

Black Orpheus

Music by LUIZ BONFA

Arranged by ERIC RICHARDS

INSTRUMENTATION

Conductor
B \flat Soprano Saxophone
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet (Optional Flugelhorn)
2nd B \flat Trumpet (Optional Flugelhorn)
3rd B \flat Trumpet (Optional Flugelhorn)
4th B \flat Trumpet (Optional Flugelhorn)

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

PREMIER
JAZZ
SERIES

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 flugel-horns 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

Afro-Cuban ♩ = 120

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

DRUMS

COWBELL

H.H./TOMS

1 2 3 4 5

CHORDS: Dm9, Cmaj9, B♭maj9, A7, Dm9, E7, A7, C13, C#13, D13, Dm9, Cmaj9

MARKINGS: SIM.

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SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SAMBA $\text{♩} = \text{♩} (120)$

SOLO

8th WARP

A⁹

D⁹

E7(9)

CUE: GTR.

A⁷

PLAY ONLY IF NO GUITAR.

B⁹(11)

E7(9)

A⁷

HI-HAT

6

7

8

9

10

11

12

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16 OPT. OPEN RHYTHM SECTION GROOVE

REPEAT AD LIB

ONWARD!

Score for CONDUCTOR, featuring vocal and instrumental parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 13 through 20. The key signature is one sharp (F#). The tempo/mood is marked "SIMILE 'HIGH ENERGY' SAMBA".

Instrumental parts include:

- Guitar (GTR.)
- Piano (PNO.)
- Bass
- Drums (DRUMS)

Chord markings and performance instructions are present throughout the instrumental sections, including:

- 8m7(b9)
- E7(b9)
- Am7
- PLAY Am7
- PLAY
- RIDE/SHARE
- SIMILE 'HIGH ENERGY' SAMBA

Vocal parts include:

- SOP. 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4

Additional markings include:

- N.V. - QUASI HOEN
- FLUGELHOEN (OPT. TPT. W/ BUCKET MUTE)
- N.V. - QUASI HOEN

Measure numbers 13, 14, 15, 16, 17, 18, 19, and 20 are indicated at the bottom of the page.

21 ON CUE

Score for CONDUCTOR, featuring vocal and instrumental parts for Black Orpheus. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Vocal Parts:

- SOP. 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4

Instrumental Parts:

- GTR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS

Chord Progression (Guitar/Piano/Bass):

- Am7
- Bm7(b9)
- E7(#9)
- Am7
- Bm7(b9)
- E7(#9)

Measure Numbers: 21, 22, 23, 24, 25, 26, 27, 28

29

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

29 30 31 32 33 34 35 36

Am7 Dm9 G7(#9) Cmaj9 A7(b9)/C#

Am7 Dm9 G7(#9) Cmaj9 A7(b9)/C#

Am7 Dm9 G7(#9) Cmaj9 A7(b9)/C#

37

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

37 38 39 40 41 42 43 44

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Score for CONDUCTOR, featuring vocal and instrumental parts for Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 45 through 52. The key signature is two sharps (F# and C#). The tempo is marked with a red 'X' over the word "Allegro".

Measure 45: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 46: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 47: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 48: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 49: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 50: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 51: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

Measure 52: Soprano 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, and Drums.

53

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Am7 F/A Bm7 E7(b9) Am7 Bm7(b5) E7(b9)

Am7 F/A Bm7 E7(b9) Am7 Bm7(b5) E7(b9)

Am7 F/A Bm7 E7(b9) Am7 Bm7(b5) E7(b9)

SMILE "HIGH ENERGY" SAMBA

53 54 55 56 57 58 59 60

61

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68

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69

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

69 70 71 72 73 74 75 76

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Score for CONDUCTOR, featuring vocal parts (SOP. 1, ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (TPR. 1, TPR. 2, TPR. 3, TPR. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, DRUMS).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 77 through 84. The key signature is one sharp (F#).

Measure 77: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) enter with a melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) enter with a harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) enter with a rhythmic pattern. Drums (DRUMS) enter with a rhythmic pattern.

Measure 78: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

Measure 79: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

Measure 80: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

Measure 81: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

Measure 82: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

Measure 83: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

Measure 84: Soprano 1 (SOP. 1) and Alto 2 (ALTO 2) continue their melodic line. Tenor 1 (TENOR 1) and Tenor 2 (TENOR 2) continue their harmonic line. Bass (BARI.) is silent. Trumpets 1-4 (TPR. 1-4) and Tenors 1-4 (TEN. 1-4) are silent. Guitar (GTR.), Piano (PNO.), and Bass (BASS) continue their rhythmic pattern. Drums (DRUMS) continue their rhythmic pattern.

85

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92

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93

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

93 94 95 96 97 98 99 100

Am19 Dm19 Fmaj7/G Ab13(11) Fmaj7/G Db13(11) Cmaj9 A13(b9)/C#

Am19 Dm19 Fmaj7/G Ab13(11) Fmaj7/G Db13(11) Cmaj9 A13(b9)/C#

Am19 Cmaj9 A13(b9)/C#

101

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

101 102 103 104 105 106 107 108

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Score for CONDUCTOR, featuring vocal and instrumental parts. The score is marked with a large red watermark: "Preview Use Requires Purchase".

Vocal Parts:

- SOP. 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.

Instrumental Parts:

- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

Measure Numbers: 109, 110, 111, 112, 113, 114, 115, 116.

Chord Symbols:

- Bm7(b5)
- B7/E
- F#m7(b5)

117

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

117 118 119 120 121 122 123 124

Am7 E7(b9)Am7 Bb13(#11) Am7 E7(b9)Am7 Bm7(b5) Am7 Bm7(b5) E7(#9) F#13 E7(#9) F7(b5) Em7(b5)

Am7 E7(b9)Am7 Bb13(#11) Am7 E7(b9)Am7 Bm7(b5) Am7 Bm7(b5) E7(#9) F#13 E7(#9) F7(b5) Em7(b5)

Am7

125

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

125 126 127 128 129 130 131 132

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SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

141

142

143

144

145

146

147

148

LONG DROP

SIG FILL

AviH

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

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

149 150 151 152 153 154 155 156

Score for CONDUCTOR, featuring vocal parts (SOP. 1, ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, DRUMS).

Key signatures: F# (SOP. 1, ALTO 2, TPT. 1, TPT. 2, TPT. 3, TPT. 4, GTR., PNO., BASS) and F (TEN. 1, TEN. 2, TEN. 3, TEN. 4, BARI.).

Chord symbols and musical notation are provided for each part. A large red watermark "Preview Only" is overlaid diagonally across the page.

Rehearsal marks are indicated at the bottom of the page:

- 157
- 158
- 159
- 160
- 161
- 162
- 163
- 164

165

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

CHORDS: Em19, F#m17, Gmaj9, A7(#9), Dmaj9, Am17, Ab19(#11), Gmaj9, Bm19, C#m17, Dmaj9, E7(#9), Amaj9, Em17, Eb19(#11), Dmaj9, Dm19, Em17, Fm19, G7(#9), Cmaj9, Gm17, Gb19(#11), Fmaj9, Dm19, Em17, Fm19, G7(#9), Cmaj9, Gm17, Gb19(#11), Fmaj9, Dm19, Em17, Fm19, G7(#9), Cmaj9, Gm17, Gb19(#11), Fmaj9

CRESC. POCO A POCO

165 166 167 168 169 170 171 172

175

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

176

177

178

179

180

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TO OPEN TRUMPET

TRUMPET

CHORDS: C#m7(b5), F#7(b9), G#m7(b5), Dm9, C#m7(b5), C#9(#11), G#m7(b5), C#7(b9), Dm9, Bm9, Am9, G#m7(b5), G#9(#11), F#m7(b5), E7(b9), F#m7(b5), Dm9, C#m9, Bm7(b5), Bb9(#11), F#m7(b5), E7(b9), F#m7(b5), Dm9, C#m9, Bm7(b5), Bb9(#11)

181

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

181

182

183

184

185

186

187

188

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CHORDS: Bm9, C#m7(b9), F#7(b9), G#m7(b9), Am9, Bm7(b9), E7(b9)

MELODY: mē, sēz p, mē, sēz p, CRESC. POCO A POCO

189

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

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189 190 191 192 193 194 195 196

197

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

197 198 199 200 201 202 203 204

Handwritten musical notation and chord symbols are present throughout the score. Chord symbols include: E \sharp m⁹, E \sharp m⁷/D, C \sharp m⁷(b \flat), C \sharp m⁷(b \flat)⁹, B \sharp m⁹, B \flat (\sharp), B \sharp m⁷/A, G \sharp m⁹(b \flat), B \sharp m⁹, B \sharp m⁷/A, G \sharp m⁷(b \flat), G \sharp m⁷(b \flat)⁹, F \sharp m⁹, F(\sharp), F \sharp m⁷/E, D \sharp m⁹(b \flat), D \sharp m⁹, D \sharp m⁷/C, B \sharp m⁷(b \flat), B \flat (\sharp)⁹, A \sharp m⁹, A \flat (\sharp), A \sharp m⁷/G, F \sharp m⁹(b \flat), D \sharp m⁹, D \sharp m⁷/C, B \sharp m⁷(b \flat), B \flat (\sharp)⁹, A \sharp m⁹, A \flat (\sharp), A \sharp m⁷/G, F \sharp m⁹(b \flat).

205

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

205 206 207 208 209 210 211 212

Chord symbols: Gmaj7(b9), F#7(b9), Bm9, C#m7(b9), F#7(b9), F#m7(b9), F#m7(b9), Am9, Bm7(b9), E7(b9), F#m7(b9), E7(b9), Am9, Bm7(b9), E7(b9).

213

OPEN DRUM SOLO
1ST TIME ONLY

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

1ST TIME ONLY

TPT. 1

TPT. 2

TPT. 3

TPT. 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

213 214 215 216 217

(218) ON CUE

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

226

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

226 227 228 229 230 231 232 233

SOLO

4 BAR SOLO

Legal Use Only

234

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

234 235 236 237 238 239 240 241

Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

242 243 244 245 246 247 248 249

FMAG 7(b9)

FMAG 7(b9)

SIG & BAR SOLO

250

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Am7 B^b9 Am7 Am9 Bm7(b9) Am7 Bm7(b9) Am9 Cm7/G G⁹ F⁹ E7^(#9)

Am7 B^b9 Am7 Am9 Bm7(b9) Am7 Bm7(b9) Am9 Cm7/G G⁹ F⁹ E7^(#9)

250 251 252 253 254 255 256 257

258

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

258 259 260 261 262 263 264 265

Chords: Bb13, Em7(b9), Em7/A, Eb7/A, A7(#9), A7(b9), Dmi7, Em7, Dmi7, Eb13(#11), A9(#5), Dmi7

266

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

266 267 268 269 270 271 272 273 274 275

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(♩=♩) 281 AFRO-CUBAN FEEL (ABAKUA)

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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SOLI W/ SAXES

COWELL

H.H./TOMS

276 277 278 279 280 281 282 283

Chord progression: Dmi9, Cmaj9, Bbmaj9, Awi9, Dmi9, Ewi7

Score for CONDUCTOR, featuring vocal parts (SOP. 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4), GTR., PNO., BASS, and DRUMS. The score includes musical notation, lyrics, and a large red watermark reading "Legal Use Requires Purchase".

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

Measure numbers: 284, 285, 286, 287, 288, 289, 290.

Score for CONDUCTOR, featuring vocal parts (SOP. 1, ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS). The score includes a large red watermark reading "Legal Use Requires Purchase".

The score is divided into measures, with measure numbers 291, 292, 293, 294, 295, 296, and 297 indicated at the bottom.

Chord symbols are present below the piano and guitar staves:

- 291: Dmi9, Emi7, Ami7, C#5, C#5, C#5
- 292: Dmi9, Cmaj9, Bbmaj9, Ami9
- 293: Dmi9, E7(b9), Ami7
- 294: Dmi9, Cmaj9, Bbmaj9, Ami9
- 295: Dmi9, E7(b9), Ami7
- 296: Dmi9, Cmaj9, Bbmaj9, Ami9
- 297: Dmi9, E7(b9), Ami7