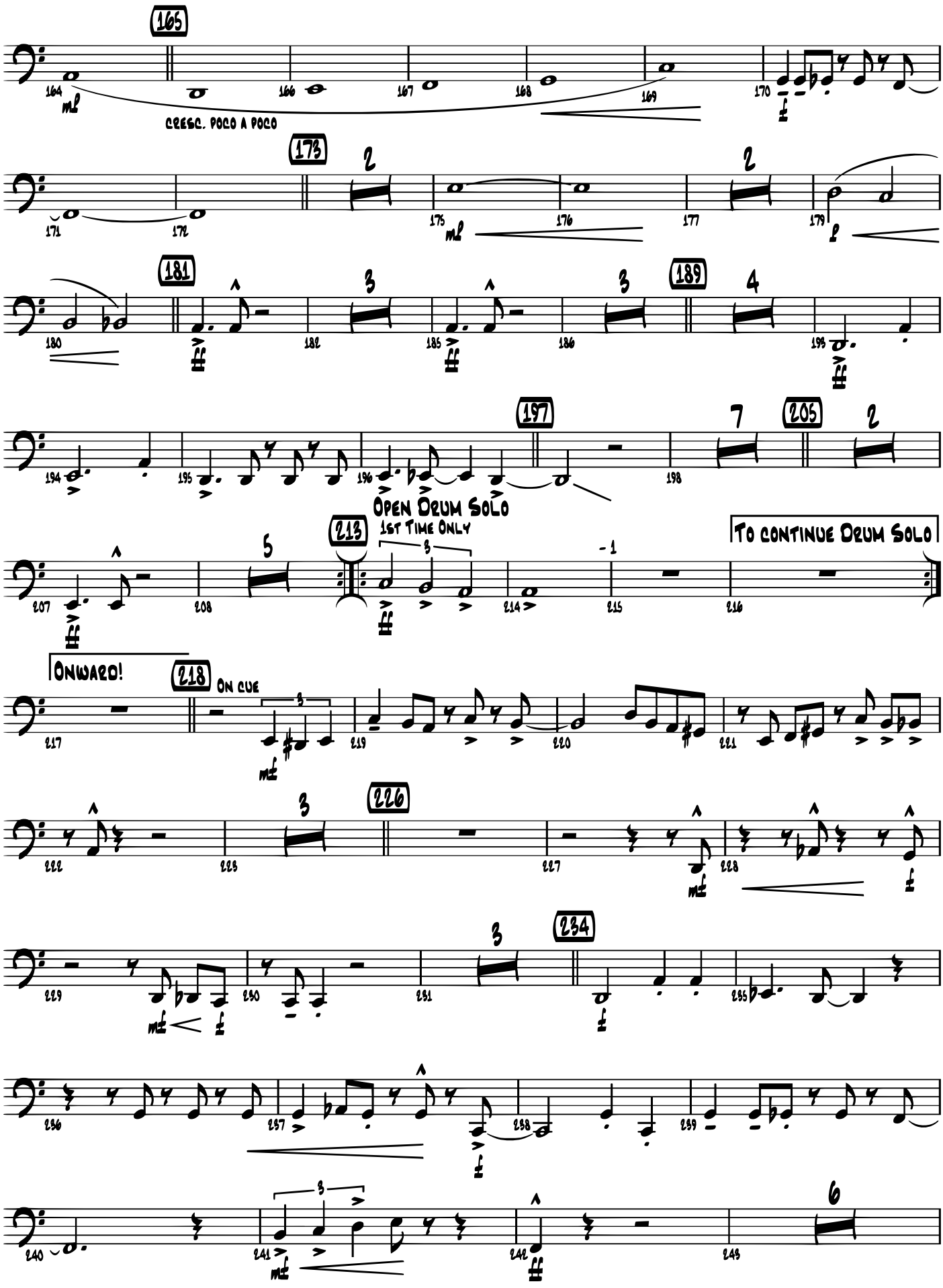

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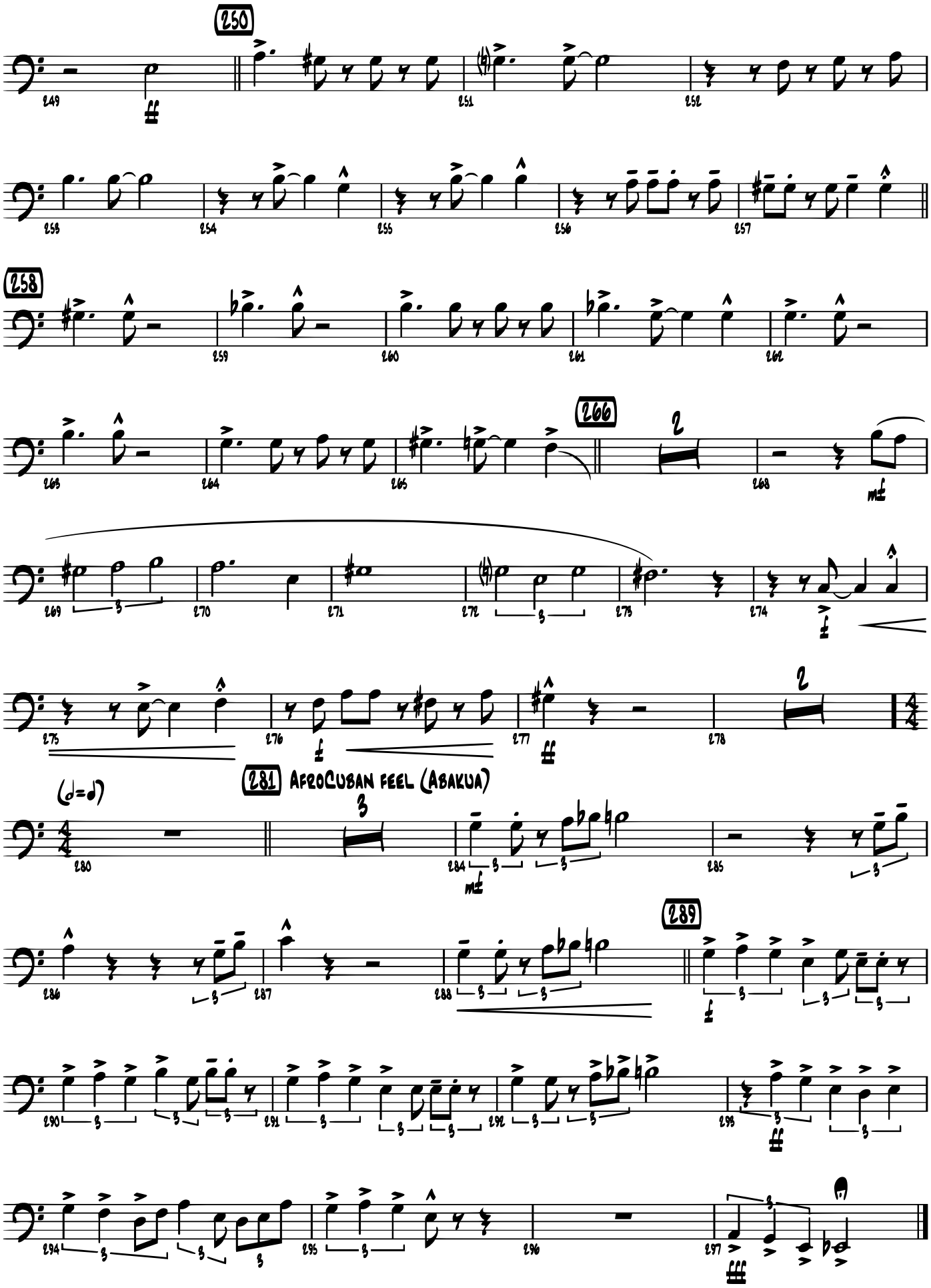

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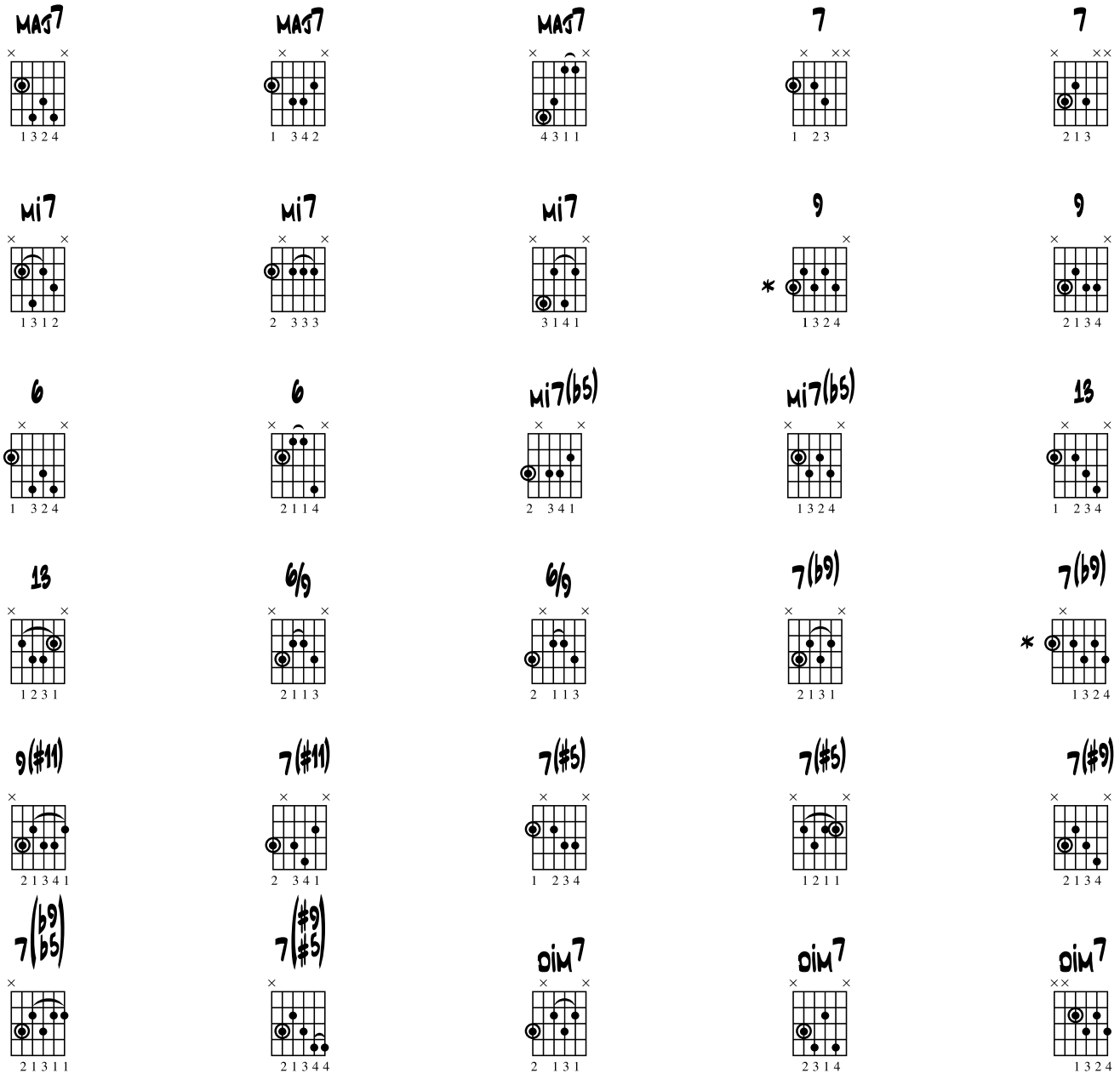
BLACK ORPHEUS

GUITAR CHORDS

By LUIZ BONFA
Arranged by ERIC RICHARDS

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



* Do not play the root.

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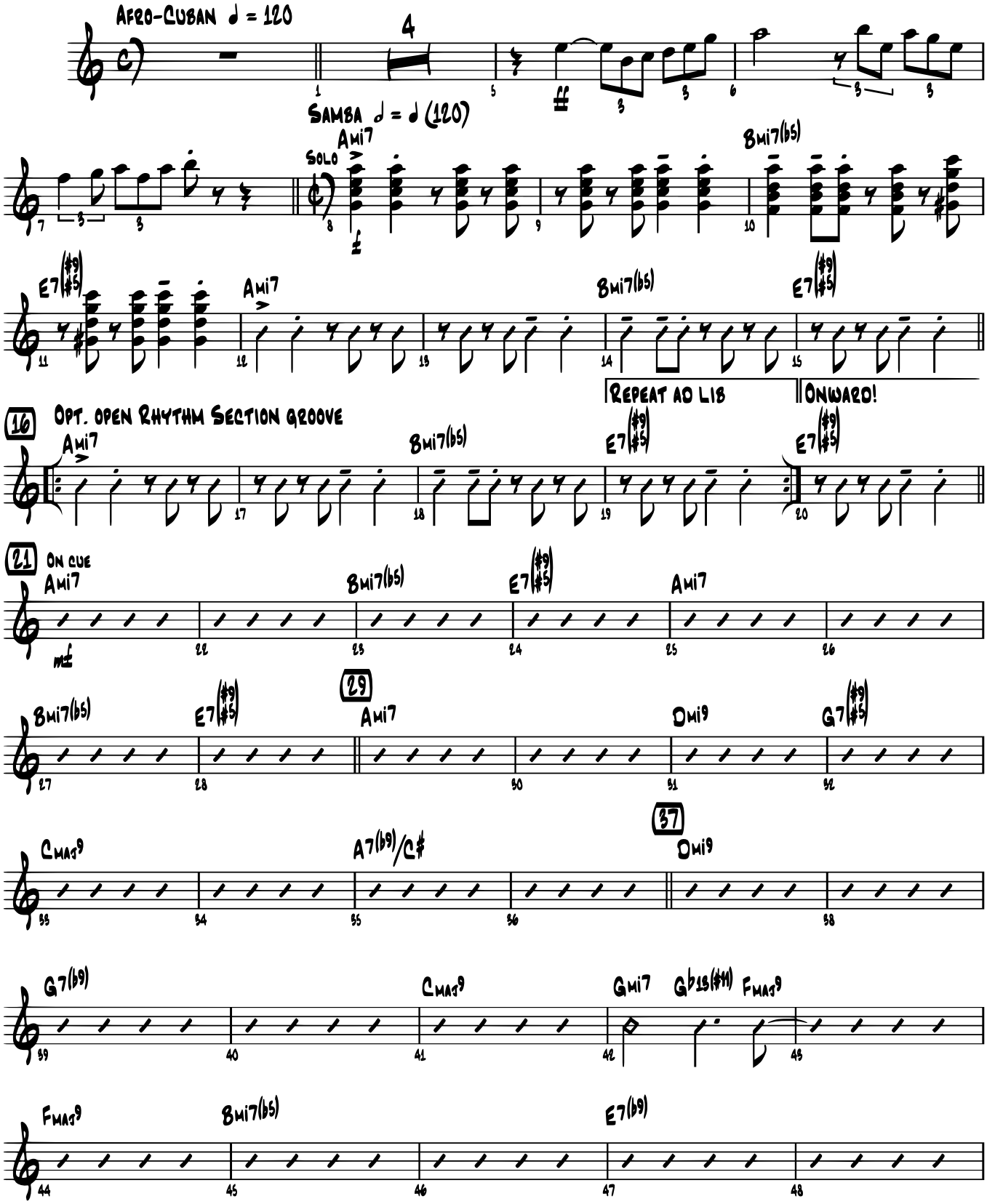
BLACK ORPHEUS

GUITAR

By LUIZ BONFA
Arranged by ERIC RICHARDS



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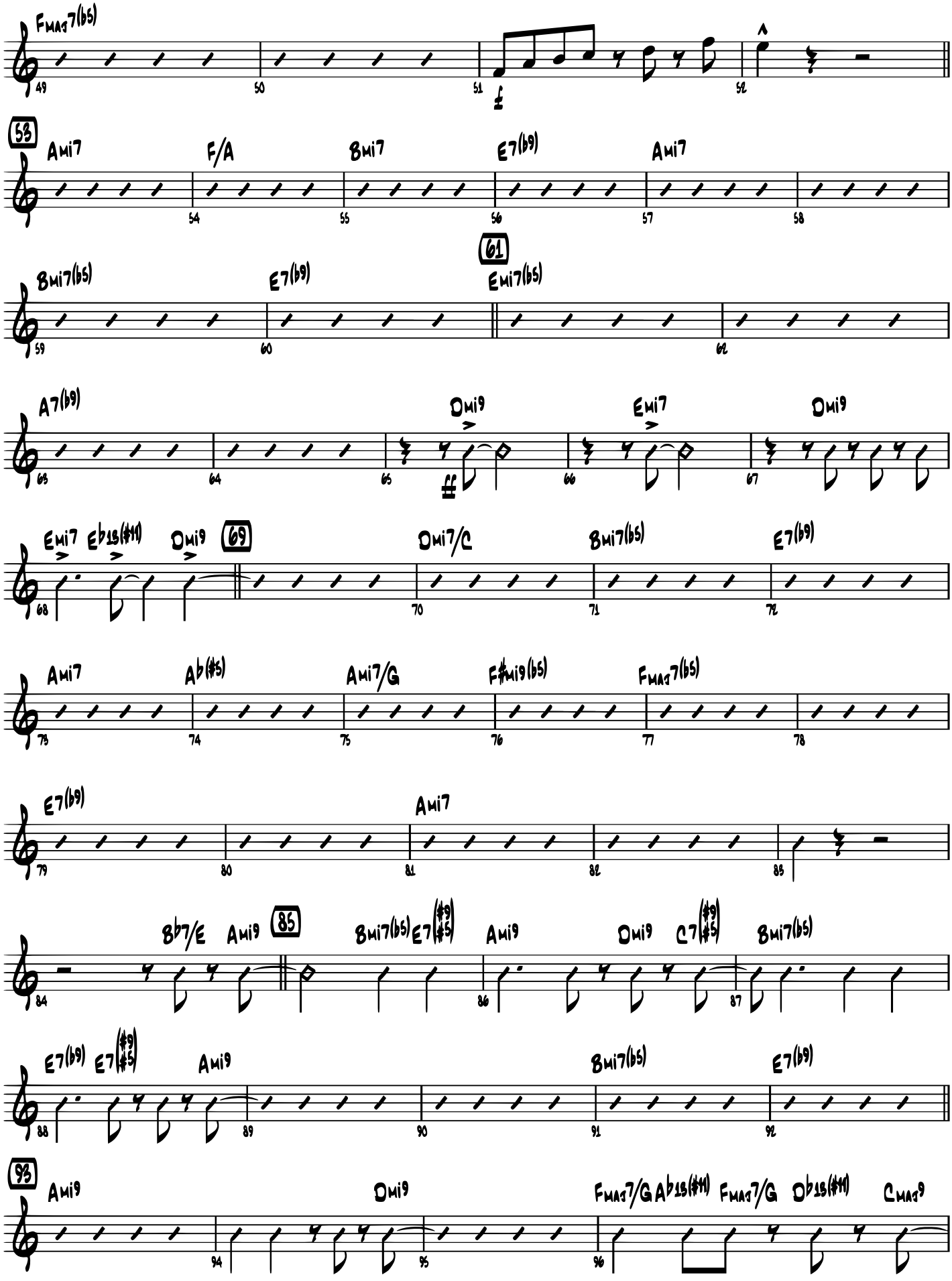

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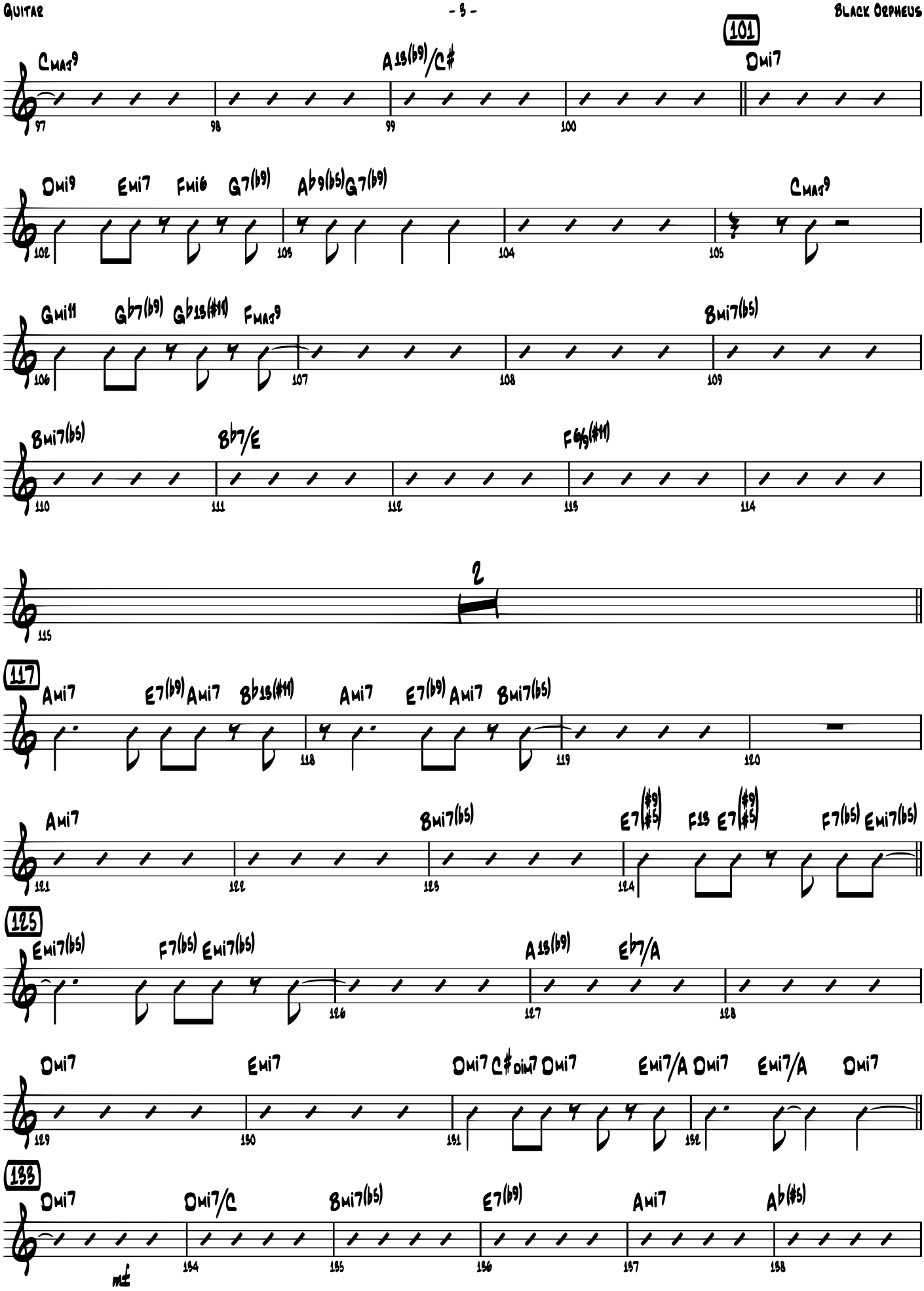

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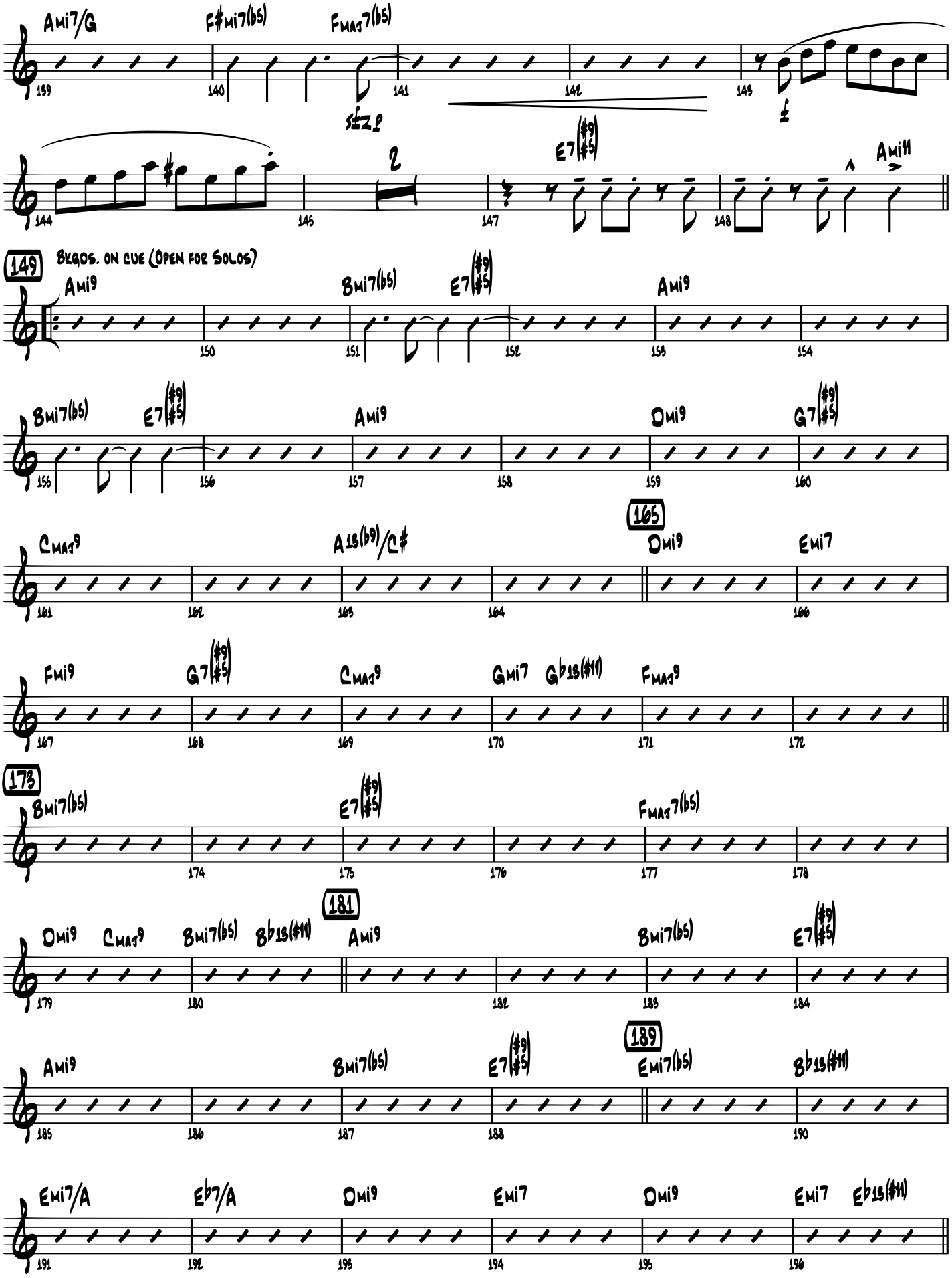

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197 Dmi9 Dmi7/C Bmi7(b5) Bb13(b9) Ami9

198 199 200 201

Ab(#5) Ami7/G F#mi9(b5) 205 FMAJ7(b5)

202 203 204 206

BACK TO 149 FOR MORE SOLOS

E7(#9 #5) Ami9 Bmi7(b5) E7(#9 #5)

207 208 209 210 211 212

213 Open Drum Solo

1st Time Only

- 1

To continue Drum Solo | Onward!

214 215 216 217

218 On cue C13(#11) Bmi7(b5) Ami9 3

219 220 221 222 223

226 Dmi9 Ab13(#11) G13(b9) C6/9

227 228 229 230

234 3 Dmi9 Eb13(#11) Dmi9 Db7/G CMAJ9

231 235 236 237 238

Gmi7 Gb13(#11) FMAJ9 FMAJ7(b5) 7

239 240 241 242 243

250 Ami7 Bb13 Ami7 Ami9 Bmi7(b5) Ami7 Bmi7(b5)

251 252 253

Ami9 CMAJ7/G G6/9 F6/9 E7(#9 #5)

254 255 256 257

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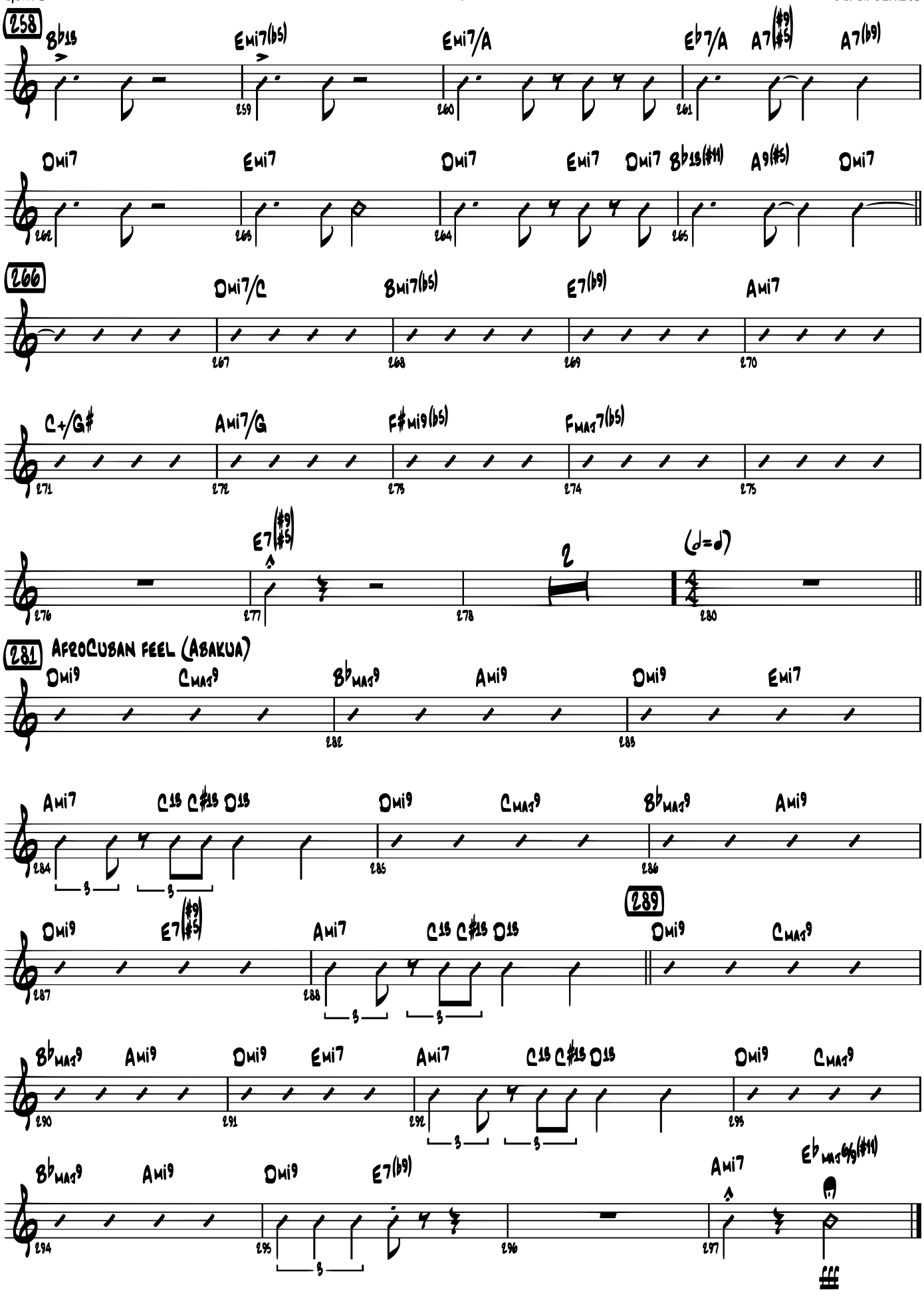

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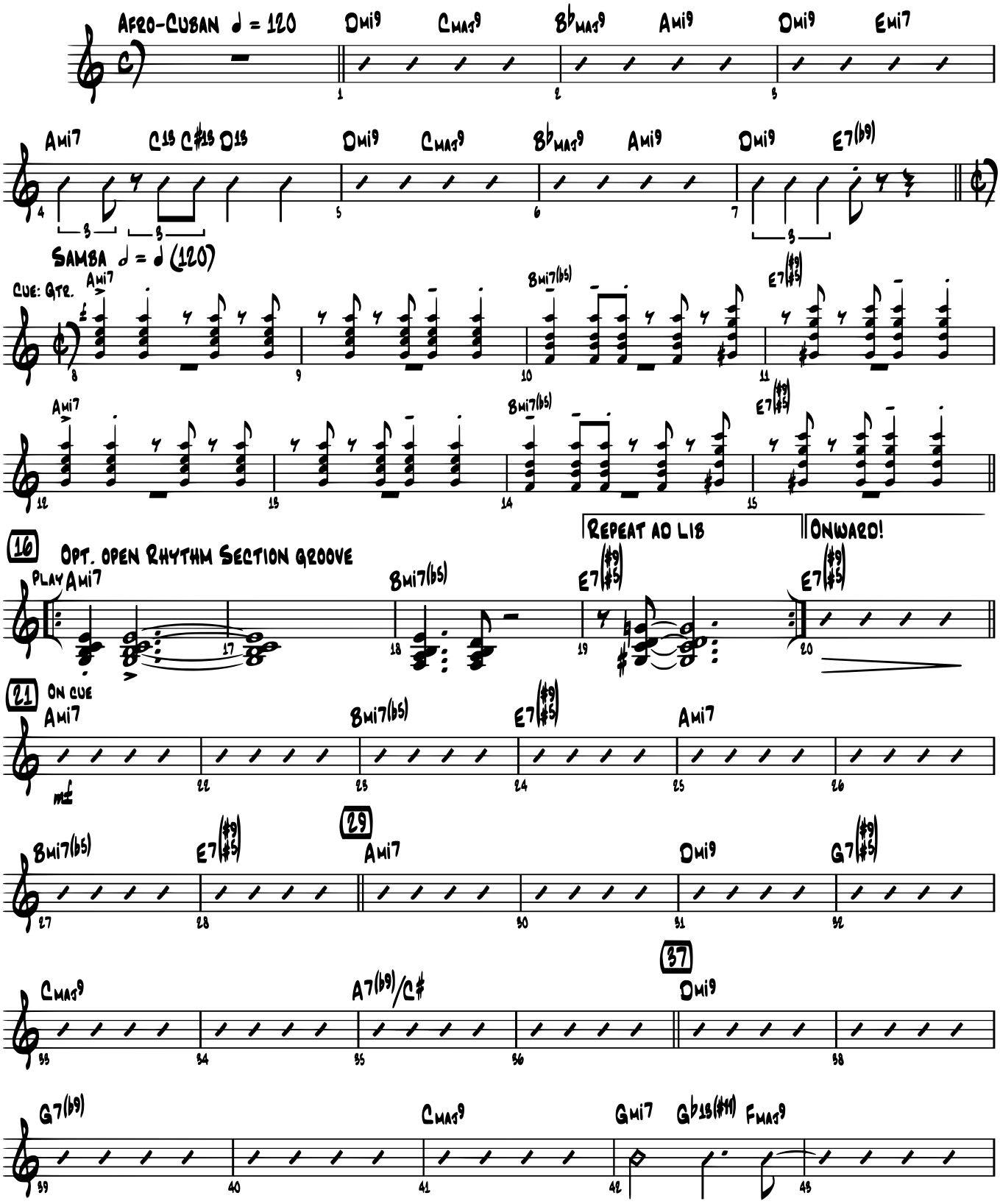
BLACK ORPHEUS

Piano

By LUIZ BONFA
Arranged by ERIC RICHARDS



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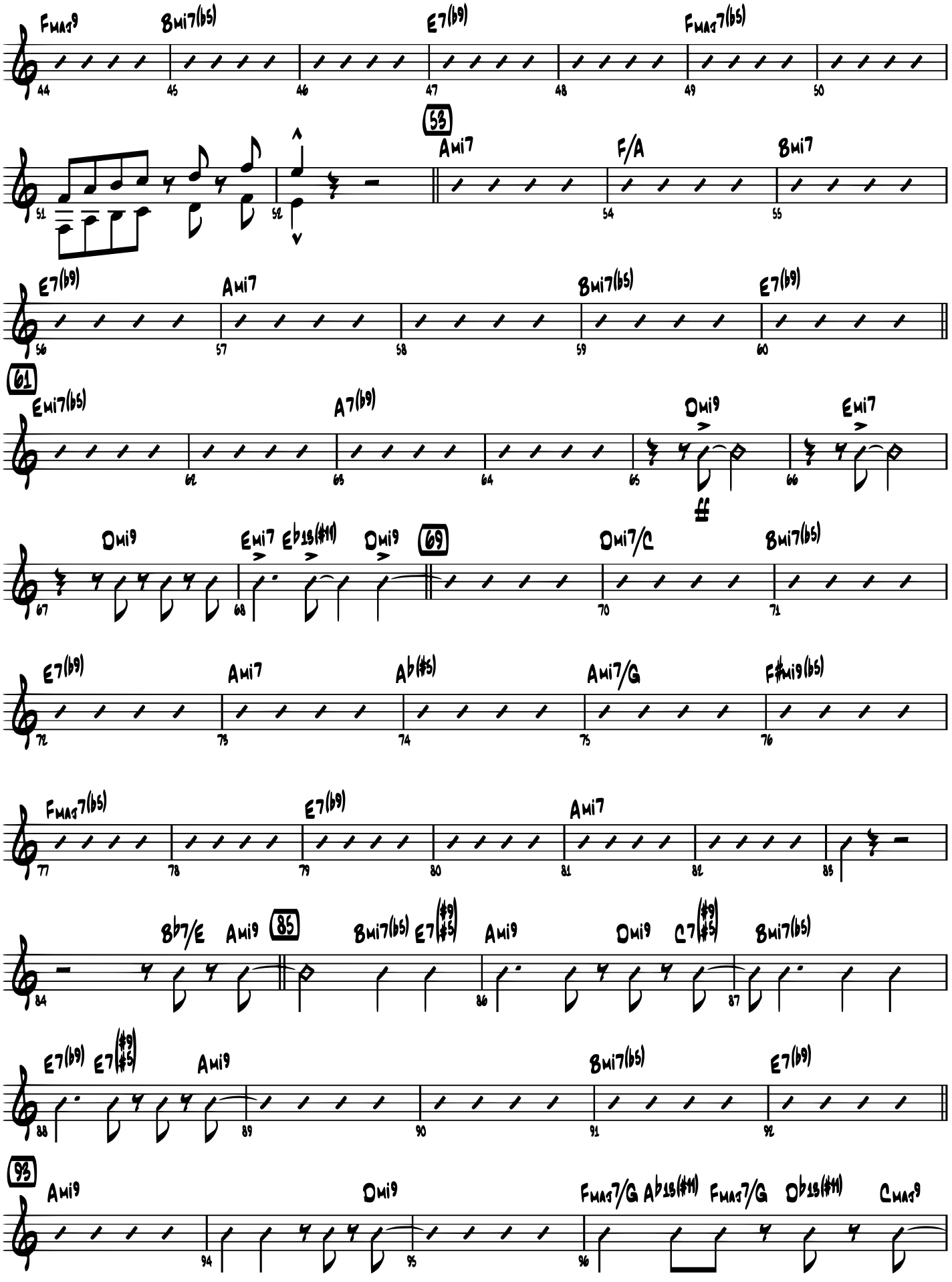

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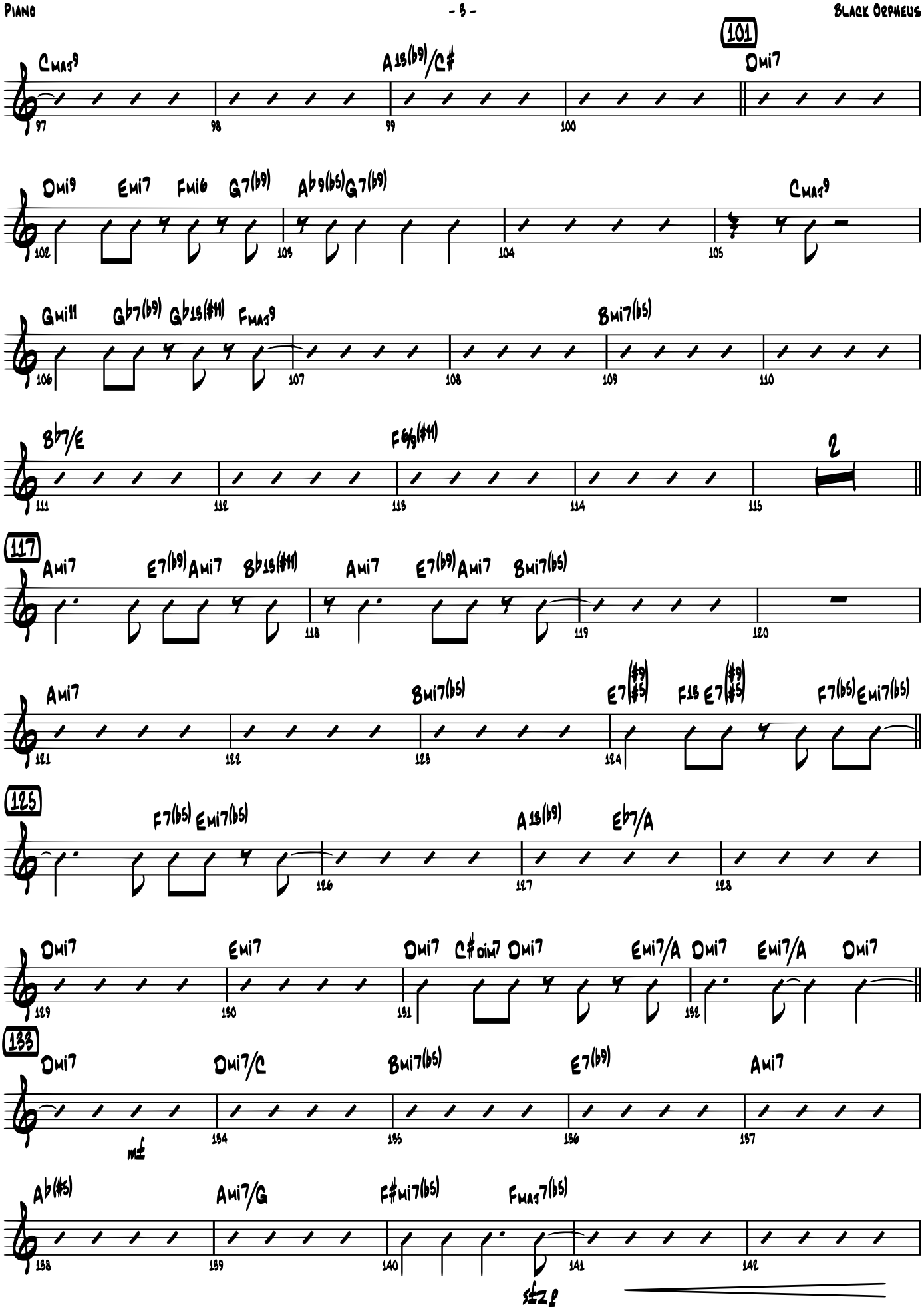

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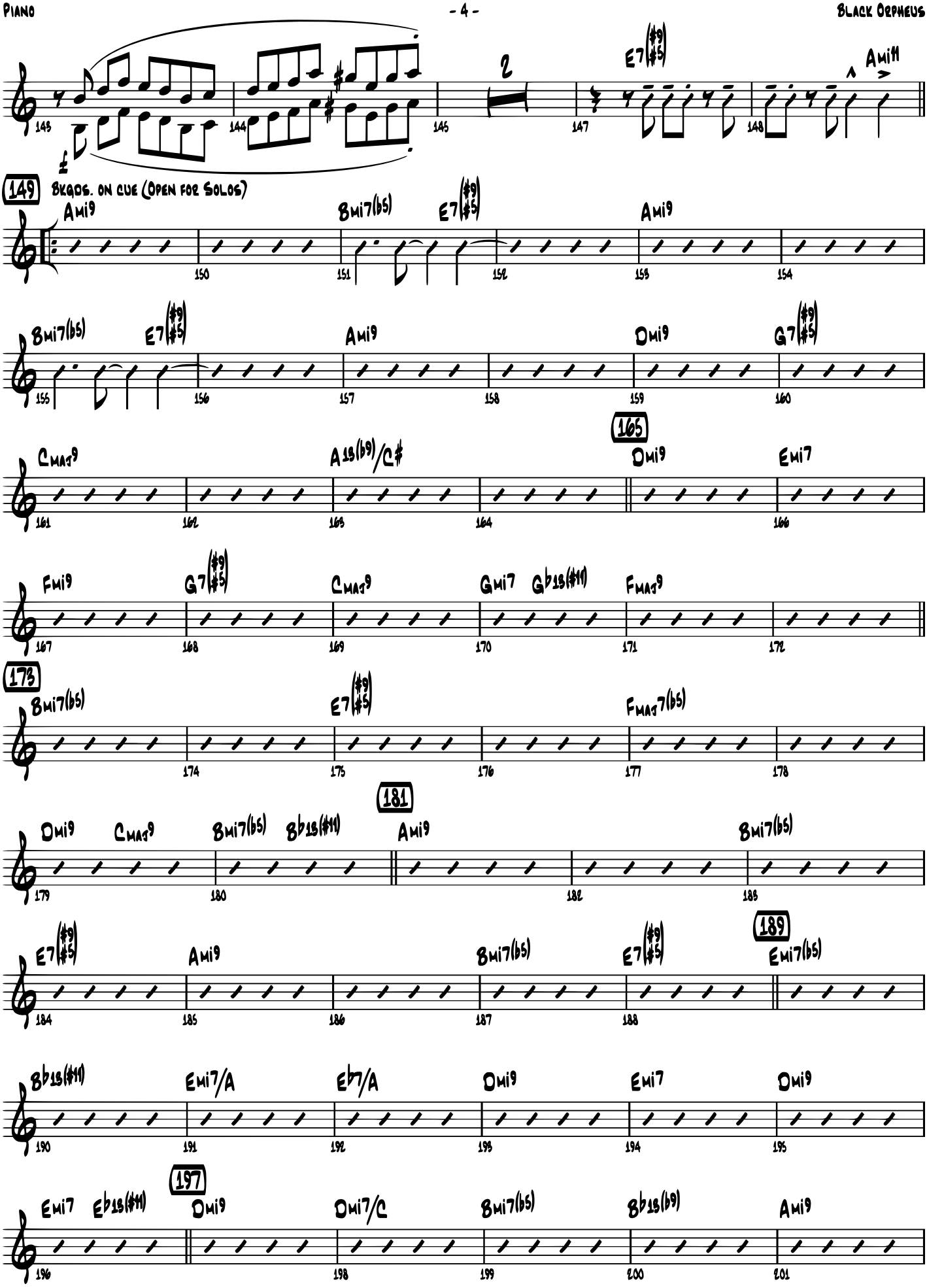

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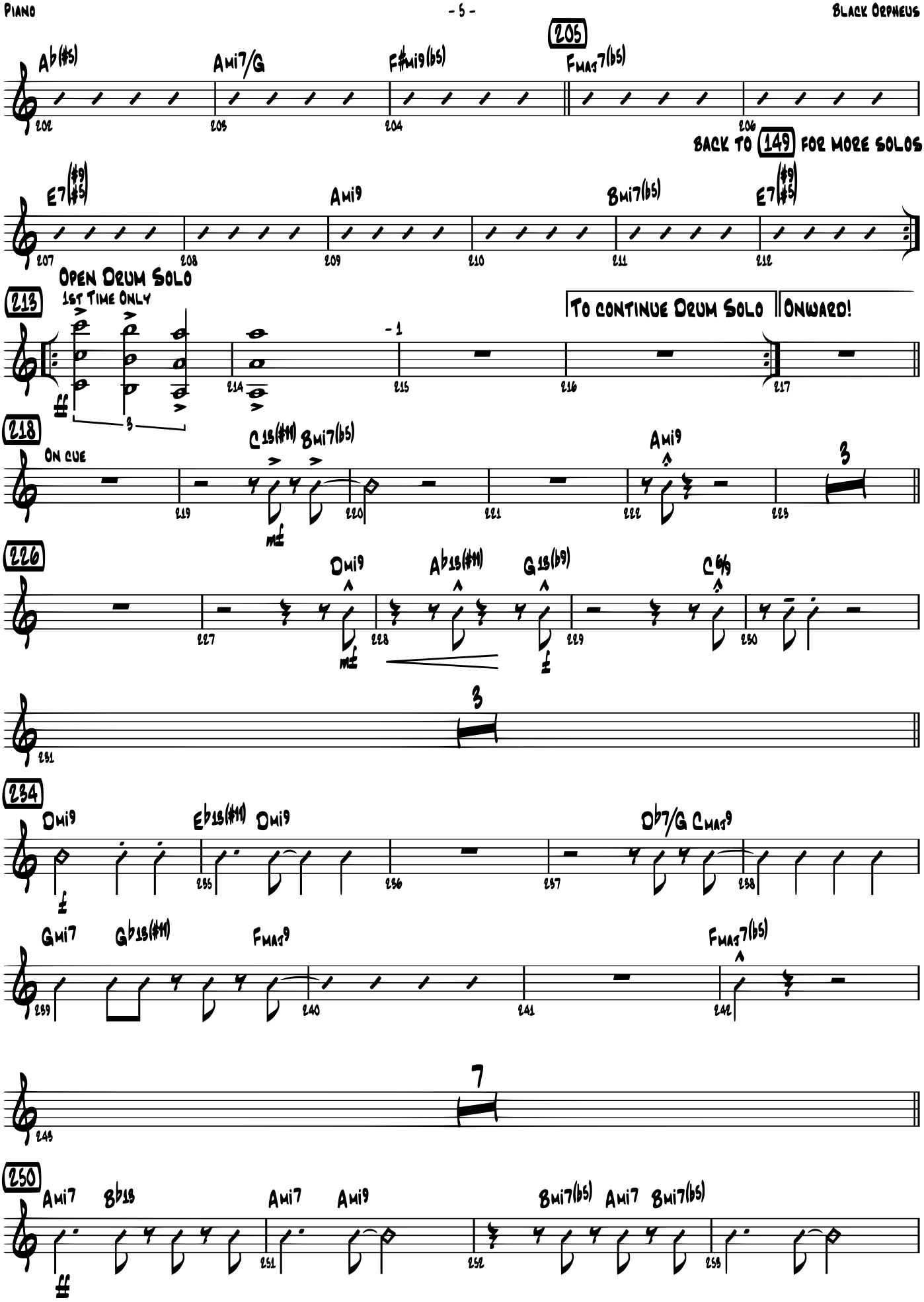

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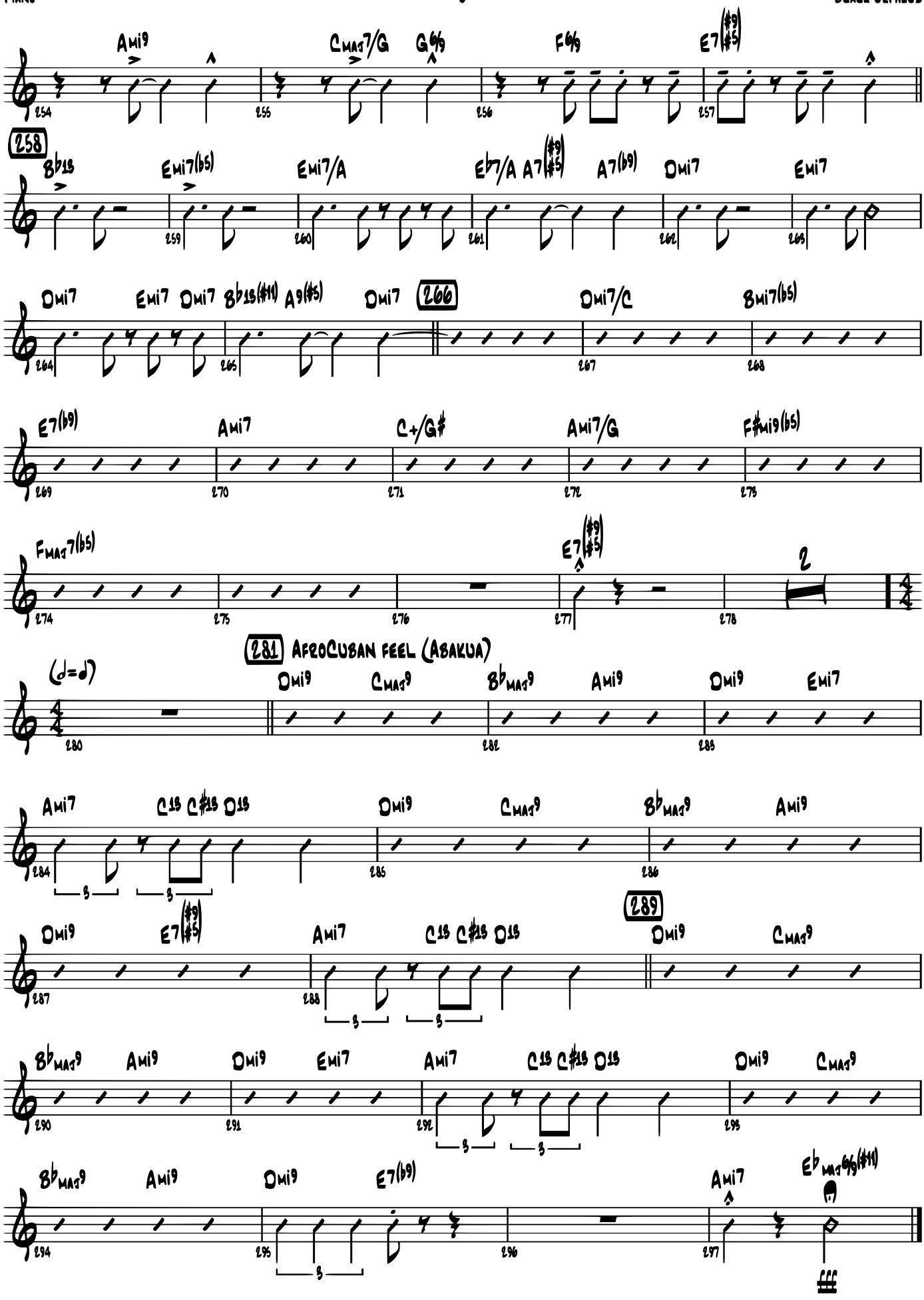

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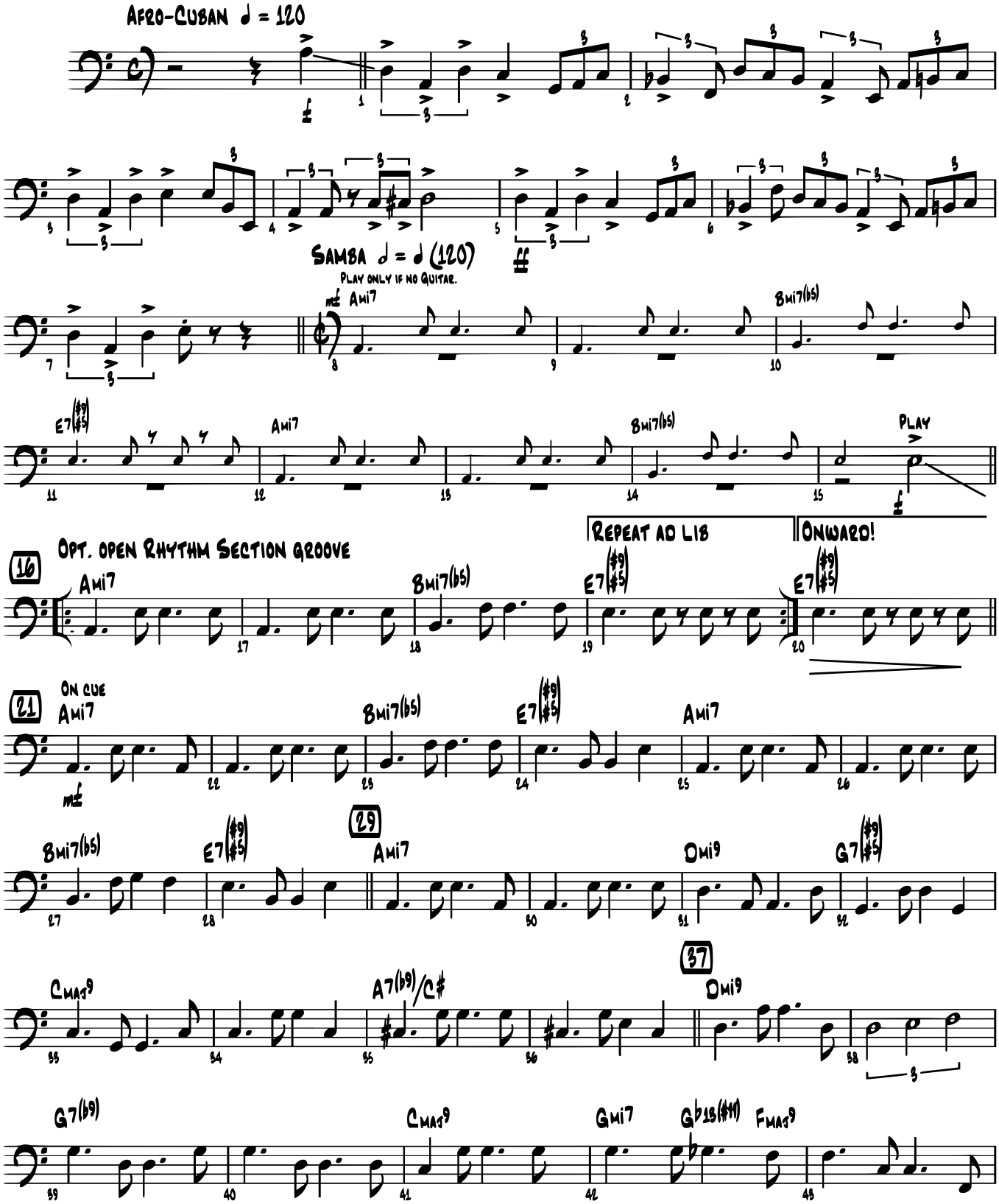
BLACK ORPHEUS

Bass

By LUIZ BONFA
Arranged by ERIC RICHARDS



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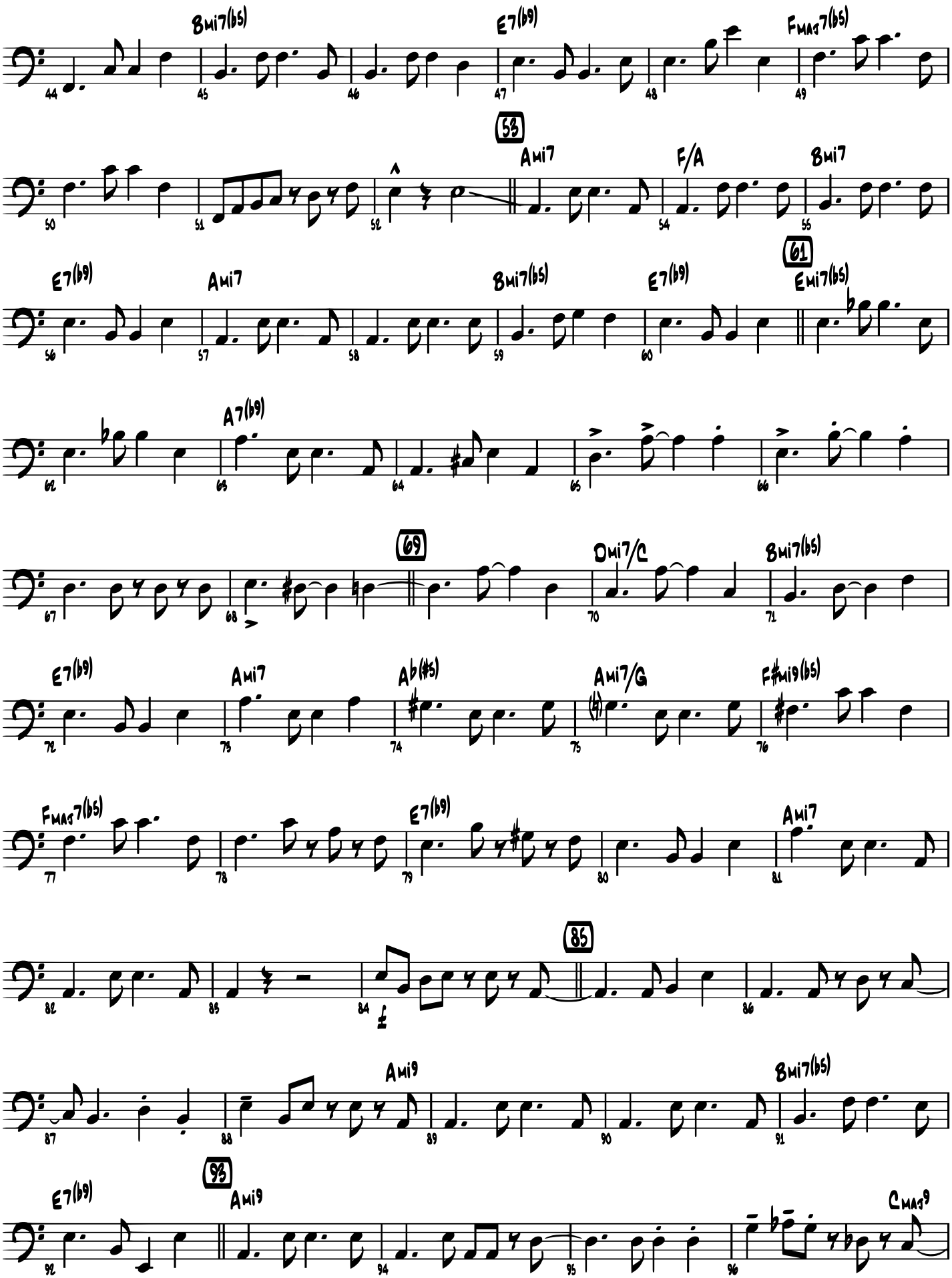

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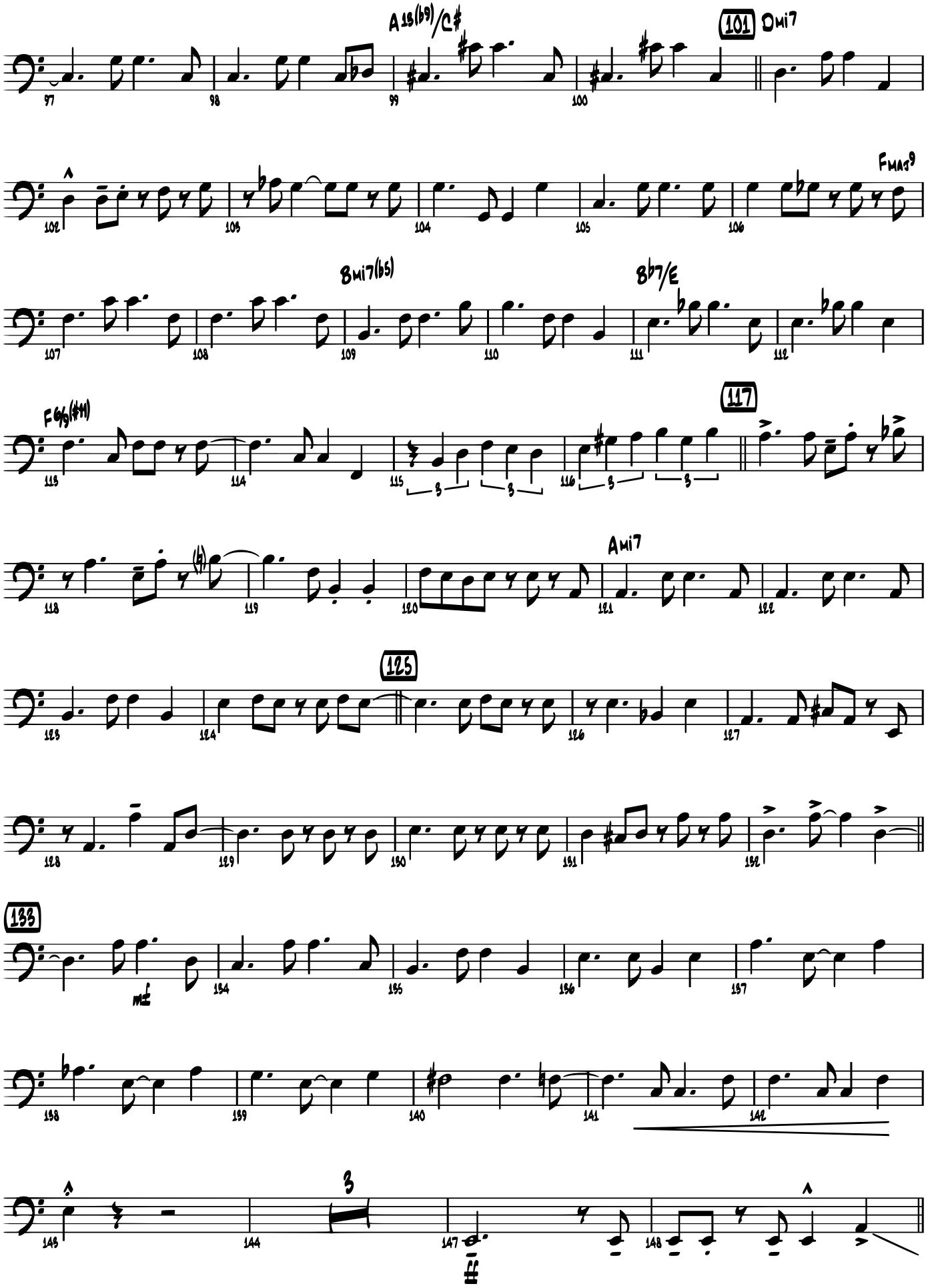

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149 Bkgds. on cue (Open for Solos)

Ami9 | | | | | Bmi7(b5) E7(#9 #5) | Ami9 |

150 151 152 153 154

Bmi7(b5) E7(#9 #5) | Ami9 | Dmi9 | G7(#9 #5) |

155 156 157 158 159 160

165

CMAJ9 | A13(b9)/C# | Dmi9 | Emi7 |

161 162 163 164 166

Fmi9 | G7(#9 #5) | CMAJ9 | Gmi7 | Gb13(#11) | FMAJ9 |

167 168 169 170 171 172

173

Bmi7(b5) | E7(#9 #5) | FMAJ7(b5) |

174 175 176 177 178

181

Dmi9 | CMAJ9 | Bmi7(b5) | Bb13(#11) | Ami9 | Bmi7(b5) | E7(#9 #5) |

179 180 182 183 184

189

Ami9 | Bmi7(b5) | E7(#9 #5) | Emi7(b5) | Bb13(#11) |

185 186 187 188 190

Emi7/A | Eb7/A | Dmi9 | Emi7 | Dmi9 | Emi7 | Eb13(#11) |

191 192 193 194 195 196

197

Dmi9 | Dmi7/C | Bmi7(b5) | Bb13(b9) | Ami9 | Ab(#5) |

198 199 200 201 202

205

Ami7/G | F#mi9(b5) | FMAJ7(b5) | E7(#9 #5) |

203 204 206 207 208

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Ami9 Bmi7(b5) E7(#9 #5) BACK TO 149 FOR MORE SOLOS

209 210 211 212

213 OPEN DRUM SOLO TO CONTINUE DRUM SOLO ONWARD!

214 215 216 217

218 ON CUE

219 220 221

222 223 226

227

228 229 230 231

234

235 236 237

238 239 240 241 242

245

250

249 251 252

253 254 255 256 257

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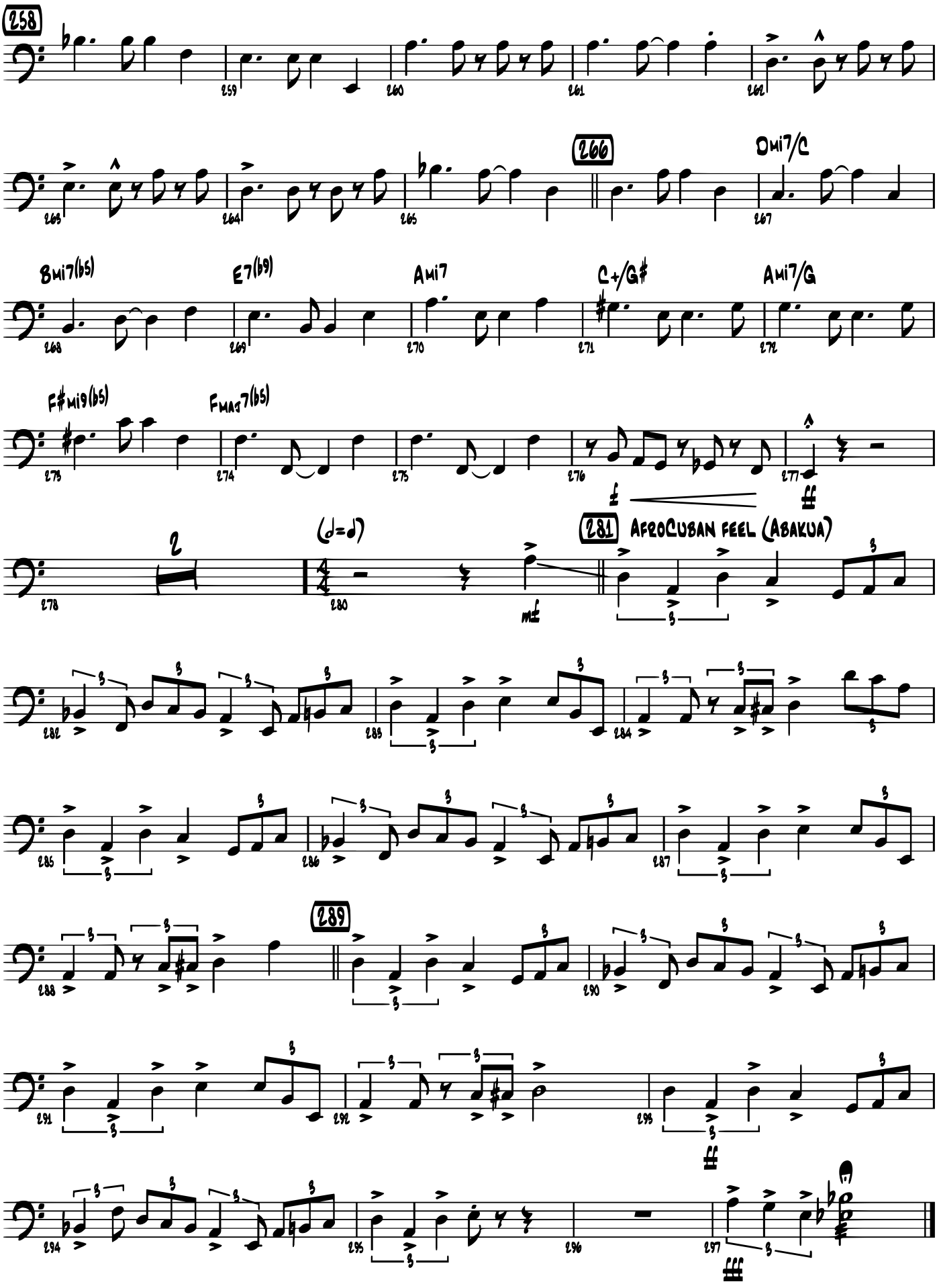

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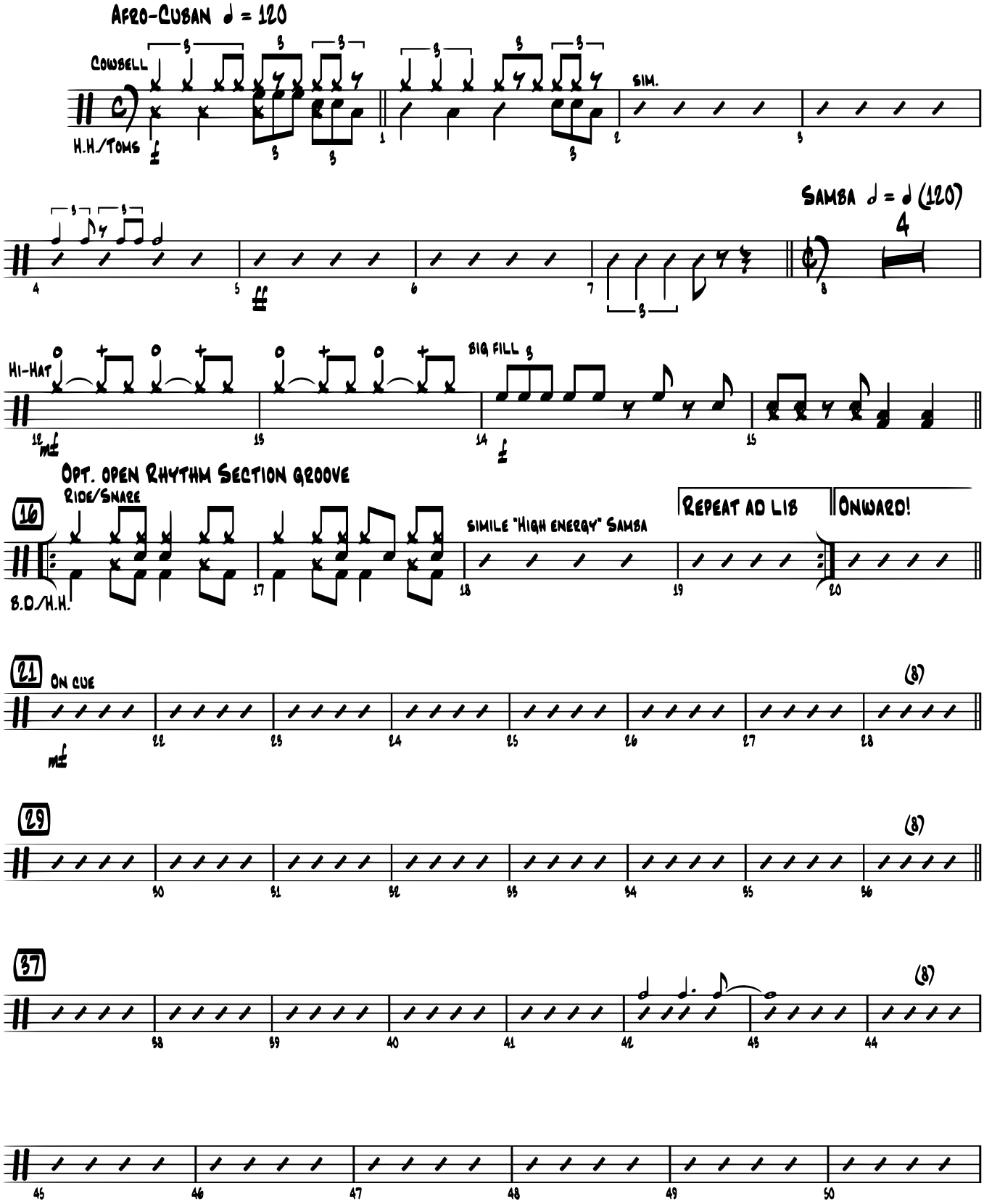
BLACK ORPHEUS

Drums

By LUIZ BONFA
Arranged by ERIC RICHARDS



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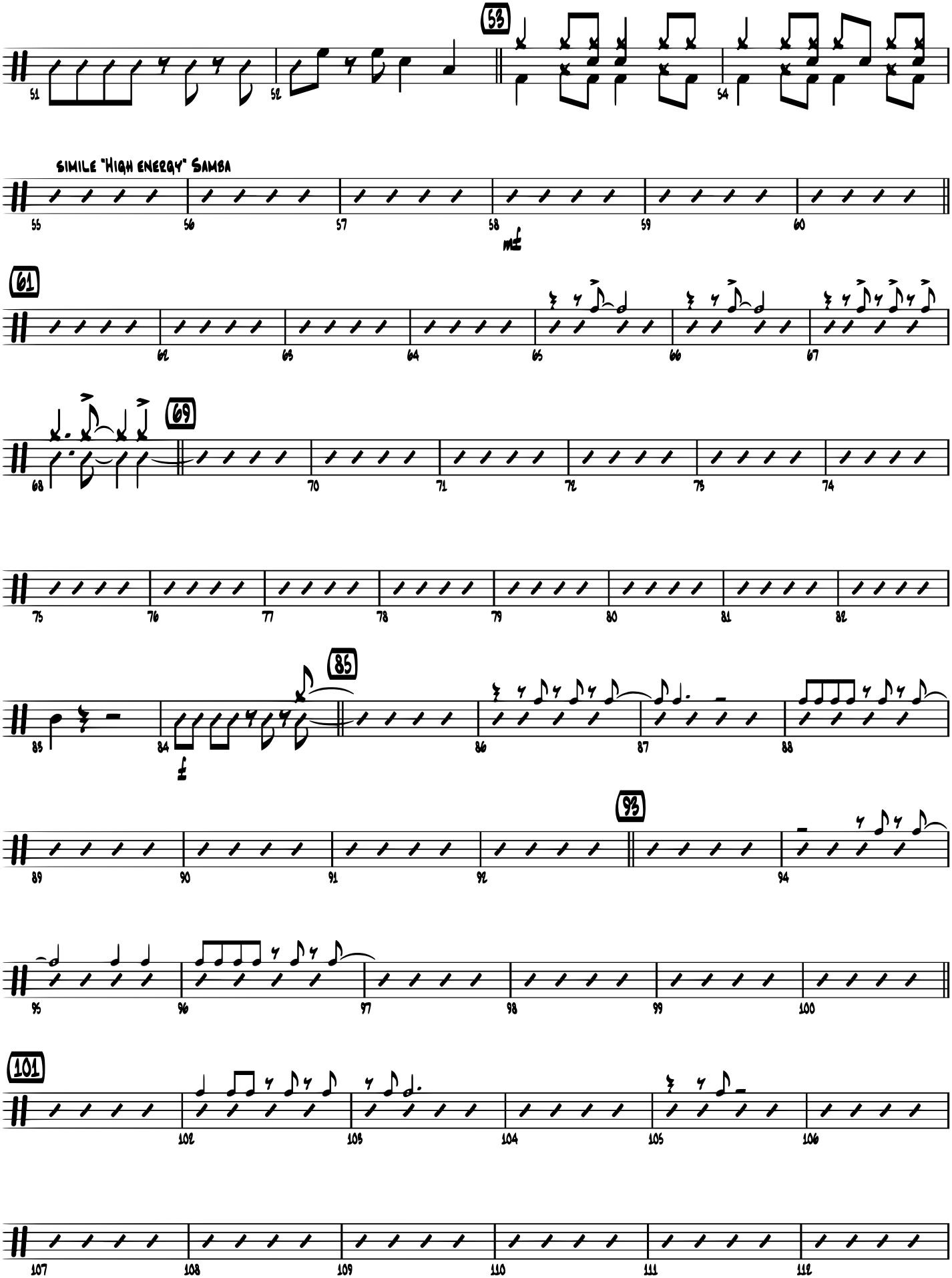

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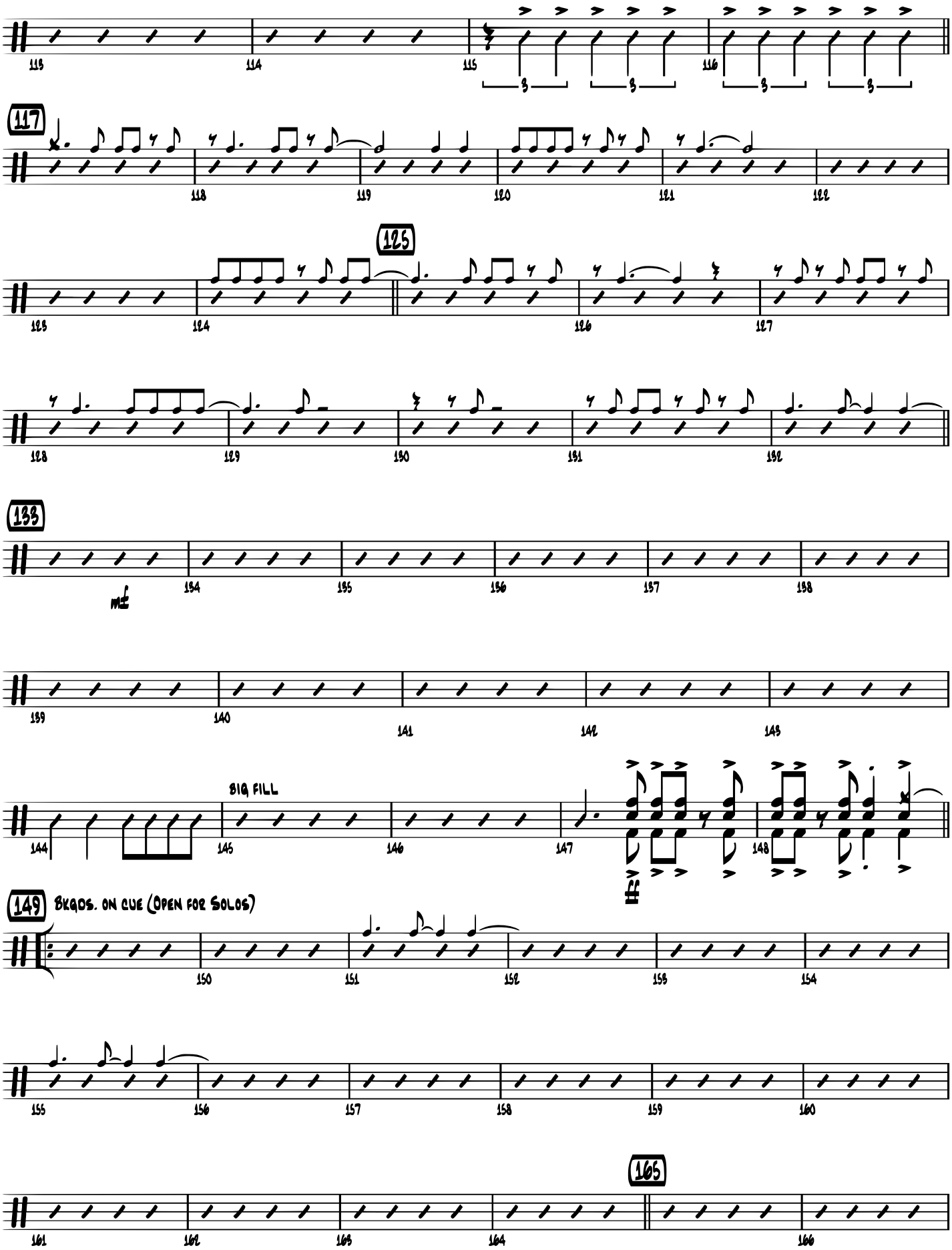

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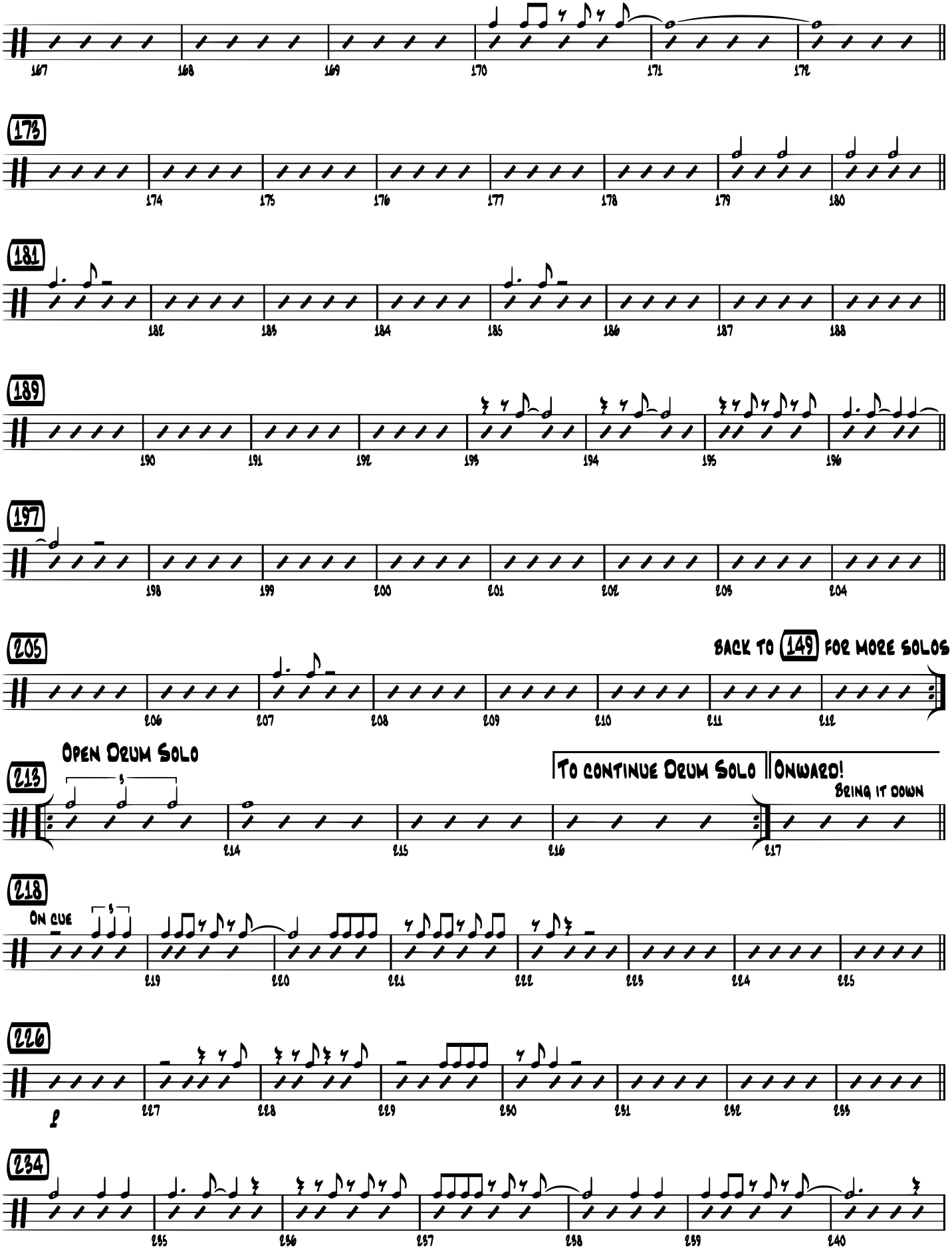

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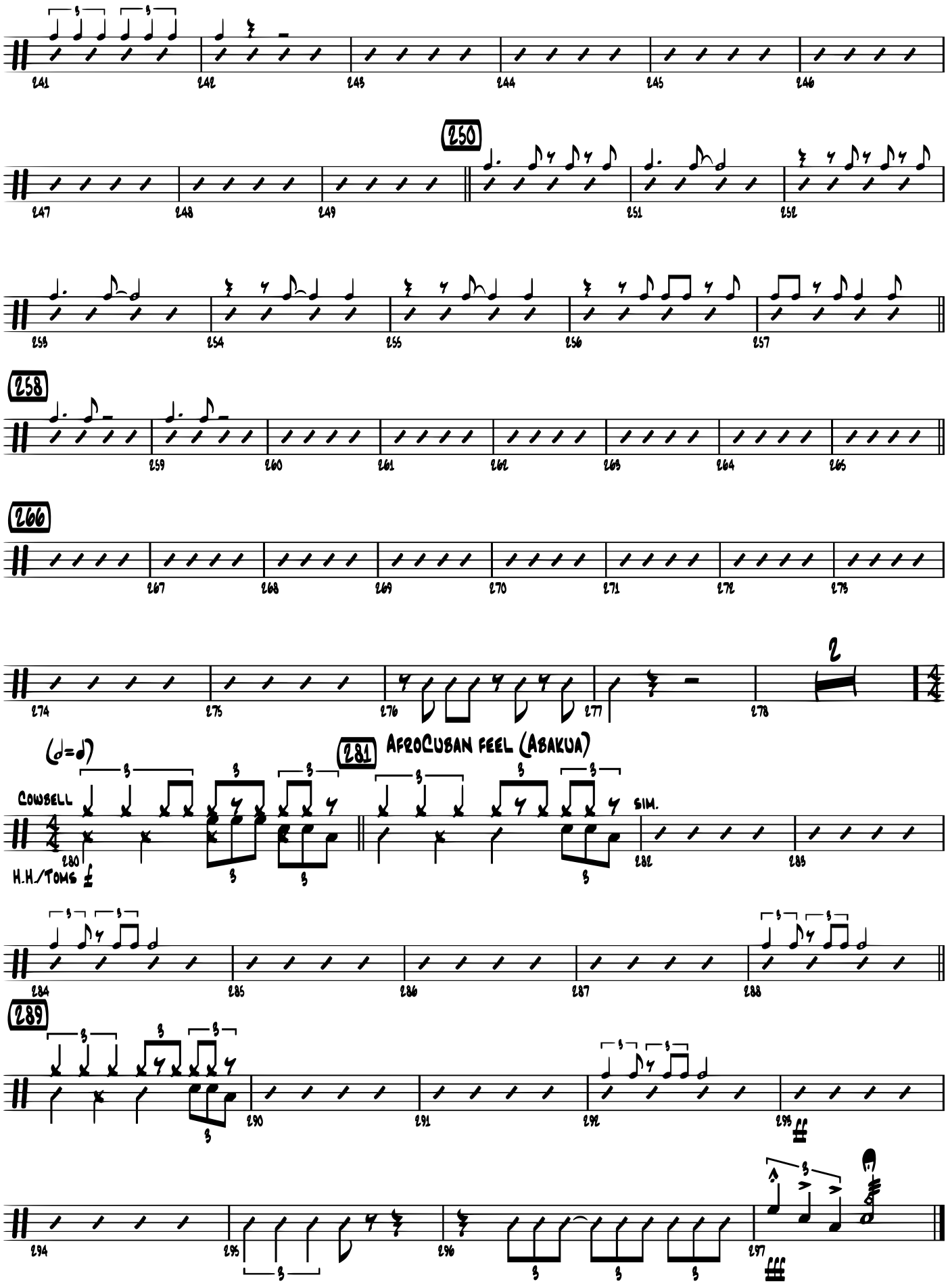

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