

# Black Orpheus

*Music by LUIZ BONFÁ*

*Arranged by ERIC RICHARDS*

## 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

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 Bb SOPEANO SAXOPHONE  
(OPT. 1st ALTO PROVIDED)

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET  
(OPT. FLUGELHORN)

2ND Bb TRUMPET  
(OPT. FLUGELHORN)

3RD Bb TRUMPET  
(OPT. FLUGELHORN)

4TH Bb TRUMPET  
(OPT. FLUGELHORN)

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

COWBELL

H.H./TOMS

1 2 3 4 5

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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

SAMBA  $\text{♩} = \text{♩} (120)$

SOLO

8<sup>th</sup> WARP

A<sup>9</sup>

D<sup>9</sup>

E7(9)

CUE: GTR.

A<sup>7</sup>

PLAY ONLY IF NO GUITAR.

B<sup>9</sup>(11)

E7(9)

A<sup>7</sup>

HI-HAT

6 7 8 9 10 11 12

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**SOP.**

**ALTO**

**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**

N.V. - QUASI HOER  
N.V. - QUASI HOER  
FLUGELHOER (OPT. Tpt. w/ BUCKET MUTE)  
N.V. - QUASI HOER  
N.V. - QUASI HOER

8m7(b9) E7(#9) Am7 PLAY AM7 8m7(b9) E7(#9) E7(#9)

RIDE/SNARE B.D./H.H. SIMILE "HIGH ENERGY" SAMBA

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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 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(b5)
- E7(#9)
- Am7
- Bm7(b5)
- 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 numbers: 45, 46, 47, 48, 49, 50, 51, 52.

Instrument parts include:

- 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

Chord markings: Bm7(b9), E7(b9), F#m7(b9).

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, with measure numbers 77, 78, 79, 80, 81, 82, 83, and 84 indicated at the bottom.

Chord markings are present for the guitar and piano parts:

- GTR.: Fmaj7(b9), E7(b9), A7, B7/E, A7
- PNO.: Fmaj7(b9), E7(b9), A7, B7/E, A7

The bass part includes a melodic line with a double bar line at measure 83.

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.

TP. 1

TP. 2

TP. 3

TP. 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 Ab15(#11) Fmaj7/G Db15(#11) Cmaj9 A15(b9)/C#

Am19 Dm19 Fmaj7/G Ab15(#11) Fmaj7/G Db15(#11) Cmaj9 A15(b9)/C#

Am19 Cmaj9 A15(b9)/C#



101

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

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:**

- TPR. 1
- TPR. 2
- TPR. 3
- TPR. 4
- TEN. 1
- TEN. 2
- TEN. 3
- TEN. 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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[illegible]

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) BRADS. ON CUE (OPEN FOR SOLOS)

Musical score for CONDUCTOR, featuring various instruments and vocal parts. The score is marked with a large red watermark: "Preview Only Legit Use Requires Purchase".

**Vocal Parts:**

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

**Instrumental Parts:**

- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4 (FLUGELHORN (OPT. TPT. W/ SACKET MUTE))
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

**Chord Progressions and Solo Markings:**

- 8#m19 OPT. SOLO
- C#m17(b9)
- F#m19
- G#m17(b9)
- F#m19 OPT. SOLO
- A#m19 OPT. SOLO
- B#m17(b9)
- E7(b9)
- A#m19
- B#m17(b9)
- E7(b9)

**Measure Numbers:** 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 (TPR. 1, TPR. 2, TPR. 3, TPR. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, DRUMS).

Key signatures: F# (SOP. 1, ALTO 2, TPR. 1, TPR. 2, TPR. 3, TPR. 4, GTR., PNO., BASS) and F# (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: EMI9, F#MI7, GMA9, A7(#9), DMA9, AMI7, A#13(#11), GMA9, BMI9, C#MI7, DMA9, E7(#9), AMA9, EMI7, E#13(#11), DMA9, DMI9, EMI7, FMI9, G7(#9), CMA9, GMI7, G#13(#11), FMA9, DMI9, EMI7, FMI9, G7(#9), CMA9, GMI7, G#13(#11), FMA9, DMI9, EMI7, FMI9, G7(#9), CMA9, GMI7, G#13(#11), FMA9

CRESC. POCO A POCO

165 166 167 168 169 170 171 172





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

CHORDS: F#m7(b9), C13(#11), F#m7/B, F7/B, Em9, F#m7, Em9, F#m7, C13(#11), G13(#11), C#m7/C#, C7/C#, Bm9, C#m7, Bm9, C#m7, C13(#11), Em7(b9), Bb13(#11), Em7/A, Eb7/A, Dm9, Em7, Dm9, Em7, Eb13(#11), Em7(b9), Bb13(#11), Em7/A, Eb7/A, Dm9, Em7, Dm9, Em7, Eb13(#11), Em7(b9), Bb13(#11), Em7/A, Eb7/A, Dm9, Em7, Dm9, Em7, Eb13(#11)

CRESC. POCO A POCO

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 notes and markings include: EMI9, EMI7/D, C#MI7(b9), C#MI7(b9), BMI9, Bb(b9), BMI7/A, G#MI9(b9), BMI9, BMI7/A, G#MI7(b9), F#MI9, F(b9), F#MI7/E, D#MI9(b9), DMI9, DMI7/C, BMI7(b9), Bb(b9), AMI9, Ab(b9), AMI7/G, F#MI9(b9), DMI9, DMI7/C, BMI7(b9), Bb(b9), AMI9, Ab(b9), AMI7/G, F#MI9(b9).

205

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

206

207

208

209

210

211

212

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Chord symbols: Gmaj7(b9), F#7(b9), Bm9, C#m7(b9), F#7(b9), F#m7(b9), C#m7(b9), F#m7(b9), F#m7(b9), A#m9, Bm7(b9), E7(b9), F#m7(b9), E7(b9), A#m9, Bm7(b9), E7(b9), F#m7(b9), E7(b9), A#m9, Bm7(b9), E7(b9).



213 OPEN DRUM SOLO  
1ST TIME ONLY

214

215

216 TO CONTINUE DRUM SOLO

217 ONWARD!

218 BRING IT DOWN

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

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218 ON CUE

Score for Black Orpheus, page 29. The score includes 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 music is in 4/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Measure numbers are indicated at the bottom: 218, 219, 220, 221, 222, 223, 224, 225.

Instrument-specific markings include:

- Guitar: C13(11), Bm7(b5), A119
- Piano: C13(11), Bm7(b5), A119
- Drums: 4 BAR SOLO

226

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

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)

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 Bb13 Am7 Am9 Bm7(b9) Am7 Bm7(b9) Am9 Cm7/G G#m F#m E7(b9)

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

Legal Use Requires Purchase



266

SOP. 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3  
SOLI W/ SAXES

TPT. 4  
SOLI W/ SAXES

TEN. 1

TEN. 2

TEN. 3  
SOLI W/ SAXES

TEN. 4

GTR.

PNO.

BASS

DRUMS

266 267 268 269 270 271 272 273 274 275

Legal Use Requires Purchase



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

**Vocal Parts:**

- 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

**Instrumental Parts:**

- GTR.
- PNO.
- BASS
- DRUMS

**Measure Numbers:** 284, 285, 286, 287, 288, 289, 290.

**Chord Progression (GTR/PNO):**

- Ami7
- C#9
- C#9
- D#9
- Dmi9
- C#9
- Bb9
- Ami9
- Dmi9
- E7(9)
- Ami7
- C#9
- C#9
- D#9
- Dmi9
- C#9
- Bb9
- Ami9

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, including: Dmi9, Emi7, Ami7, C#15, C#15, C#15, Dmi9, C#mi9, Bbmaj9, Ami9, Dmi9, E7(b9), and Ami7.